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MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

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WARNER-ERPI ISSUE GOES TO COURT

Suit by Stanley Company attacks on basis of service charges of Western Electric distributor

A PICTURE OF GOVERNMENT COSTS

Pertinent statistics significant to the motion picture industry arranged in graphic form

M-G-M and Educational—World Wide Announce Their Programs for the New Season

In Two Sections—Section One

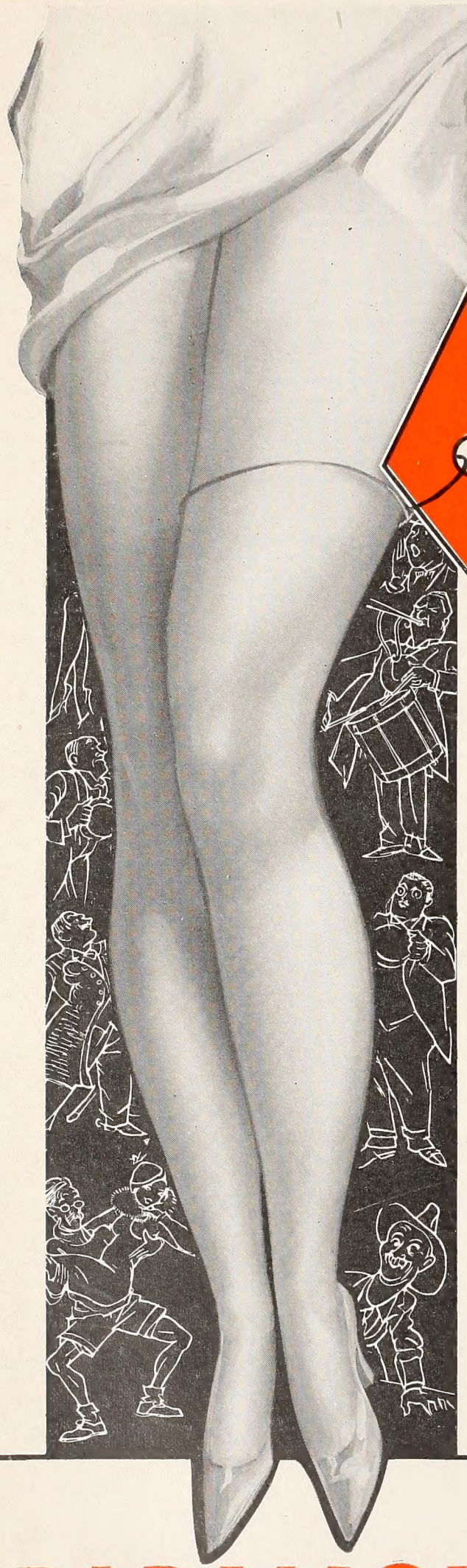
Vol. 108, No. 1

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July 2, 1932

PN 1995
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A MILLION DOLLARS IN LAUGHS



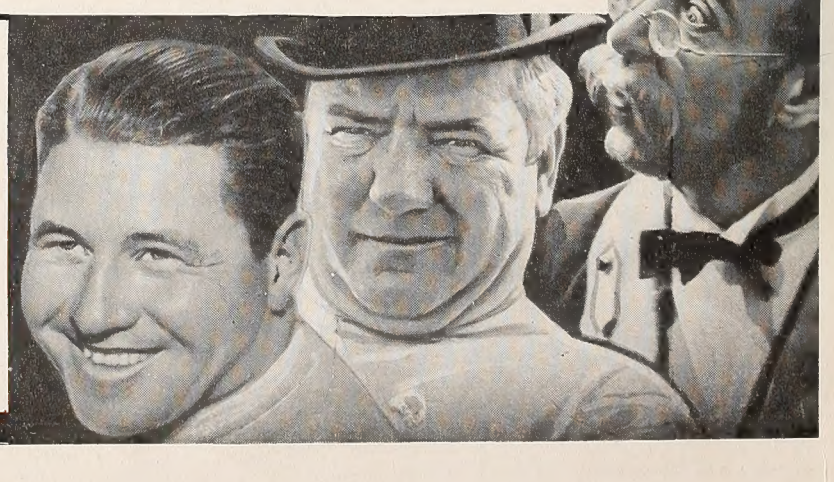
Okay, Oakie! Screens giddiest mugs as the Olympic team that Jack built.

"MILLION DOLLAR LEGS"

An entire cast of Hollywood's funniest people in a roaring and timely burlesque.

JACK OAKIE
W. C. FIELDS
ANDY CLYDE
BEN TURPIN
LYDA ROBERTI
HANK MANN
GEORGE BARBIER
HUGH HERBERT
DICKIE MOORE
SUSAN FLEMING





PARAMOUNT LAUGH-HIT

WINNERS OF M-G-M's "TARZAN, THE APE MAN" CONTEST—

1st PRIZE $100: Mickey Gross, Fox State Theatre, Racine, Wis.
2nd PRIZE $50: Lionel Keene, Loew's Fox Theatre, Atlanta, Ga.
3rd PRIZE $30: H. A. Bishop, Capitol Theatre, Calgary, Alberta, Can.
4th PRIZE TIED $20 each: J. J. Dempsey, Strand Theatre, Lowell, Mass. and Paul Short, Melba Theatre, Dallas, Texas.

HONORABLE MENTION

Harry F. Shaw, State, Syracuse, N. Y.
L. E. Davidson, Colfax Theatre, South Bend, Ind.
Herb Jennings, Memphis, Memphis, Tenn.
William J. Saxton, Baltimore Theatre, Baltimore, Md.
B. E. Abegglen, McDonald Theatre, Eugene, Ore.
Bob Kelley, Texas Theatre, San Antonio, Tex.
H. L. Stahl, Lyric Theatre, Oil City, Pa.
Max A. Cooper, Hackensack Theatre, Hackensack, N. J.
J. E. Lykes, Park Theatre, Cleveland, Ohio.
W. B. Shuttee, Paramount Theatre, Denver, Colo.
Rocky Newton, Capitol Theatre, Davenport, Iowa.
Manager, Paramount Theatre, Waterloo, Iowa.
C. J. Brient, State Theatre, New Orleans, La.
Harold Kaplan, Minnesota Theatre, Minneapolis, Minn.
Arthur Cunningham, Strand Theatre, Shreveport, La.
Ernie Austgen, Akron Theatre, Akron, Ohio.
A. H. Buehrig, Theatre, Canton Ohio
Bill Taylor, State Theatre, Houston, Tex.
Will Singer, Orpheum Theatre, Springfield, Ill.
Harry Grampp, Rivoli, La Crosse, Wis.
J. H. Skiffington, Fox Nelson Theatre, Springfield, Mass.
Edwin Adler, Vendome Theatre, Nashville, Tenn.
William Shirley, State Theatre, Schenectady, N. Y
S. S. Solomon, Paramount Theatre, Youngstown, Ohio.
J. J. Medford, Orpheum Theatre, Oxford, N. C.
W. E. Drumbar, Tennessee Theatre, Knoxville, Tenn.
C. T. Perrin, Sterling Theatre, Greeley, Colo.
Manager, Dayton Theatre, Dayton, Ohio.
Mike Cullen, Penn Theatre, Pittsburgh, Pa.
H. H. Weiss, Fairfax Theatre, Miami, Fla.
W. S. Caldwell, Valentine Theatre, Toledo, O.
M. A. Malaney, Allen Theatre, Cleveland, O.
Bert Leighton, Stanley, Utica, N. Y.
William McFaul, Great Lakes Theatre, Buffalo, N. Y.
Ralph Craybille, Troy Theatre, Troy, N. Y.
Ted Emerson, Iowa Theatre, Cedar Rapids, Ia.
Walter MacDowell, State Theatre, Louisville, Ky.
John McManus, Midland Theatre, Kansas City, Mo.
Mr. Sheridan, Publix Des Moines Thea., DesMoines, Ia.
R. D. Toups, State Theatre, New Orleans, La.
H. H. Harmon, State Theatre, St. Louis, Mo.
Clyde Smith, Paramount Theatre, Jackson, Tenn.

JUDGES: Chairman—'Chick' Lewis, M. P. Herald; Epes Sargent, Variety; Jack Harrower, Film Daily; Charles Hynes, M. P. Daily.



While he's paying off the WINNERS of the "Tarzan, the Ape Man" Contest—

LEO OF M-G-M ANNOUNCES another BIG PRIZE MONEY Exploitation Competition on the Season's Sensation

RED HEADED WOMAN



ACTUAL SIZE 3 COL 195 LINES



ACTUAL SIZE 4 COL 220 LINES



ACTUAL SIZE 2 COL 180 LINES



ACTUAL SIZE 3 COL 130 LINES

Whoopee! It swept into theatres like a tornado! Another M-G-M Life-saver! First engagements are terrific—Midland Theatre, Kansas City, beats the latest Garbo and Crawford openings—State, Los Angeles, best business in months—Paramount, Portland, socks "Tarzan"—Boston, Providence, Washington are packing them in!

GET BEHIND IT! WIN A PRIZE! "Red Headed Woman" has the exploitation possibilities of "Tarzan, the Ape Man." Your extra promotional efforts will be judged for one of these prizes: **1st Prize, $100; 2nd Prize, $50; 3rd Prize, $30; 4th Prize, $20.** In case of ties, duplicate prizes will be awarded. Send your campaigns with photos, etc., to "RED HEADED WOMAN PRIZE CONTEST EDITOR", 1540 BROADWAY, N. Y. C. The judges are the same as in the "Tarzan" contest above. "Red Headed Woman" Contest ends Sept. 30th.

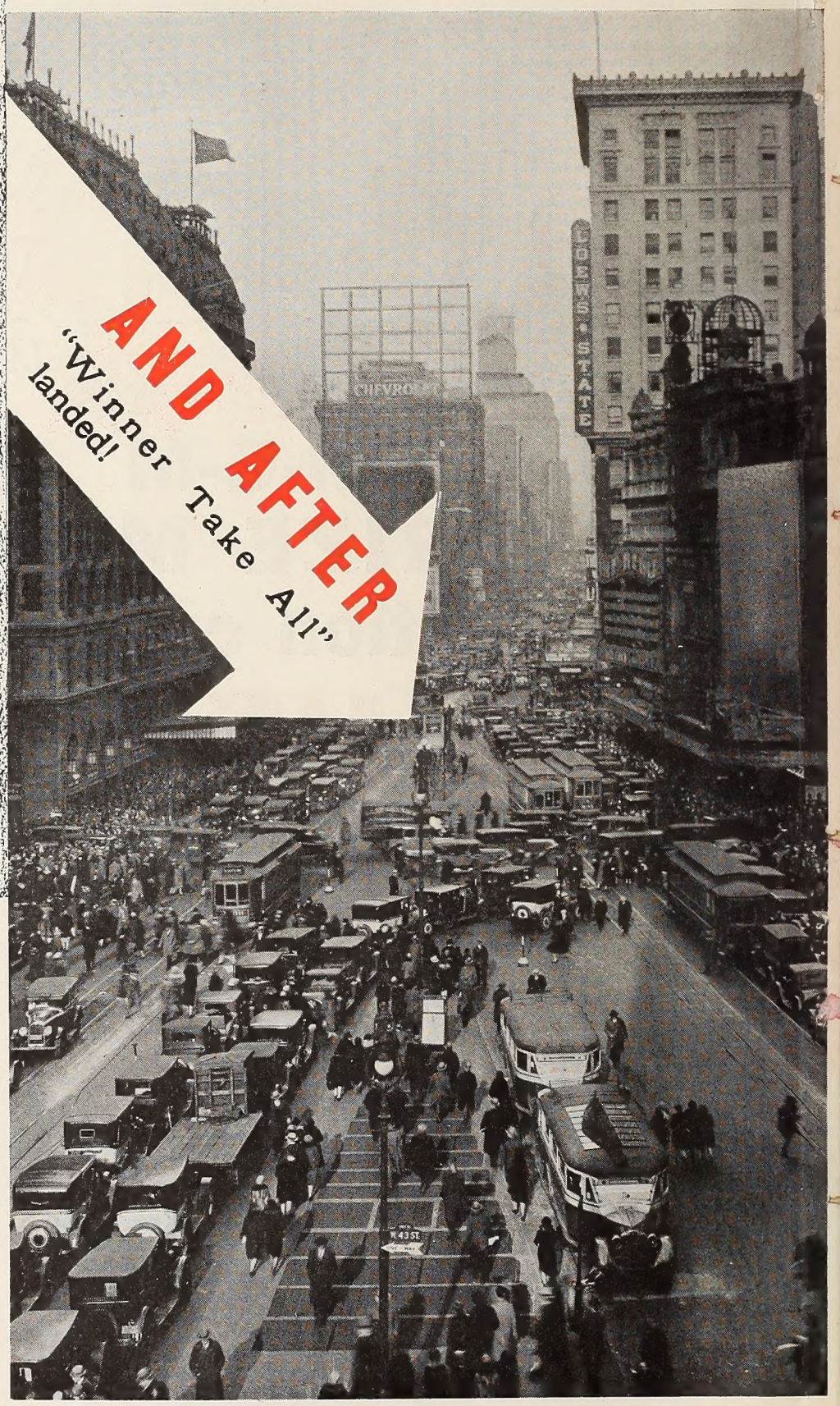
SPECIAL AD CAMPAIGN:
Write to M-G-M Ad. Dept., 1540 B'way, N. Y. C., for mats (at cost) of *extra* ad. campaign in addition to Press Sheet ads.

METRO-GOLDWYN-MAYER *Showmen!*

The News You've Been Waiting For! See opposite page 18 for a Thrill!

IT'S PUT NEW LIFE IN





THE CRITICS HAD A MILLION WORDS FOR IT:

"Knockout comedy... Cagney at his best... Another nicely timed winner from the Warner stables."—*Film Daily*

"Scores a terrific knockout. As hilariously funny and punch-packed as we've seen this year... House was jammed to an S. R. O. Audiences roared, shouted... It's all swell stuff... screamingly funny."—*N. Y. Daily News*

"A knockout! Don't miss it! Champion of all the ring movies and the greatest of all the Cagney's. It's wildly exciting, smashingly dramatic, uproariously funny. It will goal you... Smashing entertainment—one movie you positively musn't overlook."—*N. Y. Mirror*

WARNER

TO OLD BROADWAY!

Putting picturegoers back in circulation....Reviving business for the whole street....Enough overflow to make the opposition *glad* that Warner Bros. have performed the box-office miracle of the year!

JAMES

CAGNEY

IN

"WINNER TAKE ALL"

With Marian Nixon, Virginia Bruce, Guy Kibbee, Dickie Moore—Directed by Roy Del Ruth

zooms into 3rd record-wrecking week at N. Y. Strand—pulls first week-day standing room in months at the Fisher, Detroit —and heaps more laurels on the fame-loaded name of—

BROS. LEADING in 1932— READY for 1933!

VITAGRAPH, INC., DISTRIBUTORS

FOX GETS THREE OUT OF FIRST SIX

in M. P. Herald Star Survey based on actual b. o. returns



● We're proud of what these stars have done for you. But we expect to be prouder this time next year. Plans now in work make us believe we will be. Some of the secrets have already leaked out. But the *Big News* is yet to come—so . . .

Heading the Field:

JANET
GAYNOR

WILL
ROGERS

CHARLES
FARRELL

WATCH • FOX • THIS • YEAR!

JUL -1 1932 ©CIB 159915

MOTION PICTURE HERALD

Vol. 108, No. 1 — July 2, 1932

"DIRECT MAIL" COSTS

HIP-DEEP in June and the greenery of Central Park is dotted with shirt-sleeved clerks taking their midday ease off in the dizzy distances below the HERALD's windows. Only two things at the moment are keeping us, too, off the grass. One is a desk piled considerably with too much to read, and the other is a waste basket along side already filled to the spilling point before noon with the too-much-to-read that has already been glanced at and tossed past.

We've been reading a deal this day about waste and efficiency and things like that concerned with salvation of business, written to us in form of tract and circular and imitation-hand-made typewriting and broadsides. And, what with the wordy plethora of it, and the humidity and the loafing in the park, we are bored, bored by what the advertising gentry call "direct mail literature."

In the main we have always known that, with the possible exception of cancer cure sucker lists, direct mail is very costly advertising. Now that the postal rates on first and third class are going up fifty percent the wastes in this particular sector of merchandising are going to pile up to extraordinary sums unless some brave reform sets in. It being that kind of weather, we have paused to make a neat calculation on the corner of an otherwise immaculate desk blotter and discover, just by way of comparison, that if, for instance, one had something to say to motion picture exhibitors, about, let us suppose, a picture, or a machine, or a new stair carpet, he could do it with a full page display in MOTION PICTURE HERALD for quite a fraction less than 2 cents per exhibitor, or about half the cost of the postage stamp, under the new rate, that would be required to carry a circular or broadside.

Furthermore, we will bet our old editorial panama, that the page in the HERALD will stay out of the waste basket longer than any piece of "direct mail" copy that these learned eyes have seen in the motion picture industry in the current decade.

△ △ △

SALES CONVENTIONS

THE announced decision of Mr. Al Lichtman of United Artists not to hold a sales convention this year is an interesting departure from motion picture merchandising tradition. There has been among motion picture salesmen, in all ranks and capacities, a growing and silently accumulative conviction that the sales convention as an institution has tended all too often to more hurrah than to substantial results. The sales convention became an institution of the motion picture in an era when it was pridefully deciding that it was a great industry, and, it may be observed, in a period when the product and selling methods were more susceptible of convention influences. Today, as evidenced in many directions, the motion picture industry, as to output and salesmanship, cannot be programmed for a complete year or a complete season. More and more, selling is a per picture job, and convention methods cannot do so much about that.

△ △ △

KEYSTONE ECONOMICS

MR. CHARLES SPENCER CHAPLIN, who has grown famous and wealthy by his pantomimic representations of the "triumph of the boob," the survival of the under dog and the greatness of the little and the weak, has returned to his golden Hollywood from a world tour scattering up and down the Pacific coast utterances on a doctrine of economic salvation for the worried world. In substance Mr. Chaplin, declaring against the gold standard, asks for fiat money. His utterances are reminiscent of those ringing words of the late William Jennings Bryan in 1896, who was then observed to think that "the government can spit on a chip and call it money." Mr. Chaplin would never accept in a poker game the kind of international I.O.U.'s he advocates for world finance.

△ △ △

THE FIFTH BIG "W"

MR. KEN LONG, writing about advertising for showmen in Motion Picture Herald's Round Table Club section, remarks that there are four basic elements which should appear in every theatre advertisement: "Who, What, When and Where." Just for the moment one is to be entertained that the formula does not require the fifth and final demand that good editors make on reporters expressed as "Why?" Advertising fortunately does not have to ever say why.

△ △ △

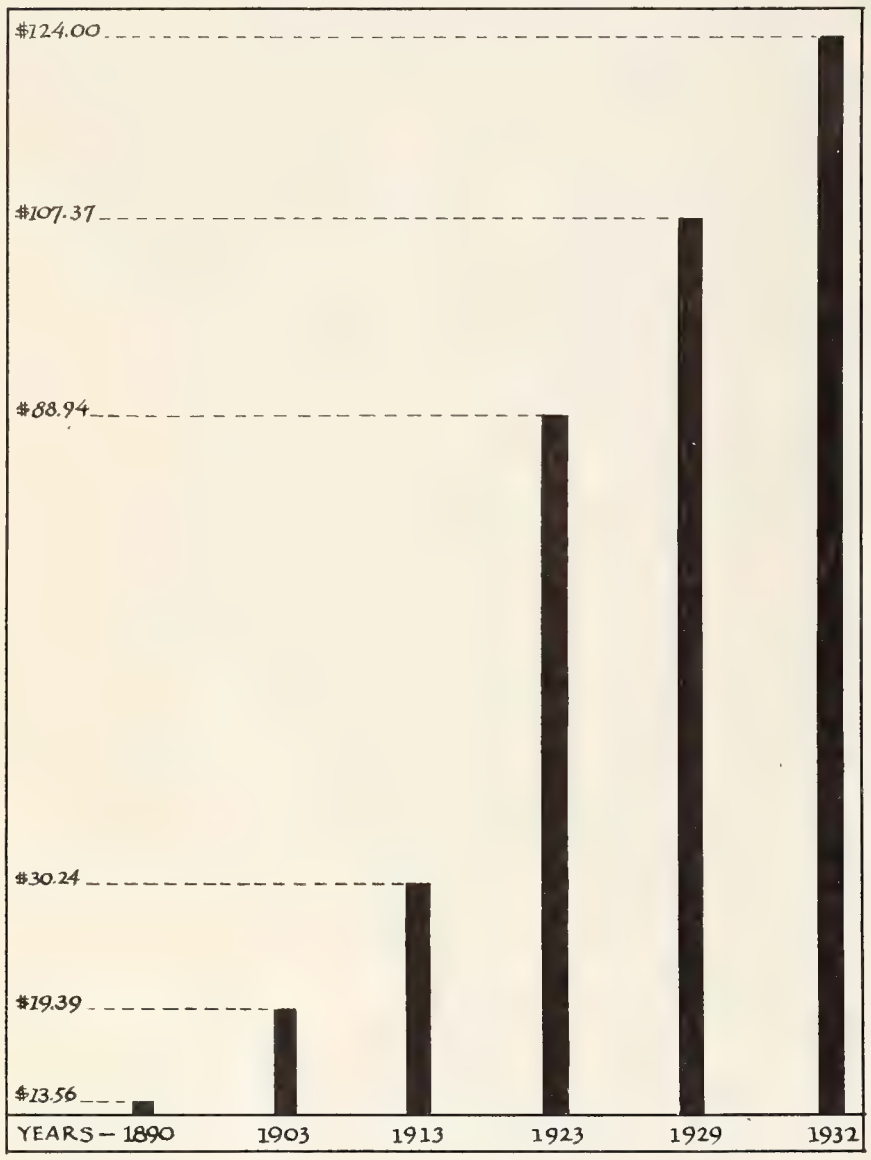
HINTERLAND BACK TO NORMAL

"THE moving picture is the most damnable and hellish influence in Canada," the Reverend Mr. Anton Cedarholm "of California" thundered at a lecture audience at the Ambassador Baptist Church in Windsor, Ontario, the other evening. "A woman who smokes a cigarette indicates by such conduct that she will do anything," was another of his pearls of thought. The press records that the Reverend Mr. Cedarholm "was assisted by his brother, Hilmore E. Cedarholm, who performed on the piano, mandolin and a novel instrument called the musical glasses, a collection of cut glass goblets giving forth a musical sound when rubbed with the fingers." Someway this item soothingly assures us that the world is getting back to normal.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

Incorporating EXHIBITOR'S HERALD, founded 1915; MOTION PICTURE NEWS, founded 1913; MOVING PICTURE WORLD, founded 1907; MOTOGRAPHY, founded 1909; THE FILM INDEX, founded 1906. Published every Thursday by QUIGLEY PUBLISHING COMPANY, 1790 Broadway, New York City, Telephone CIrcle 7-3100. *Martin Quigley*, Editor-in-Chief and Publisher; *Colvin Brown*, Vice-President and General Manager; *Terry Ramsaye*, Editor; *Ernest A. Rovelstad*, Managing Editor; Chicago office, 407 South Dearborn street, *Edwin S. Clifford*, manager; Hollywood office, Pacific States Life Building, *Leo Meehan*, manager; London office, 41 Redhill Drive, Edgware, London, England, *W. H. Mooring*, representative; Berlin office, Katharinstrasse 3, Berlin-Halinsee, Germany, *Hans Tintner*, representative; Paris office, 1 Rue Gabrielle, Paris 18°, France, *Paul Gordeaux*, representative; Sydney office, 102 Sussex street, Sydney, Australia, *Cliff Holt*, representative; Mexico City office, *James Lockhart*, Apartado 269, Mexico City, Mexico. *Member Audit Bureau of Circulations.* All contents copyright 1932 by Quigley Publishing Company. All editorial and business correspondence should be addressed to the New York Office. BETTER THEATRES (with which THE SHOWMAN is incorporated), devoted to the construction equipment and operation of theatres, is published every fourth week as section 2 of MOTION PICTURE HERALD. Other Quigley Publications: MOTION PICTURE DAILY, THE HOLLYWOOD HERALD, THE MOTION PICTURE ALMANAC, *published annually*, and THE CHICAGOAN.

A PICTURE OF GOVERNMENT COSTS



The two charts on this page are based on comparative statistics of government costs. That above shows the growth of the cost of government between the years 1890 *(along about the time the motion picture came into being) and the present; while the other graph compares the costs of Federal, State and local governments.*

¶ The Increase in the Price Paid to Be Governed as Traced Through Statistics Vital to an Industry Now a Major Subject of Further Taxation

By TERRY RAMSAYE

WHAT with its recent concerns about taxation, and the inevitable new tax problems which are to come, the motion picture industry, itself so much twitted on the subject of efficiencies and economies, is just now entitled, as one of the greatest of American industries, to become somewhat "government conscious."

An acid observer might remark, after surveying the figures, that the great mass business of the motion picture appears to be quite as solvent, quite as soundly conducted as the great mass business of government —to state the comparison with great generosity to government.

In behalf of this eye-minded industry of the motion picture, we here present some altogether exciting facts about the business of government and its trends in these United States in a simple graphiological form, so that "he who runs may read," or maybe we should say, "so that he who reads may run." From 1890 to date, which is roughly the period of the origin and rise of the motion picture, the cost of government per capita has increased from about $13.50 to $124. In spite of the vast increase in population, it costs us about ten times as much per person per annum. One may ask if it is ten times as much fun to live in this country now as it was in 1890?

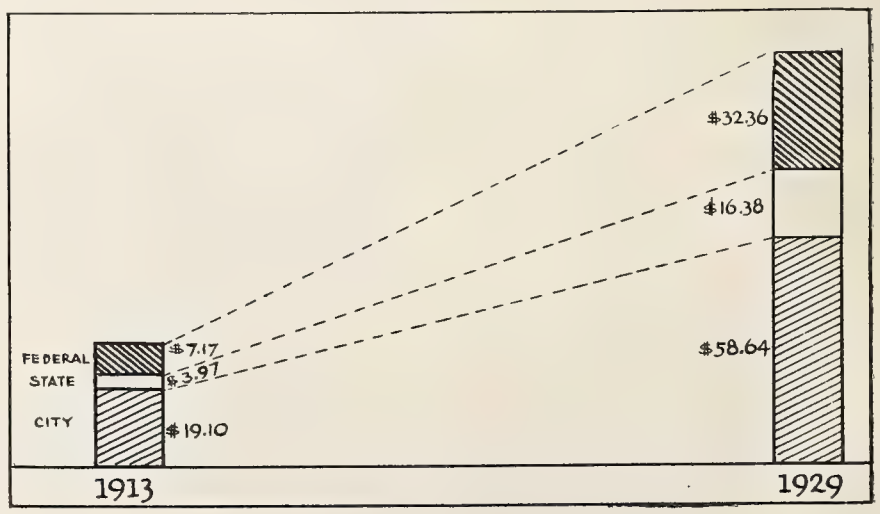
The pretty picture in black and white is presented in a plain, plain graph at the upper part of this page.

But before we get overheated and put all the responsibility on Washington, it will be advisable to give consideration to some slight analysis of that crescendo of totals. The National Industrial Conference Board, the statistics of which enjoy a substantial repute, has (as charted below on this page) the precise figures for the Federal, State and the City governments per capita for—it just chances—from 1913 to 1929, or the precise era in which the motion picture rose with the dawn of the future to its grand climax of prosperity.

There, it will be observed, that what goes on at Washington, occupying so vast a proportion of the publicity limelight, is relatively less when measured up against the astonishing figures for City and local governments in general, which after all take up a half of the total cost of all government.

It is perhaps just as well that the motion picture as a medium of expression should become aware of government. Just now there is a gleam of possible significance in the MGM production, "Washington Show," which is given preliminary attention in this issue by Mr. Leo Meehan, Hollywood representative of MOTION PICTURE HERALD.

Paramount has scheduled two productions for the new season, "The Phantom President" and "The Mirrors of Washington." Just all in good fun, it is possible such pictures make our statesmen a trifle more aware of the motion picture as the great vital medium serving the world's greatest audience.



WARNERS ASK COURTS TO DROP ERPI'S COMPULSORY SERVICE FEES

Suit Against A. T. & T., Western Electric and ERPI Also Seeks Decree That Reproducers Are Sold, Not Leased, to Theatres

By JAMES CUNNINGHAM

Warner Brothers Pictures, Inc., through the Stanley Company of America, a theatre subsidiary, on Monday asked the United States District Court at Wilmington to abolish compulsory weekly charges for servicing sound reproducers made by Electrical Research Products, Inc., and to obtain a decree that the equipments supplied by Erpi are actually sold and are not leased as stipulated in contracts.

The suit was filed against American Telephone & Telegraph Company. Western Electric Company, Inc., an affiliate of A. T. & T., and Electrical Research, which is a subsidiary of Western. Immediately following announcement of the action, H. G. Knox, vice-president of Erpi issued the following statement:

> "The charges made in this complant are not new but are merely part of the series of charges developed by Warner Brothers Pictures, Inc., and various of its subsidiaries during the past four years. In our view the complaint has no merit. We shall be glad to have it decided."

Warners claim that the conspiracy charged in the action had its inception in wartime when the patent pooling agreement was entered into between General Electric Company, Radio Corporation of America, A. T. & T., Western Electric, Westinghouse and others.

Warners Make Announcement

First announcement of the suit came from Warner Brothers in a statement issued from the home office in New York on Monday night. According to this statement: "The complaint alleges that the transaction between Erpi and the theatre is put in the form of a lease by Erpi for the purpose of enabling the latter to exert greater control over the use of the equipments by reserving the right to restrict the use of the equipments whenever it chooses to do so to the reproduction of its licensees, talking motion pictures and also for the number of exacting service charges of an exorbitant amount and compelling the exhibitor to purchase repair parts at excessive prices. The complaint further alleges that the engineers who inspect the equipments condemn parts and require the replacement of those parts, for which replacement the exhibitor is charged at unreasonable prices and that in many instances the parts so condemned by the inspectors have been resold to other theatres."

It was said by Warners that "the relief sought by the Stanley Company is based upon allegations of conspiracy of the A. T. & T. Company, Western Electric and Electrical Research Products in violation of the Sherman law as a result of which it is claimed that the defendants have established a monopoly in the business of supplying recording and reproducing equipments and further that the requirements that repair and replacement parts be purchased exclusively from them, is a violation of the Clayton law. Treble damages are claimed for the difference between the amounts paid to Erpi and the amounts for which the repair part items in question could be purchased in the open market."

George Quigley, attorney and president of Vitaphone, said: "This is a test case for all theatres to determine the status of service charges, which no theatre wants."

The lines of battle between Warner Brothers and Western Electric were drawn soon after the beginning of sound, in July, 1926. After some five years of secret conflict the war broke out into the open last year when Warners charged that $50,000,000 was due the corporation from Erpi on unpaid royalties on sales of disc recording by Electrical Research, in accordance with the agreement entered into when the Warner corporation undertook the commercialization of Western Electric's talking picture device in 1926-27.

The royalty claim is now in the hands of a special arbitration committee composed of Nathan Miller, former governor of New York; Frank Hogan, of Washington, D. C., and Judge Hiscock, of the New York Court of Appeals. Arbitration proceedings on the royalty demands commenced in New York on September 14, 1931. Secret sessions have been held behind locked doors. Neither Warners nor Erpi have indicated at any time the nature of testimony or the progress made by the arbitration board. Some few weeks ago the arbitrators decided to take a summer recess, voting to resume their work in the fall.

At the beginning of the sessions it was generally believed that the proceedings would eventually find their way into the courts. Specifically, Warner Brothers demanded that the seven per cent rate of royalty payments on disc recording should be raised to 10 per cent. Last year Electrical Research paid Warners $900,000 in royalties.

Mr. Quigley denied reports which followed announcement of the Wilmington suit indicating that the current action against A. T. & T. and its affiliates has a bearing on the royalty arbitration. He also vigorously denied that the suit is intended as a means of strengthening the company's $50,000,000 royalty claim.

"Has No Merit," W. E. Subsidiary Declares of Complaint Citing Conspiracy and Monopoly in Talking Picture Field

Withhold Intentions

Erpi's sound contracts with theatres are for a ten-year period, during which time the equipments are leased. Executives of that company would not discuss what the company intends doing at the expiration of the life of these contracts, which will begin to terminate in four years.

Since early in 1932, Erpi has had published in the motion picture trade press a series of institutional advertisements through which it endeavored to educate theatre owners in the policy of compulsory servicing and of the economic phases involved. On March 5th the company explained to exhibitors in an advertisement that out of every dollar spent by a theatre on servicing, 54.1 per cent is spent "for the inspection service that prevents trouble—rendered by 600 men traveling 5,720,000 miles a year;" 13 per cent is spent "for emergency and appointment calls, which would be greater except for the preventive inspection service;" 13 per cent for "maintenance of 35 branch offices, 173 service points and $750,000 stock of spare parts which make possible immediate emergency repairs, quick replacements;" 4.6 per cent "for replacements, repairs and improvements made at Erpi cost and for maintenance of a Bureau which reduced repair costs 46 per cent in 1931—saving exhibitors $750,000;" 4.3 per cent "for general administration and engineering which make possible efficient

(Continued on following page)

This Week

Warner Brothers ask courts to eliminate compulsory service charges of Eelectrical Research Products, Inc. (Western Electric) Page 9

Allied analyzes the new film contracts, and another meeting is called for Albany to follow convention at Atlantic City Page 11

Hiram S. Brown to leave RKO August 1, declares Merlin H. Aylesworth Page 12

Thirty-seven of 48 features on MGM 1932-33 program will be starring vehicles, according to product announcement Page 13

Kansas supreme court decision imperils film contracts in that state Page 14

Contingent contracts with writers abolished in interpretation of the Writer-Producer Code Page 18

German exhibitors fight move to bar foreign screen players Page 38

Drama dominates choice of story types, it is indicated by analysis of returns in Herald poll to determine "The Ten Biggest Money Making Stars of 1931-32" Page 54

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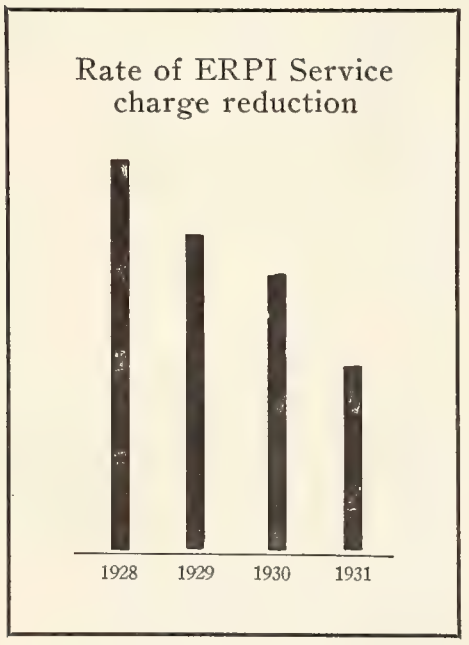
"FEE VOLUNTARILY REDUCED": ERPI

(*Continued from preceding page*)

nationwide service and uniform quality protection;" 11 per cent "for protection against fire loss—assuring complete replacement immediately without cost to exhibitor."

At that time the company said: "Five years of Erpi service experience made this economic dollar division possible. Experience with more than 8,000 theatres proved to us that further reducing the number of preventive calls means increased emergency and appointment calls. To reduce branch points and stocks would endanger maintenance of service—which would prove costly to the exhibitor. Erpi's protection against fire loss by immediate replacement without loss of time is an economy of Erpi service. All economies made possible by five years of developing the present efficiency of Erpi service have been reflected in repeated and voluntary adjustments of the service charge," it was said.

The rate of Erpi service charge reductions from 1928 to 1931, which it was said resulted in savings of more than $7,000,000 yearly to exhibitors, was outlined in March as follows:



When Electrical Research Products took over merchandising of Western Electric reproducers, in 1928, the average weekly charges for servicing totaled $60. By a series of reductions the company has lowered that figure to the present weekly average of $20.

Warner Brothers contend in the bill that the Stanley Company, which operates theatres principally in Pennsylvania, has been damaged to the extent of $1,500,000 by reason of acts of the defendants and ask the court to decree the sound contracts to be illegal, to enjoin the defendants from enforcing it, and to decree that the reproducing equipment now in possession of the complainant is the property of the Stanley Company.

The official Warner statement said, in part:

"It appears from the complaint that the conspiracy charged against the defendants in violation against the anti-trust laws had its inception as far back as 1919, when the patent pooling agreement between the General Electric Company, the Radio Corporation of America, American Telephone & Telegraph Company, Western Electric Company, Westinghouse Electric & Manufacturing Co., and other corporations was entered into. Under the terms of the patent pooling agreement as stated in the complaint filed today, the various patentees who were parties to the agreement allocated as between themselves various fields and activities with the intent of monopolizing or attempting to monopolize the business of those fields. The complaint alleges that on April 20, 1926, the Western Electric Company entered into the original agreement with the Vitaphone Corporation, under which the first talking motion pictures were produced. It is alleged that the agreement in question contains various provisions of a restrictive nature which require the Vitaphone Corporation to produce talking motion pictures exclusively with the use of Western Electric apparatus, to purchase apparatus only from Western Electric and to limit the distribution of its talking motion pictures produced under the license to those theatres only which had installed or later installed Western Electric apparatus. It is charged that similar restrictive clauses were inserted in the agreement with Fox Case Corporation, which was the second licensee of Western Electric to produce talking motion pictures, and that the effect of the provisions was to close the market to other manufacturers of reproducing equipment, as during the years 1926 and 1927 exhibitors who installed other than Western Electric apparatus could not obtain the only talking motion pictures then available for reproduction by reason of the restrictive clauses in the contracts referred to.

Exclusive License Ended

"It is also charged," according to the Warner statement, "that further to fortify their position in building up the business of manufacturing and supplying recording and reproducing equipments, ERPI was organized by the defendants and after its organization, by means of duress and coercion, compelled the Vitaphone Corporation to relinquish its original exclusive license to produce talking motion pictures and to accept a non-exclusive license. It is charged that such surrender by Vitaphone was in pursuance of a conspiracy between A. T. & T. and Western Electric Company and ERPI to further monopolize the business of furnishing recording and reproducing equipments. That thereafter, an effort was made which was subsequently successful to compel substantially all of the producers of motion pictures to become licensees of the defendants.

"As a preliminary to the further efforts to effect a monopoly of the business of supplying recording and reproducing equipments it is charged that, after the Vitaphone Corporation had been compelled to relinquish its original exclusive license and accept a non-exclusive license, ERPI entered into an agreement with E. C. Mills as agent and trustee for various music publishers under the terms of which ERPI secured a license covering the recording of copyrighted music. It is alleged that ERPI required the insertion of a clause in its contract with Mills by which the right to record music was limited to recording upon ERPI'S recording apparatus and that the various producers who became sub-licensees of ERPI under the Music Copyright Agreement were limited by this clause to the distribution of their talking motion pictures containing copyrighted music to those theatres which would reproduce the same on Western Electric equipment.

"The complaint states," continues Warners, "that the situation described existed during the years 1926 and 1927 and continued during the year 1928 so far as the restrictive provisions of the license agreement to producers of talking motion pictures were concerned, but that in 1928 the agreements were modified so as to permit the distribution of talking motion pictures produced under Western Electric license and with the use of Western Electric apparatus to theatres other than those which were equipped with Western Electric apparatus, provided the volume and quality obtainable were equal to the volume and quality obtainable by the use of Western Electric equipment. The complaint alleges further that notwithstanding this modification, the defendants have retained the right to require that the licensees desist from continuing to supply their product to theatres not equipped with Western Electric machines. As a result of the facts referred to, the complaint charges that exhibitors who desired to install reproducing equipments in their theatres had no option except to install Western Electric machines, and distributors were limited by their license agreements to supplying their product only to theatres equipped with Western Electric apparatus, and by the copyright music contract the exhibitor would receive no right to reproduce music nor would the producer have any right to distribute talking motion pictures containing music unless Western Electric reproducing equipment were used in the reproduction of the music.

"It appears from the complaint that as a condition to the granting of licenses to Paramount, Metro-Goldwyn-Mayer, United Artists, Universal and the various other producers who became licensees of Erpi, they were required to agree to equip their theatres exclusively with Western Electric equipment. It is charged that this condition, which it is alleged was exacted by Erpi as a prerequisite to granting licenses, was in violation of the Clayton Law and effected a restraint of trade in the business of manufacturing and supplying reproducing equipments to theatres.

"The complaint charges further that by reason of the position of monopoly which has been built up by the A. T. & T., Western Electric and Erpi as a result of the various contracts referred to in the complaint, the defendants were in a position to impose whatever conditions they saw fit upon producers and exhibitors."

The Stanley Company is represented in the suit by former Federal Judge Hugh M. Morris, Samuel E. Darby, Jr., and George E. Quigley, of Warner.

Electrical Research Wins Awards

In announcing court awards to Erpi against three theatres for back indebtedness and damages, Electrical Research Products stated on Tuesday that the company had no intention of wholesale legal action against exhibitors in arrears but that it would protect its interests by legal actions in cases where it was felt that a sincere effort was not being made to fulfill contractual obligations.

The three theatres against which judgment was obtained, the amount of the judgments and the courts are as follows: Washington theatre, Pittsburgh, $1,925; Court of Common Pleas, Alleghany County; Embassy, St. Louis, $6,749, U. S. District Court, Eastern District of Missouri; Crescent, Chicago, $2,641, Circuit Court.

"A significant feature of the awards is the allowance made for liquidation damages, as provided for in the ERPI contract," according to the company.

ALLIED ANALYZES FILM CONTRACTS; ANOTHER CONVENTION AT ALBANY

Action on Proposed Plan of Cooperative Buying Delayed After Initial Discussions At Atlantic City Meeting

By SHERWIN KANE

Analysis of the new contracts of Paramount, RKO, Fox and Universal was the highlight of the "Eastern Conference of Independent Exhibitors," sponsored by Allied States Association last week at Atlantic City. In a contest with the city's beach and boardwalk for exhibitor attention, the previously announced discussion of so-called industry "evils" and "ills" finished second best, two out of three days running, from Wednesday to Friday.

While the majority of visiting exhibitors were showing a marked preference for ocean-front diversions, others yet chose the calmer and cooler interior of the meeting hall and succeeded in carrying to a finish some of the meetings' announced objectives. These sessions, in fact, gave an appreciably better accounting than that finally given by the Allied board of directors, which met concurrently behind closed doors in another part of the St. Charles hotel. The directors disbanded without reporting any appreciable progress on the three subjects which, it had been announced, would command most of their attention. Those subjects were:

Withhold Action on Buying Plan

The cooperative buying of independent product by independent exhibitors.

Formation of plans for the participation of certain Allied units in the fall political campaigns, in the way of lending their screens to the support of certain approved candidates for public office.

The organization of "vigilance committees" to forestall what Allied fears will be a new attempt to reduce admission tax exemptions to ten cents at the next session of congress.

Some discussion of the plan for cooperative independent buying of independent product found its way into the general meeting at Atlantic City and appeared to receive the favorable reaction of exhibitors present. Leon Lee and Louis King, representing a group of Hollywood independent producers, came from the West Coast to confer with Allied directors on the subject. The only comment on the results of these discussions came from Abram F. Myers, general counsel of Allied.

"The cooperative buying plan," Mr. Myers said, "is too big a project to be completed here. It will require the canvassing of independent exhibitors nationally."

Opinion at the Atlantic City meetings was that in the event a successful buying plan could be evolved, not only would independent exhibitors avoid a possible product shortage next season and realize certain contract advantages, but Allied's national treasury, too, would be materially benefited.

In the meantime, an announcement from the offices in New York of Sidney E. Samuelson, president of Allied Theatre Owners of New Jersey, and vice president of the national Allied unit, indicates that a second meeting will be held at Albany on July 12 to follow-up discussions held at Atlantic City and "to consider further problems of extreme and vital importance to the welfare of all exhibitors wherever located." The conference is being arranged by a committee of the recently formed Allied Theatre Owners of New York, Inc., consisting of A. Stone, H. H. Frieder, M. S. Silverman and Frank Walsh, ex officio.

Samuelson said that, "By the time the Albany convention is held, Allied leaders confidently expect to be able to make an announcement of great importance to all independent exhibitors on a subject which is at present in negotiation between Allied and an unnamed group. The seemingly unsolvable riddle of how the exhibitor is going to be able to stay in business with steadily decreasing box office receipts in the face of the forecasted demands by the distributors for film rentals as great as or greater than those obtained last year will be thoroughly gone into by the group of Allied leaders and the exhibitors attending at Albany. Allied leaders feel that were it not for the revenue received from independent houses throughout the country major distributors would be in a far worse situation than they find themselves in today. And it is the purpose of Allied to arm its members with facts and figures enabling each individual to resist to the utmost any unfair attempts to extort rentals beyond the capacity of the exhibitor to pay," he said.

Yamins to Resume Analysis

Nathan Yamins of Massachusetts will continue his analysis of contracts at Albany, covering those companies whose contract forms were not available at Atlantic City. Allied hopes that by the time the Albany conference is held more definite information will be avaiable on what is to be expected in the way of product from all distributors, and a forecast of what the exhibitor will have delivered to him will be given by P. S. Harrison, of New York.

The report of the conference committee on the exclusive run situation in Wilmington, Delaware, will be submitted at Albany, if the committee has concluded its investigation by that time.

Positive acceptances from Allied leaders to attend at Albany are said to have been received from Abram F. Myers, chairman of the national board of directors of Allied; and Sidney E. Samuelson. Others expected to attend include ranking officers of the New Jersey, New England, Western Pennsylvania, and other neighboring Allied units. "All independent exhibitors from New York and neighboring states are invited to attend on the same basis as at Atlantic City," according to Mr. Samuelson.

Commenting on the proposed buying plan before one of the open sessions, Abram Myers said: "In 1929 fully 3,800 contracts were mobilized among independent theatres for two producing companies. Although both companies were later prevented from fulfilling their contracts, that cooperative buying plan was a conspicuous success in that it succeeded in completely breaking the high film prices in existence then."

New Jersey Meetings Concurrent

In attendance at the directors' meetings, in addition to Mr. Myers, were Al Steffes, president of Allied States; H. M. Richey, general manager; Aaron Saperstein, Herman Blum, Sidney Samuelson, Nathan Yamins and Fred Herrington.

Meetings of the New Jersey Allied unit and of eastern independents were held concurrently, presided over by Mr. Samuelson. These joint meetings opened on Wednesday with about 50 exhibitors in attendance. The rest, Tom Goldberg, Baltimore exhibitor, remarked, had been obliged to delay their decision to attend the convention until they had counted Wednesday night's receipts.

About double the number of exhibitors was in attendance at the following day's sessions, which, both in point of numbers and accomplishments, made them the most businesslike of the convention. Attendance and interest dwindled again on Friday to the point where the convention was forced to adjourn an entire session ahead of schedule.

Analysis of the new contracts of four major companies by Nathan Yamins, and a subsequent address by Abram Myers marked Thursday's brisk sessions. Several objections to the contracts of Paramount, RKO Radio, Fox and Universal were cited.

Minor criticism of the new Paramount contract stated it failed to specify titles, directors and stories comprising the new schedule. It was also declared that under the contract Paramount is obligated to deliver only a minimum number of pictures, and these pictures need not all be produced by Paramount but could be pictures made by any other producer. Mr. Yamins warned exhibitors that if they filled in the admission price schedules provided in the Para-

(*Continued on following page*)

A NEW IDEA FOR ECONOMY

An economy plan, at least original in concept, has been evolved by A. G. Constant and William Tallman, who between them, own the three East Liverpool, Ohio, first runs, the State, Ceramic and American. Under the agreement, formulated as a result, it is said, of poor box office return recently, operation will be alternated every third week, two of the houses remaining dark, while the third remains open. The plan, the showmen say, will be continued through the summer. The Columbia, a subsequent run house, continues its seven-day operation.

Second Sessions on July 12 Called to Consider Issues Further; Arranged by New Allied Group in New York

BROWN TO LEAVE RKO AUGUST 1: AYLESWORTH

NBC and RKO President Backs Franklin in Plunkett Case; Expresses Satisfaction With Selznick on Production Affairs

Hiram S. Brown, who was succeeded in the presidency of RKO by Merlin H. Aylesworth, will leave the company on August 1, having promised to remain until that date, it was indicated by Mr. Aylesworth at an interview last Saturday in the offices of the National Broadcasting Company, at which members of the press plied the NBC and RKO executive with questions.

Mr. Aylesworth decisively cleared the air relative to the status of Joseph Plunkett, theatre division vice president, when he said he regarded as final the letter which Harold B. Franklin recently addressed to Mr. Plunkett informing him that he was to sever his connections with RKO on July 9. Though expressing regret that Mr. Plunkett refused to take up duties in Chicago, apparently at the request of Mr. Franklin, Mr. Aylesworth said, "Mr. Franklin is the president of the theatre companies and Joe Plunkett is one of his vice presidents."

The executive expressed approval of the plan for maintaining a home office executive at the production center, and indicated that B. B. Kahane, president of Radio Pictures, will remain on the Coast until the fall.

Satisfied With Selznick

Complete satisfaction on the part of Mr. Aylesworth toward the manner of David O. Selznick's conduct of production affairs as vice president of Radio, was indicated when he told the group with reference to Mr. Selznick, "I found him very reasonable. He is understanding and he is pliable on what we want done. I don't know the length of Selznick's contract," continued Mr. Aylesworth, "but I am going to make every effort to have him stay on the job."

The possibility of maintaining the average of negative costs at $225,000 was stressed by Mr. Aylesworth, dependent upon the continuance of the present rate of progress and the completion of all pictures planned. The executive scouted the possibility of Jesse Lasky joining RKO production and said he had heard nothing of RKO planning to acquire a 50 per cent interest in Fanchon and Marco, vaudeville unit producers on the Coast.

Offers NBC Facilities

A major problem which the industry as a whole must work out is the present condition wherein there are too many theatres in the country, Mr. Aylesworth pointed out. Thereby he repeated a remark from his recent address on the Coast, which brought forth a storm of comment from film circles on both edges of the continent. He refused to comment on that address or its reaction.

Mr. Aylesworth indicated that he has offered the radio broadcasting facilities of the National Broadcasting Company to the executives of Hollywood, which is in line with his expressed belief that radio can do considerable good in advancing the status of the industry with the public, "in exploiting new product, provided that product is good." Such cooperation is vastly important, Mr. Aylesworth declared. Provided film company radio programs possess a proportion of merit, Mr. Aylesworth indicated his willingness to give them time on the air.

Envisioning a hand-in-hand cooperation between the motion picture and television, when it becomes practical, the executive sees the development at least five years in the future, with no public demand for it at the moment, even if it were ready to market. There will be no slump in theatre attendance when television takes its place beside radio, in the belief of Mr. Aylesworth. On the contrary, television will be a stimulant to the motion picture industry. Sponsored television programs patterned after the present radio presentations, will be the order of the day of television's commercial and practical introduction to the public, Mr. Aylesworth indicated as his belief.

Allied Analyzes New Contracts

(Continued from preceding page)

mount contract, so doing might give rise to complications in the event the exhibitor later saw fit to reduce his admission schedule. Exhibitors were also warned that Paramount's contract now specifies that the final showing of a picture must be completed by midnight of the last day of the exhibition contract and that if a show runs over the specified time limit the exhibitor could be construed to have violated the copyright.

RKO's Substitution Clause Discussed

In discussing the new RKO Radio contract, Mr. Yamins placed particular emphasis on that company's substitution clause, which, he said, appears to be new and may be copied by other companies. It provides, he said, that in the event a starring vehicle is substituted for another picture, or a star added to the cast of a scheduled picture, the exhibitor automatically loses all rights to the picture involved. No definition of a "star" is given in the contract, Mr. Yamins asserted. Further objections to the Radio contract involved availability and non-release clauses. In the new contract, he said, the availability clause provides that the exhibitor who has not played a picture within 60 days after its availability date cancels his contract and must pay for, but cannot play, the picture thereafter.

Objections to the Fox contract centered about cancellation, previewing and "miss-out" clauses. With this year's contract, Mr. Yamins said, Fox no longer authorizes any cancellations whatever, even though a picture might be deemed unsuitable for any particular audience. In addition, he asserted that the previewing of pictures the night before release is banned, and that under its new contract Fox is released from responsibility for the most frequent causes of "miss-out."

Two provisions of the Universal contract, both of which were objected to, were described by Mr. Yamins as "new to the industry." The company's new substitution clause, he said, permits the distributor to substitute any picture it chooses for any scheduled picture and obligates the exhibitor to pay the contract price of the original picture for the one substituted. The clause provides that as a result of an exhibitor grievance arising from a substitution, the complaint may be submitted to arbitration with the sole point to be arbitrated, that of the box office value of the submitted picture.

Cochrane Replies to Criticism

The convention criticism of the Universal contract was in direct contrast with the friendly and cooperative attitude in evidence at earlier Allied meetings, and which led, on several occasions in the past, to direct recommendations from the floor that independent exhibitors favor Universal on their buying schedules wherever possible.

R. H. Cochrane, vice-president of Universal, advised of the meeting's criticism of his company's contract, expressed amazement and said that he considered "a great injustice" had been done.

"We believed the contract to be exceptionally fair to both sides," he said. "Either it has been completely misinterpreted and misunderstood, or else it has been confused with some other contract." He indicated his willingness to meet with Allied leaders to discuss possible misinterpretations of the contract's provisions.

In addressing the convention immediately following the contract analyses, Abram Myers said: "These contract analyses show the deplorable state of the industry and its shameful disregard for the welfare of its outposts, the small theatres.

"Contract demands have been pushed so far that the independents are more closely welded together than ever before. I am not sure," he said, "but that some companies are not going so far as to make their contracts unilateral in law as they already are in fact. There may come a time when they will have no enforceable contracts whatever."

Mr. Myers added later that Allied's position on the 5-5-5 contract is unchanged since the company's Detroit convention, at which time it was declared that the uniform contract in its present form was no longer acceptable to Allied, due to far-reaching changes which have occurred within the industry during the two years which have elapsed since the contract was drawn.

The convention was also authorized after a lengthy discussion of Metro-Goldwyn-Mayer's exclusive-run policy in effect at Wilmington, Delaware, to make a thorough investigation of the effects of the policy and, if found inimical to independent interests, to sponsor a fund to combat it through advertising and publicity channels.

Double-featuring received the exclusive attention of an entire session of the convention, but neither resolutions nor recommendations materialized, due to an established policy of the New Jersey exhibitors' organization to refrain from instructing exhibitors on matters of theatre operation. The attitude of the convention, however, was overwhelmingly opposed to continuation of double-featuring.

37 OF 48 FEATURES ON MGM'S NEW LINEUP WILL BE STARRING VEHICLES

11 Other Features and 89 One and Two Reel Subjects Are Included on Program; Roach Scheduled for a New Series

The production and merchandising policies of Metro-Goldwyn-Mayer Corporation will continue to be based on the principle of "the star's the thing." Thirty-seven of 48 feature productions to be released in 1932-33 will be starring or co-starring vehicles, supplemented by 11 other features and 89 short subjects. Hearst Metrotone News, issued twice weekly, is also on the program which was announced this week from the home office in New York.

"Grand Hotel" and "The Strange Interlude" are the highlights of the program.

Definite production data and titles of only three features are outlined by Metro, although the company listed titles and details of 17 story properties, books and plays from which that number of vehicles will be produced. "In accordance with its announced policy," the company said, "Metro-Goldwyn-Mayer will make no conjectural advance announcement of the stars who will appear in these and other screen properties, but will obtain leading stellar talent available for each story as detailed plans are worked out." It is pointed out that "in many cases the potentialities of a story change as it has been prepared for the screen," and because of this, the company believes "it is wiser to defer casting plans a bit, rather than 'pigeonhole' a story to a certain star a year in advance."

Eighteen Stars Listed

Eighteen names appear on the company's new roster of stars. Many have been on the Metro lot for several years, but others, such as Clark Gable, Robert Montgomery, Jackie Cooper, Helen Hayes, and Jimmie Durante reached top screen ranking during the past year.

The list of stars, each of whom will appear in at least two vehicles during the coming season, includes Marion Davies, Joan Crawford, Norma Shearer, Marie Dressler, Clark Gable, Helen Hayes, Ramon Novarro, William Haines, Wallace Beery, Jackie Cooper and Robert Montgomery.

John Gilbert, John Barrymore and Lionel Barrymore will make at least one starring production apiece. In addition, John and Lionel Barrymore will appear together in a picture, as will Marie Dressler and Wallace Beery. Buster Keaton and Jimmie Durante will be co-starred in two comedies, and Laurel and Hardy will make two full-length co-starring comedies.

"Grand Hotel," now entering its fourth month at the Astor theatre in New York, and "Strange Interlude," adapted from Eugene O'Neill's play with Norma Shearer and Clark Gable in the leads, are special releases included in the new season lineup. There will be four Cosmopolitan productions and one foreign film, "The Outsider."

"The Good Earth," which was awarded the Pulitzer prize as the best of fiction of the past year, and which Owen Davis has dramatized for the Theatre Guild, and "Reunion in Vienna," which was given the Megrue prize as the best comedy produced on the New York stage during the past season, are included in the list of story properties assembled for the new year.

Other literary works which will be transferred to the screen on the new schedule are W. Somerset Maugham's "The Painted Veil," a story with a background of modern China; "The Bugle Sounds," an adaptation of Major Zinovi Pechkoff's melodramatic story of foreign legion adventure; Peter Freuchen's "Eskimo," a drama of the Northland, now being produced by a company on location in the Arctic; "The Education of a Princess," adapted from the Literary Guild book by Grand Duchess Marie of Russia; "Rasputin," from the story about Russia's "Black Monk" by Alfred Henschke Klabund; and "The Sun of St. Moritz," from Paul Oskar Hocker's German novel in which a physician finds himself an accomplice to a murder.

Several Stage Plays Set

Dramatic properties which will reach the screen as part of the new MGM program include "La Tendresse," an adaptation of Henry Bataille's play presented in New York by Henry Miller some seasons ago; "Candlelight," adaptation of the Siegfried Geyer-P. G. Wodehouse comedy in which Margaret Lawrence and Leslie Howard appeared on the New York stage; "Felix," from the play by Henry Bernstein which ran for more than 400 performances at the Gymnas Theatre, Paris; "The Devil Passes," the Benn W. Levy play presented on Broadway during the past season; and "Turn to the Right," based on the comedy of several seasons ago by Winchell Smith and J. E. Hazzard.

Other stories which are on the new lineup are "The Marines Have Landed," "Mexico," an original story by Laurence Stallings; "Salute," an original scenario by Frederick Lonsdale; and "Tarzan and His Mate," a new Edgar Rice Burroughs story which will furnish Johnny Weissmuller with a follow-up to "Tarzan, the Ape Man."

Metro-Goldwyn-Mayer's short subject line-up for the season will comprise 89 releases, in addition to Hearst Metrotone News.

Schedule Many Shorts

Bracketed in the short feature schedule are 46 two-reel subjects and 43 one-reel films. These include the Hal Roach "Our Gang," Laurel-Hardy, Pitts-Todd, and Charley Chase comedies; Flip the Frog cartoons, FitzPatrick Traveltalks, and Sport Champions.

The new series of releases in the short subject division next year will be a new Hal Roach series, the Taxi Boys, a group of two-reel musical revues, several of which will be filmed in Technicolor, and a group of releases to be known as M-G-M Oddities.

In addition to their designated feature-length comedy, Laurel and Hardy will make four two-reel comedies. Charley Chase will be represented with eight comedy vehicles. "Our Gang" will make its customary eight releases, and Zasu Pitts and Thelma Todd, teamed by Hal Roach last season, will contribute eight new co-starring comedies. There will be 12 releases in the new Hal Roach Taxi Boys series, a venture which is described as running along the lines of out-and-out slapstick comedy.

Thirteen releases are announced in the new group of FitzPatrick Traveltalks, including a number of one-reel travel films dealing with Mexico, South America and the West Indies. Wrestling, hockey, polo and aquatic subjects are included in the new group of 12 Sport Champions, presenting champions and unusual backgrounds in the realm of sport.

Six M-G-M two-reel musical revues, which are described as condensed musical entertainment, will be released next season, four of the group being filmed in Technicolor. Twelve single reel Flip the Frog cartoon subjects are on the schedule, and six M-G-M Oddities. The latter group of novelty subjects will deal with unusual aspects of wild animal life.

In the meantime, Felix F. Feist, general manager of Metro sales, this week concluded the fourth and final of a series of four regional sales conventions, attended by district and branch managers from Philadelphia, Kansas City, Memphis and Los Angeles territories, respectively.

Players To Be Chosen in Many Cases at Production Time; Company Lists 18 as Stars; Several Novels on Schedule

PLAYING UPON HUMAN NATURE

Oddly interesting, particularly in these days of summer decline in box office receipts, is the apparently highly successful experiment in human psychology conducted by one A. McCarty, small town showman operating the Idle Hour theatre, in Mooresville, Ind.

Make certain first, Mr. McCarty advises, that the picture of the moment is a good film. On the program, slides and lobby sign is this legend: "This is not a Free Show. Come in and see the show, pay what you think its worth when you leave." Prior to the last reel of the picture, Mr. McCarty says he interrupts to inform the patrons that the cashier will be at the door prepared to make change, and again emphasizes that the show is not free. The Mooresville showman adds this note to the audience: "If there is anyone here that cannot give a dime or more, take the show on me."

DECISION PERILS FILM CONTRACTS IN KANSAS

Justice Burch of the Kansas Supreme Court Invalidates Distributors' Contracts with Theatre Owners in That State

All contracts between distributors and exhibitors in the state of Kansas may be invalidated as a result of a recent state supreme court decision sustaining a demurrer to a suit filed by United Artists against R. E. Mills, a former exhibitor of Chanute, Kansas, charging breach of contract. In sustaining the defendant's demurrer to the United Artists' suit, the Kansas court ruled that the distributors' contract was invalidated by a clause prescribing a minimum admission price at which the pictures sold might be exhibited and because the pictures were not first submitted to the Kansas censor board for approval.

All the larger distributing companies indicated they would join in a motion for a rehearing before the state supreme court. Wallace Sutherland, attorney for the Kansas City Film Board, said the decision affects every other distributor of pictures in Kansas.

The United Artists' suit involved the old form of standard contract, and attorneys for the defendant sought to invoke the Thacher decree, which invalidated arbitration as provided for in the old contract, as the basis of the defense. The court, however, passed over the arbitration clause with the single comment that its "provision for arbitration was held to be void as in restraint of trade by the United States supreme court. Plaintiff contends the paragraph in the contract is severable, and the lawful provision of the contract may be enforced."

The court went on to declare, however, that the contract was made unlawful by the stipulation of a minimum exhibition price which, it held, violates the laws relating to combinations in restraint of trade and also violates Kansas state laws. This minimum admission stipulation is a part of existing contracts of all major companies, it was said, and opinion holds that the court's ruling applies to existing contracts as well.

Kansas exhibitors are most disturbed, however, over the ruling that approval of pictures by the censors is "a condition precedent to the existence of a lawful contract." Under this ruling, a distributor could not legally enter into a contract with an exhibitor, or sell pictures in Kansas, until the pictures in question, with the exception of newsreels, had been approved by the state censors.

The court ruled that this law had not been complied with and that therefore, the contract was invalid and illegal. The censorship statute cited is a Kansas police regulation.

Three main grounds for a rehearing were set out by attorneys for United Artists and other major distributing companies in filing a motion last Saturday for a new hearing in the case in which the Kansas supreme court held film contracts illegal.

The film companies have the unquestioned right to fix the admission price under the copyright laws, attorneys for the distributors contend. Further, they claim that by ruling the price fixing provision of film contracts violates the Kansas statutes, the court deprives distributors of their constitutional rights.

The third and what is considered the most important point brings up the question of censorship. The supreme court ruled United Artists failed to show the films contracted for by R. E. Mills were approved by the censors, as required by the statutes. Attorneys for the distributors contend this pertains only to contracts made in Kansas, but that the contract with Mills was accepted in New York and therefore the contract was made in New York and not governed by Kansas laws.

A decision on the motion is expected in about three weeks.

A copy of the original petition included with the abstract reveals that United Artists sued Mills for payment for nine pictures bought in January and June, 1929. The company sought to recover a total of $479.36, including interest up to the time the suit was filed.

Newcastle Receiver Suit is Withdrawn

M. P. Newcastle has withdrawn his receivership suit against Warner in chancery court at Wilmington, Del., in the form of a motion of dismissal by Clarence A. Southerland, Wilmington counsel for Mr. Newcastle. Counsel for Warner had consented to the motion.

Mr. Southerland indicated that his client is content to prosecute his claims against Warner as co-complainant in the suit recently filed by Harry Koplar. Mr. Newcastle has intervened in the Koplar bill. The withdrawal leaves only one pending receivership suit against the company.

Selig Succeeds Lewis As Paramount Ad Chief

Cliff Lewis, Paramount director of advertising, has resigned after many years with the company, and has been replaced by Al Selig, former publicity and advertising director for Columbia, and prior to that, in a similar post with Tiffany.

Mr. Lewis as yet has completed no plans for the future, though he is understood to be negotiating.

Morris Sails; Brower in East

Sam E. Morris, vice president of Warner Brothers Pictures, sailed for Europe on Wednesday aboard the *Europa*.

N. H. Brower, Warner's district manager in Los Angeles, arrived in New York this week for conferences with home office executives.

Roxy Closing to Reorganize House

The Roxy theatre in New York closes Thursday, June 29, for a period of four weeks, re-opening July 29, according to an announcement from Harry G. Kosch, receiver, on Tuesday. Pictures from various companies will be presented at the house, when it re-opens, the statement indicates. Several innovations in lighting, sets and presentations are to be prepared during the closed period. The stage shows will continue under the direction of Clark Robinson and Russell E. Market, while Dr. Hugo Riesenfeld will recruit an entirely new symphony orchestra.

The decision to close pending reorganization is understood to have been reached during conferences participated in by R. A. Newman, representing the Continental Bank & Trust Company, mortgage trustee; Carlos L. Israels, attorney for the bondholders' committee and Nicholas Roberts, chairman; Alfred L. Rose, attorney for Mr. Kosch, as receiver, and Herbert Lubin, at present managing director of the theatre. United States district judge Francis J. Caffey last week had refused to approve a new receivership plan submitted and the conferences of attorneys followed. The court had threatened to throw the theatre into bankruptcy unless an agreement was reached at an early date. Mr. Kosch on Tuesday was named receiver in foreclosure by Judge Caffey, which is believed to settle the problem of selling receiver's certificates to permit the theatre to remain open indefinitely after the four-week period.

Alliance Agent Is Guilty

Cornelius McNerny, Lord's Day Alliance agent arrested recently on a charge of extortion in the office of Charles L. O'Reilly, president of the TOCC, New York, was found guilty in general sessions court this week. Sentence was to be pronounced on Thursday.

Private Screening of "Madness"

A private screening of "American Madness" was given by Columbia Pictures in the Waldorf Astoria on Wednesday for exhibitors of the New York district. A buffet luncheon followed.

Plans New Frank Buck Film

Amedee J. Van Beuren plans a second jungle film to be produced in the Far East by Frank Buck, producer of "Bring 'Em Back Alive." Release of the film on RKO Radio's 1933-34 schedule is anticipated, under the title, "Wild Cargo."

Court Denies Review

The supreme court at Columbus, Ohio, has denied a review in the case of Afifa Abowd, Fostoria, Ohio, against the Minister Fire Insurance Company, seeking to recover $25,000 on a "binder" of insurance dated November 4, 1930, covering the Marvin theatre, Findlay, Ohio, which was destroyed by fire November 5, 1930.

THE CAMERA REPORTS



ON COAST. (Above) Eastern Warner Brothers executives in Los Angeles.

Left to right: S. Charles Einfeld, director of publicity and advertising; N. H. Brower, Western division manager; Grad Sears, Western general sales manager; Norman Moray, Vitaphone sales manager; and Joe Hummell, exchange supervisor.

IN FIERY ROLE. (Below) With hair to match the part. The sometime platinum blonde, Jean Harlow, who will similarly celebrate the titian tress in MGM's "Red Headed Woman," having recently become one in reality.





BACK TO HOLLYWOOD. Darryl Zanuck, chief production executive for Warner-First National, as he arrived with Al Green and John Adolfi, directors, from Europe and was interviewed by a critic.



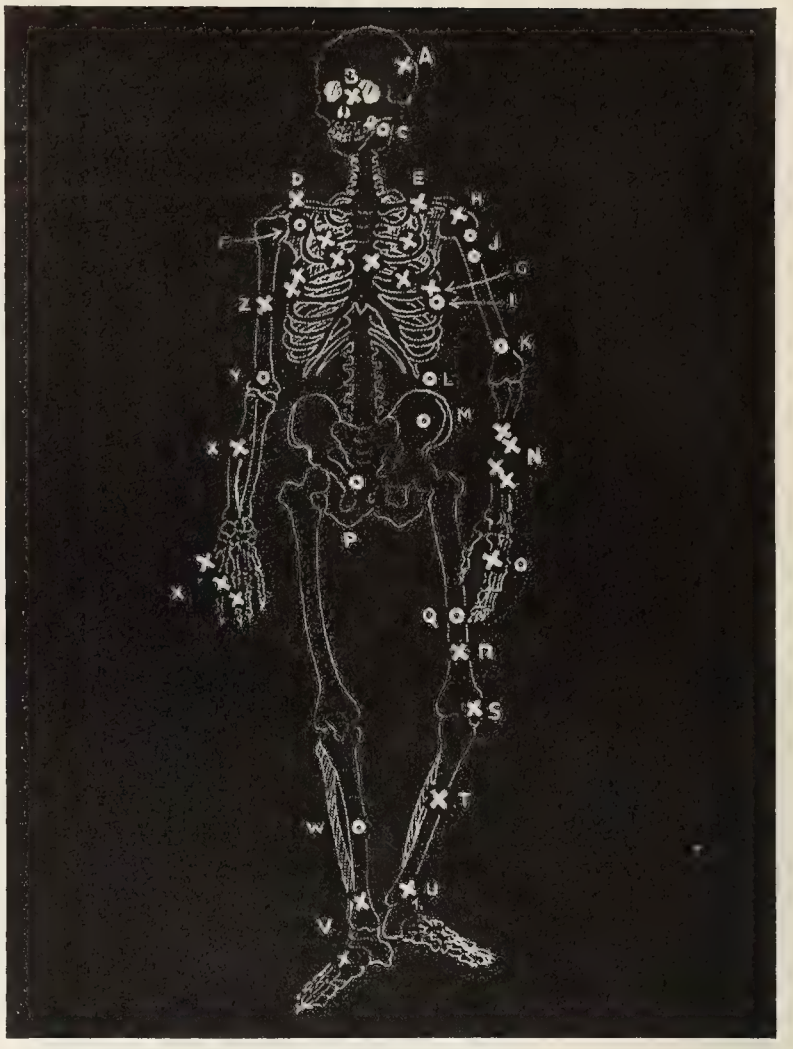
INDEPENDENCE DAY, 1932. Obeying patriotic impulses, four Fox players thus glorify the Glorious Fourth with the help of a 105-mm. field piece found waiting for another war (movie style). They are Vivian Reid, June Vlasek, Janet Chandler and Cecilia Parker.



MAN WITH A CLOCK. (Above) A timely portrait in the modern genre, illustrating a method of getting oneself up in the morning, and indicating how Lee Tracy appears in Warners' "Blessed Event."



FEATURED. (Left) A dynamic combination of shadow, light and youth by Elmer Fryer, making a charming study of the charming Gloria Shea, Warner Brothers featured player.



CHARTING A CAREER. Tom Mix shown somewhat denuded to disclose the several places he has suffered bullet wounds, knife wounds, fractures and so on. They say the circles represent shots, and the crosses fractures acquired by the Universal star.



ALL GLEASONS. One of the royal families of the theatre—The Gleasons, now identified with the newer dramatic form, the cinema. Russell, James and Lucille. And they will be together in a sports series under Educational auspices. The group, called Gleason's Sports Featurettes, was written by Charles Paddock.



REUNION. An event that had its beginning in "The Birth of a Nation," D. W. Griffith's prophetic picture in—until then—an humble past. They are Erville Alderson, Richard Barthelmess and Henry B. Walthall, together in First National's "Cabin in the Cotton."



STARTING YOUNG. Captain Gagg and Sergeant Flirt, a couple of the boys, get their nip of good old aged-in-the-cow stuff (guaranteed less than one-half of one per cent water) in Educational's stirring "What Prize, Gloria."



ANOTHER CHANEY. (Above) Carrying on, is this son of the late and (sincerely) lamented Lon Chaney. Creighton Chaney has been named the star of the RKO Radio-Van Beuren serial, "The Last Frontier."



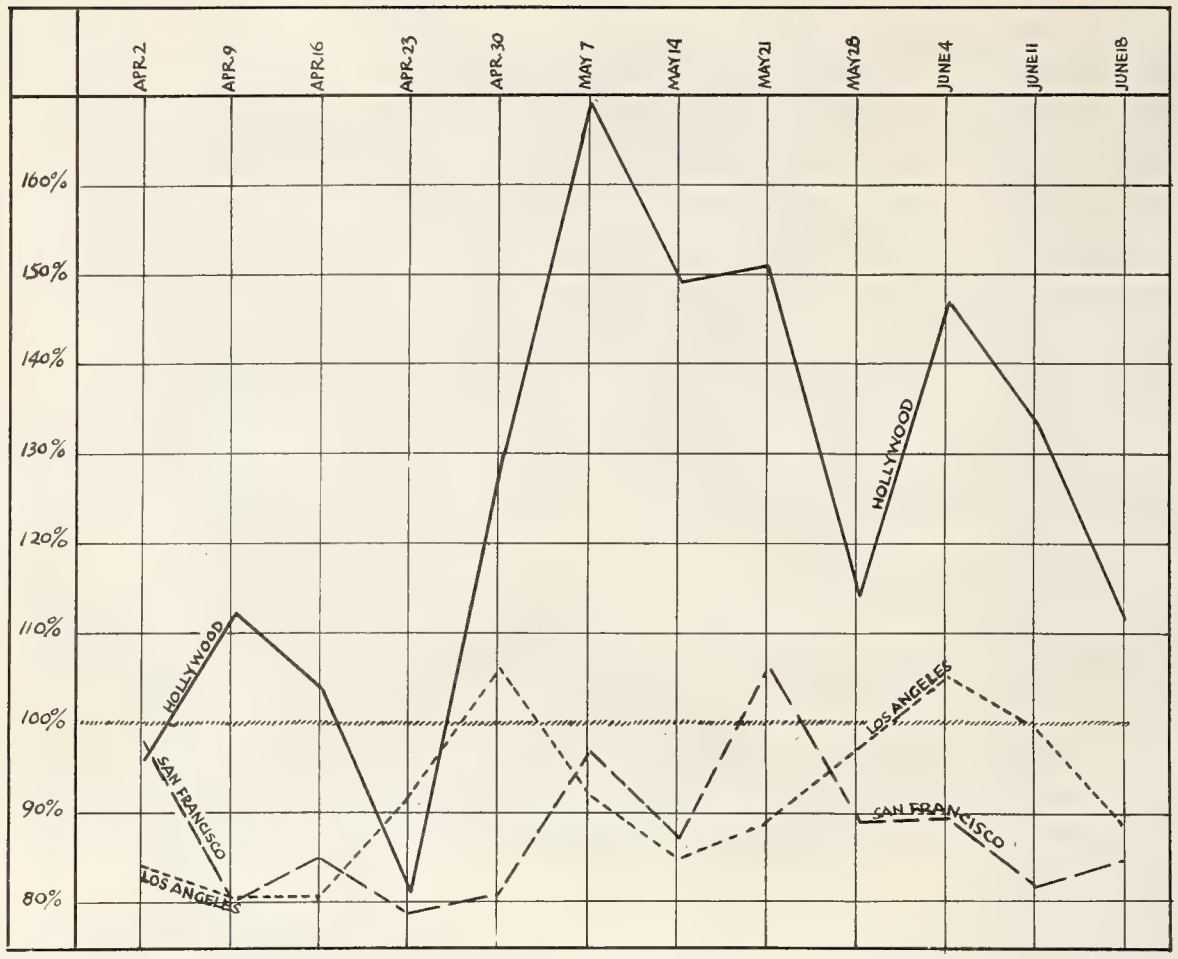
ADDED. (Right) To the ranks of featured players. She is Gertrude Michaels, who has been signed by MGM for featured roles. What her first one will be, however, has not been determined.



WHEN FILM FRIENDS MEET. As they did in New York when Frank Buck, who made "Bring 'Em Back Alive" for RKO Radio-Van Beuren, left for Chicago. At the train also was Mitzi Green, who will star in RKO Radio's "Little Orphan Annie."



A RECENT ARRIVAL IN FILMLAND. And one of the very youngest members of that principality ever exhibited in these pages. His name is John, like his dad's, and that makes him John Miljan, Jr. And of course everyone knows who dad is—that sterling character actor at MGM.



This chart, derived from the weekly record of box office receipts by MOTION PICTURE HERALD, indicates a comparison of theatre receipts from three Coast cities during the 12 weeks from April 2 to June 18, 1932. The 100 per cent line represents the average weekly receipts for the three cities during the entire year 1931.

CONTINGENT PACTS WITH WRITERS OUT

Academy Interprets Code of Practice in Decision on a Case Brought by a Writer Against a Coast Producer

An important interpretation of paragraph two of the Writer-Producer Code of Practice was announced during the week by the Conciliation Committee of the Academy of Motion Picture Arts and Sciences, in the course of a decision on a case brought by a writer against a producing company.

The case involved a contract in which the company was to make a flat payment of $10 to the writer for a treatment, plus a "bonus" of $190 upon acceptance of the treatment; $10 for the first draft of continuity, $10 for the second draft, and a bonus of $330 upon acceptance of the entire continuity.

The particular points at issue were said to have been adjudicated by the committee to the satisfaction of both parties; and the committee also issued the following statement for the guidance of other writers and producers:

> "It was the clear intent of the writers and producers, when they formulated and adopted paragraph two of the Code of Practice, to prohibit any arrangement which makes payment for a writer's work contingent upon the acceptance or approval of the producer. It is equally clear that the force and effect of any such contract as the company made with Mr. ——, is to make the writer's compensation dependent, in a large measure, upon the company's approval.
>
> "Such an arrangement, therefore, is not ethically compatible with the intention of the Writer-Producer Code, and tends to undermine and nullify the respect in which the whole Code is held by the motion picture community generally.
>
> "We feel sure that, as one of the signatories of the Code, the company will abide by the interpretation of Paragraph Two, we have given on behalf of the Academy, and will refrain in future from entering into any form of contingency contract with a writer."

The writers and producers of Hollywood adopted the Code of Practice on April 14, 1932, the Academy ratifying the code on April 21 by action of the board of directors. It became effective on May 1, having been drafted by Irving Thalberg and B. P. Schulberg, for the producers, and Waldemar Young, Ralph Block, Martin Flavin, Oliver H. P. Garrett, Benjamin Glazer and Al Cohn, for the writers. George Cohen was counsel for the committee.

The code was accepted by the Academy as "a valid instrument in the motion picture industry to be administered" by the Academy. At the time of ratification, the executive secretary of the Academy was designated to act as special representative in the installation and maintenance of the code.

Columbia, Fox, Feature Productions, Metro, Paramount, RKO, Tiffany Studios, Universal and Warners signed the agreement, which writers accepted through a special committee headed by Waldemar Young, chairman, and Ralph Block, Clara Beranger, Al Cohn, Bartlett McCormack, Martin Flavin, Oliver H. P. Garrett, Benjamin Glazer, Howard J. Green and Percy Heath, Gerrit Lloyd and John Meehan, Herman Mankiewicz, Jane Murfin, J. K. McGuinness, Richard Schayer, James Seymour, Frank Woods and Carey Wilson.

Paramount Publix Reports $2,450,911 Quarter Loss

Paramount-Publix Corporation, in its consolidated statement just issued, which includes profit and losses of subsidiary companies, reports a combined net loss of $2,450,911.59 for the three months to April 2, 1932. This loss is after deducting interest, depreciation and all other charges and reserves.

During the year a reserve was provided for depreciation of fixed assets amounting to $3,556,283.04, of which $3,033,467.15 was charged off, and the balance of $522,815.89 was capitalized to the film production cost. For the three months to March 28, 1931 the corporation reported consolidated net income of $3,515,652.22.

Eberhardt to Introduce Writers at AMPA Meeting

Walter Eberhardt, of Western Electric, who turned literary with publication recently of "Dagger in the Dark," will act as master of ceremonies at the weekly luncheon and meeting of the Associated Motion Picture Advertisers, at Sardi's on Thursday. Mr. Eberhardt, taking the gavel from Ed Finney, president, will introduce Thayer Hobson, president of the William Morrow Publishing Company; Jacob Wilk, scenario editor for Warner Brothers; Florence Strauss, scenario editor of Fox Films, and Harriet Henry, author of "The Rakish Halo."

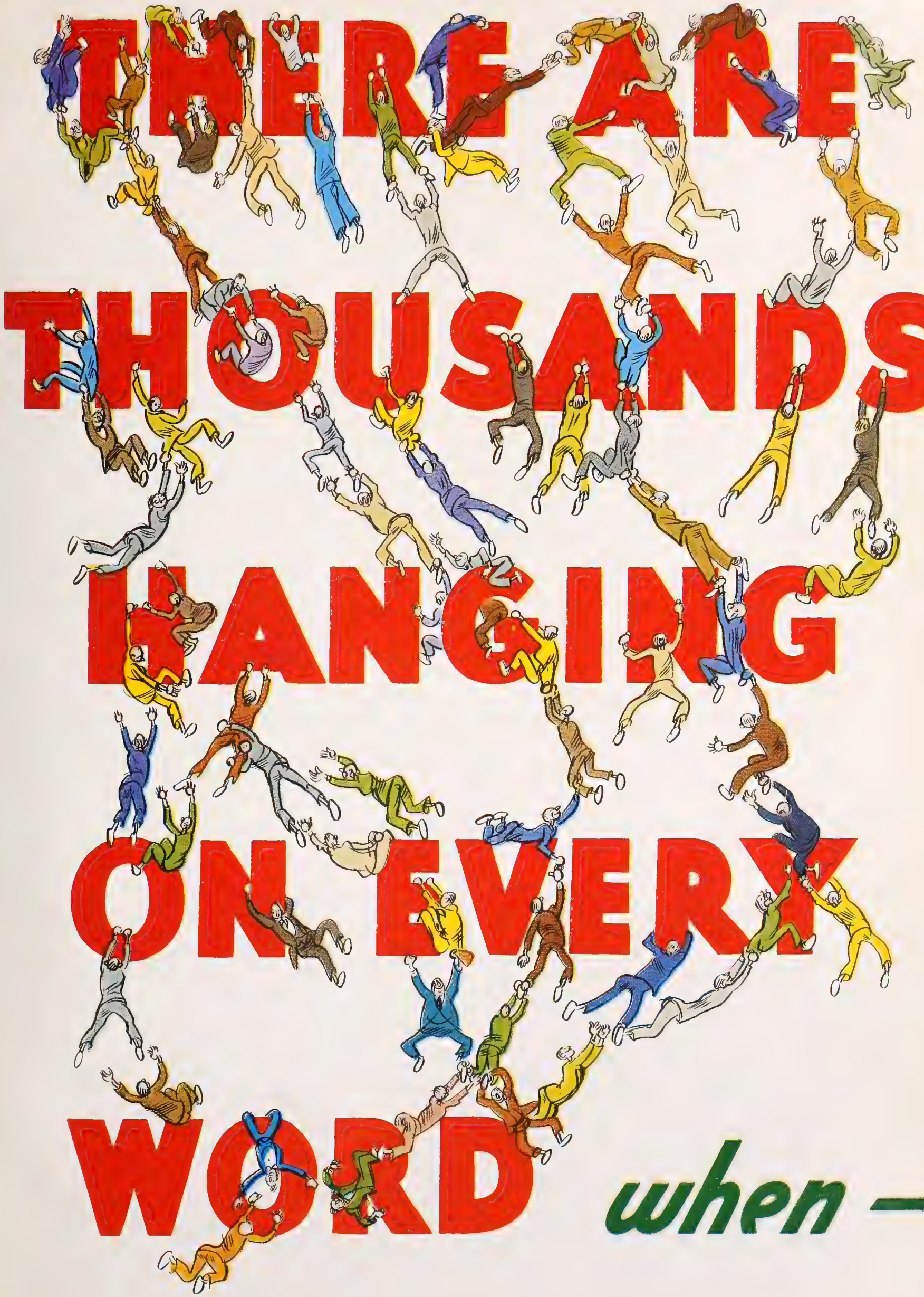
New Stanley Corporation Plans 70 Films for Year

The Stanley Distributing Corporation, just organized by Ira H. Simmons, who is president and general manager, will have a 1932-33 program of 70 films, including six features, 12 novelty features and 52 short subjects.

The company will operate in the independent field as a producing and distributing organization, with headquarters at 729 Seventh avenue, New York. The first feature will be ready for release shortly.

Educational in Coast Meet

Educational opened its Western sales convention at Hollywood on Monday, with Joe Brandt, Joe Skirboll and Sol Edwards as principal speakers. Mr. Brandt will remain on the Coast for about one month organizing the staff and initiating production on World Wide product.


THERE ARE
THOUSANDS
HANGING
ON EVERY
WORD when —



Metro-Goldwyn-Mayer

reveals its

PRODUCTION PLANS *for* 1932-33

The Trademark that has ALL trademarks jealous











Talk about TRADE MARKS!



Advertising authorities tell us that the roaring Lion of Metro-Goldwyn-Mayer has superseded in world recognition the hitherto most popularly known symbols of *all* industries!



This trade-mark is in demand and M-G-M approaches 1932-33 with one purpose—

(*continued*)



The Niagara Falls
generates the world's
greatest **WATER POWER**

The Allied Armies
in the great war
possessed history's
greatest **MAN POWER**



Metro-Goldwyn-Mayer

has startled the amusement world by its unprecedented development of





and in
1932-33
you will
be thrilled
to know that —

37 *out of* 48 pictures are STAR *pictures*

and the others will have players who are on their way to stardom,

We are guided by the box-office! Theories have no place in the plans of Metro-Goldwyn-Mayer. The policy of M-G-M in its first year is the policy of M-G-M today. We have not halted, hesitated, switched. We go forward consistently in the knowledge that M-G-M Star Names in your electric lights mean good business. In 1932-33 M-G-M presents even more Star Pictures than ever before extending our success-policy to meet the definite box-office needs of these times. Exhibitors of Metro-Goldwyn-Mayer product are literally protected by insurance, rent insurance, profit insurance, life insurance! The act of signing a contract for pictures must be weighed with the greatest care and thought this year as never before. What decision you make now will follow you relentlessly through the twelve-month ahead! The sound, practical nature of



THE NEWS-DEALER SAYS:

"I sell more movie magazines when there's a Metro-Goldwyn-Mayer STAR on the cover."



THE GIRL IN THE BOX-OFFICE SAYS:

"They ask me WHO *is playing at our theatre, not* WHAT *is playing! When we've got an* M-G-M STAR *we fill the house."*

the M-G-M set-up, the strength and stability of M-G-M personnel in its management and in its studio production, the unmatchable Star line-up and the proven ability of M-G-M to create the Giant attractions of each screen year — these are the assurances of safety which guard your property and investment.



LEAD KINDLY ELECTRIC LIGHT

Here's where you shine!

(next page please)

ASK THE FOLKS WHO PAY !





Marion Davies



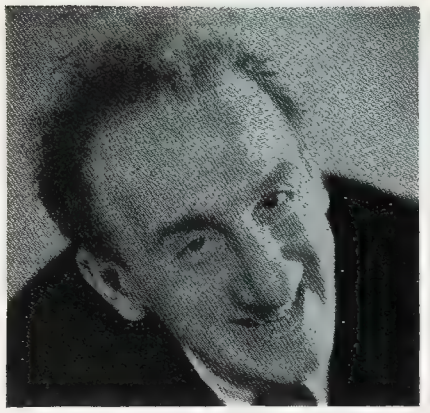
Norma Shearer



Clark Gable



Wallace Beery



Jimmy Durante



Buster Keaton



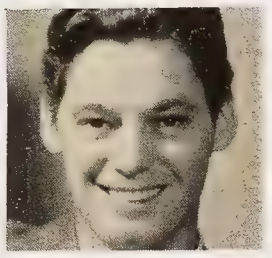
Helen Hayes



Jackie Cooper



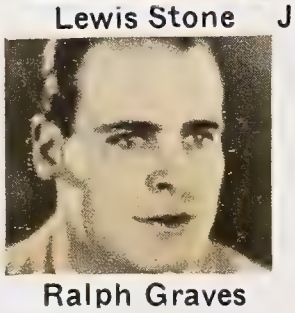
Lewis Stone



Johnny Weissmuller



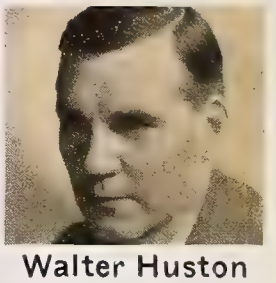
Jean Harlow



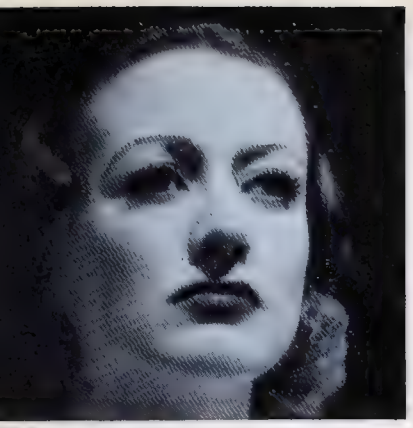
Ralph Graves



Jean Hersholt



Walter Huston

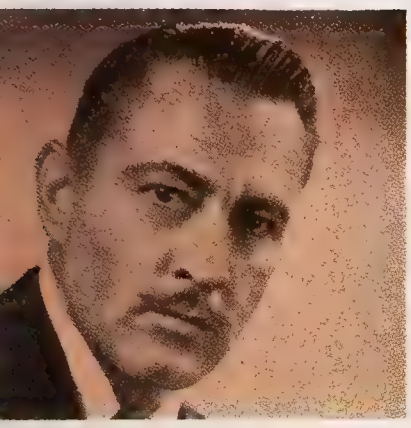

Joan Crawford


Marie Dressler


Greta Garbo



THEY'RE ALL under the banner of METRO-GOLDWYN-MAYER!


John Barrymore

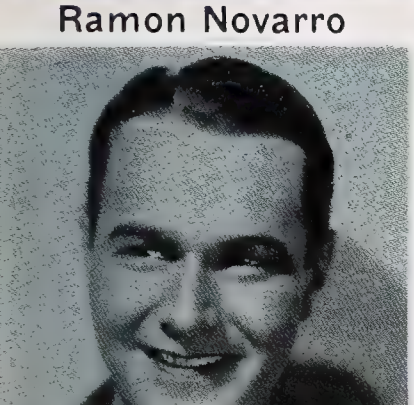

Ethel Barrymore

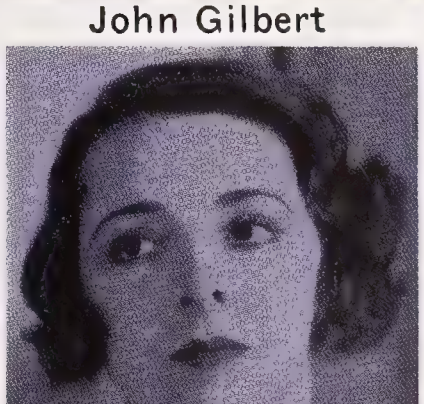

Lionel Barrymore

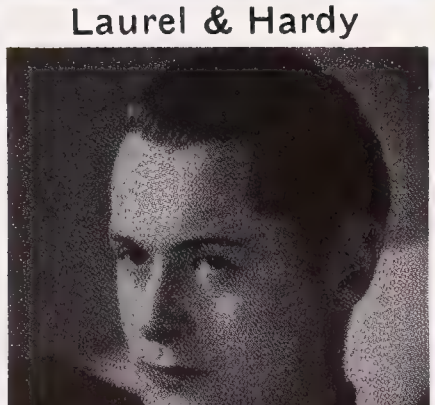

Ramon Novarro


John Gilbert


Laurel & Hardy

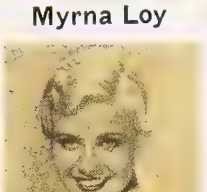

William Haines


Colleen Moore


Robert Montgomery


Myrna Loy

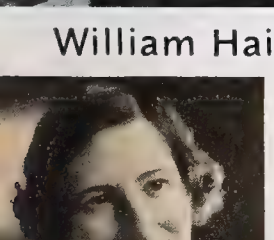

Una Merkel

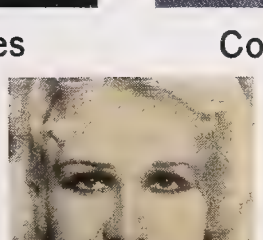

Joan Marsh


Wallace Ford

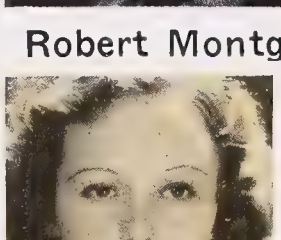

Karen Morley

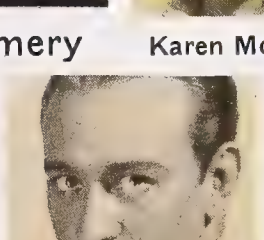

Diana Wynyard

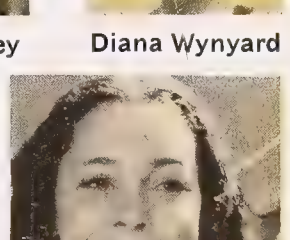

Polly Moran


Anita Page


Madge Evans


Dorothy Jordan


Conrad Nagel


Maureen O'Sullivan

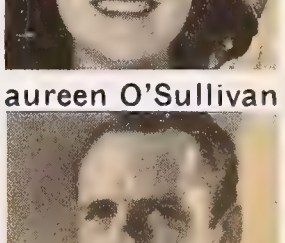

Leila Hyams


Robert Young


Hedda Hopper


Neil Hamilton


Nils Asther


John Miljan

THEY NEVER GO OFF THE GOLD STANDARD

37 STAR PICTURES

2- JOAN CRAWFORD—In "Possessed" and "Letty Lynton" she reached a point where she ranks with the top money-makers of the screen. She's in "Grand Hotel" too.

2- NORMA SHEARER—As in the past, this great star appears in Big Productions worthy of her box-office importance. She is in "Strange Interlude."

2- MARION DAVIES—No expense spared in the purchase of her vehicles, their production and national promotion.

2- CLARK GABLE—His work in "Strange Interlude" climaxes the public demand for his stardom. Another star created by M-G-M!

1 JOHN GILBERT—It is the sincere belief of M-G-M that his new powerful vehicle will reveal John Gilbert in the full blaze of his greatest glory!

2- HELEN HAYES—The motion picture public, retaining in its heart the memory of "The Sin of Madelon Claudet," awaits the return of this great actress!

2- WILLIAM HAINES—The sincerity of his performances in his last two releases forecasts a great future for the *new* Bill Haines!

2- RAMON NOVARRO—The undiminished drawing power of this handsome star is based on his unfailing charm in fine stories. "Huddle" for instance!

2- MARIE DRESSLER—It would be difficult to estimate the amount of joy, laughter and soul thrill that she has given the world. God bless Marie Dressler!

2- WALLACE BEERY—In the past season his enormous following has been tremendously multiplied by his unforgettable "Hell Divers" and "The Champ."

1- JOHN BARRYMORE—From exhibitors, from critics, from the public, M-G-M is proud to hear that John Barrymore as an M-G-M star is a *new* star!

1- LIONEL BARRYMORE—No matter what the role may be, this great actor breathes life into it, makes it memorable, builds ever greater his following!

1- JOHN & LIONEL BARRYMORE—The successful strategy of co-starring them in "Arsene Lupin" assures an eager audience for their next one together.

1- DRESSLER & BEERY—By exhibitor command! We yield to the request that they act together again as they did so well in "Min & Bill!"

2- BUSTER KEATON-JIMMY DURANTE—The growing receipts of their co-starring comedies is proof that M-G-M has a new, smash comedy team!

2- LAUREL-HARDY—Ever since "Pardon Us" theaters have inquired "When will they give us more Laurel-Hardy feature length comedies." Here they are!

4- COSMOPOLITAN PRODUCTIONS—These nationally advertised All-Star subjects have consistently been real money-makers!

2- JACKIE COOPER—M-G-M has a brand new idea for this glorious boy star that will be a sensation of the season to come!

2- ROBERT MONTGOMERY—A personality who has done much in the past year to further build his well grounded popularity with the public!



Directed by EDMUND GOULDING

from Vicki Baum's play



HAVE YOU EVER APPLAUDED AN ANNOUNCEMENT IN A TRADE AD ?

Here is News that will win exhibitor cheers!

12 MARQUEE Productions from M-G-M next season—

WHEN M-G-M announces 12 *Marquee Pictures* it is an assurance backed by previous experience that you will get Big Productions, destined to be among the new season's important money pictures. That assurance is not guess work. It is borne out by the fact that when we made our first announcement of a similar group of pictures known as "*The Lucky Seven*" exhibitors received such attractions as "SHIPMATES", the picture that clinched stardom for Robert Montgomery; "SIN OF MADELON CLAUDET" the picture that brought Helen Hayes to box-office prominence; "THE EASIEST WAY", starring Constance Bennett; and other pictures.

THE ASSURANCE that M-G-M gives you Big Pictures in the *Marquee* group is borne out again by the fact that in the current season's *Marquee* line-up exhibitors received the year's outstanding picture, "TARZAN, THE APE MAN" creating the new star personality, Johnny Weissmuller, a production worthy of being Road-Shown. Star personalities featured in other *Marquee* pictures still to come in the current season are Lionel Barrymore and Helen Twelvetrees.

THE ORIGINAL purpose of M-G-M's *Marquee Pictures* was to allow a latitude in production that would not confine aggressive picture-making to ideas that in the course of 12 months might become sterile and out-dated. M-G-M refuses to be hampered by convention or hide-bound by tradition. *Marquee Pictures* are an expression of the forward-looking ideals of M-G-M.

BY EXTENDING its *Marquee* group to 12 pictures for the season 1932-33, M-G-M follows the logical development of a policy that has proven a real success. It will unquestionably be great news to the trade that in the coming season there will be a greater number than ever of these specialized productions, which in the past have been justifiedly the pride of the M-G-M studios.

"THE OUTSIDER" for M-G-M

By special arrangement with its producer, we have obtained "The Outsider", the widely heralded talkie of the play. "The Outsider" was a sensational hit during its long Broadway run. It was made in England and directed by Harry Lachman, who in association with Rex Ingram, produced many of the latter's greatest successes.



NORMA SHEARER
. . . CLARK GABLE
STRANGE INTERLUDE

A ROBERT Z. LEONARD Production

Based on Eugene O'Neill's play



Typical METRO-GOLDWYN-MAYER BOOK and PLAY PROPERTIES

TO state that the production plans of Metro-Goldwyn-Mayer are of intense interest to every other studio is to state a truth which we are not first to express. We feel keenly the obligation which rests upon us as an outcome of our production policies of the past, our willingness to get off the beaten track, to create new trends, new ideas. We sincerely believe therefore that it is to the best interests of our customers to withhold, where it is necessary, a full exposition of our plans. Suffice it to say that the M-G-M standard of previous years in story selection and production daring—a high standard it has been—will be scrupulously maintained. For the time being we call your attention to these vehicles of importance among others owned by M-G-M and contemplated for production.

THE PAINTED VEIL—This novel by Somerset Maugham is rated high alongside of his thrilling narratives "Rain" and "The Letter". It ran as a serial in Cosmopolitan Magazine and thereafter enjoyed a wide book sale. It tells of a badly arranged marriage that leads the unhappy wife to seek the attention of another married man and follows her exciting adventures during an epidemic of cholera in China.

REUNION IN VIENNA—Robert E. Sherwood's robust, romantic, laugh-filled Broadway hit! Everybody wanted it, M-G-M got it! A reunion of the last remnants of Viennese nobility is to be held. Beautiful Elena, wife of the prominent Doctor, is invited. She hesitates to come, knowing that the dashing Archduke, her first lover will be there. Finally she goes and the consequences are thrilling!

THE GOOD EARTH—Even as we go to press this novel by Pearl S. Buck, the Year's Pulitzer Prize Novel, which appears on every best-seller list. Hundreds of thousands of copies have already been sold and the end is not in sight. Dramatic indeed is its story of a Chinese family, their trials through drought, famine, flood and revolution and their victory in the end by their love of the good earth to which they cling.

MEXICO—For months Laurence Stallings, co-author of "The Big Parade" and creator of many glorious tales, has worked on his giant drama of Old Mexico. In his narrative he has crammed romance of that tropic land, adventure, color and thrill. This fascinating locale has never been truly dramatized for the screen until now!

LA TENDRESSE—Typical of the intense emotional power which Henry Bataille builds into his stage successes is the love drama revealed in this story of a playwright and the actress for whom he writes his plays. The Henry Miller Theatre where "La Tendresse" played has been the scene of many outstanding Broadway hits, but few to compare in sheer, human thrill with this one!

RASPUTIN—A perfect subject for the M-G-M studios! A picture that requires Bigness in conception and casting. The story of the Mad Monk, so well known to the world, will come alive on the screen under the magic of M-G-M creation, with its pageantry of Russia's exotic court life before the revolution, the power of this hypnotist of passions among the noblest and most beautiful of women! Box-office indeed!

THE SUN OF ST. MORITZ—Clever story-sleuthing has uncovered this dramatic and romantic novel, the rage of the Continent. It takes place amidst the loves and luxuries of the Swiss Alps. A doctor through an unfortunate association comes under suspicion of murder. At St. Moritz circumstances which include a love affair, skiing adventures and a bob-sled accident clear his name. What a setting for a thriller!

THE EDUCATION OF A PRINCESS—The reason you see this book by Grand Duchess Marie of Russia on every best-seller list, selling by the thousands, is the same reason its screen version will pack theatres. Intensely genuine, it reveals how a princess in the course of two marriages, child-birth, war and revolution learns that human nature is the same in high places and low.

ESKIMO—Peter Freuchen's book has given M-G-M a great opportunity. First of all, it has a wonderful story based on the awakening of the Eskimo to the white man's moral code. Secondly, it permits M-G-M to develop that story with all the thrill, background and natural beauty of the North. M-G-M sent W. S. Van Dyke and a company to darkest Africa and brought back "Trader Horn". M-G-M has sent director Van Dyke and one of the largest film expeditions of history to the frozen North and the result will be another M-G-M milestone in screen Epics!

THE BUGLE SOUNDS—We might literally say about this picture that it is Four Years in Production! To adequately present Major Zinovi Pechkoff's celebrated novel of the Foreign Legion required tremendous research, patience in securing the right footage of Riff warfare, and a willingness to wait so that when this romance appears on the screen it will be something to marvel at!

CANDLELIGHT—New York will never forget the Gilbert Miller presentation of this daring, exquisite love drama as it was enacted with Gertrude Lawrence and Leslie Howard for a full season on Broadway. Translated from the German of Siegfried Geyer by P. G. Wodehouse it cleverly recounts the switch in positions of a Baron and his Valet. Briefly, the Baron's Lady and the Maid each find that love and passion survive even the most difficult social complexities!

PACK UP YOUR TROUBLES—We cannot refrain from making mention here, among M-G-M story gems, of the perfect vehicle for one of Laurel-Hardy's feature-length comedies. The creation of original stories for screen comedians is a matter of careful thought. It was successfully managed in Laurel-Hardy's first long comedy "Pardon Us" but we may conservatively state that "Pack Up Your Troubles" now being produced by Hal Roach and M-G-M is one of the most ingenious, fast-moving, screamingly funny narratives ever written.

THE DEVIL PASSES — An outstanding S. R. O. play of the current Broadway season by Benn W. Levy. This young English dramatist whose succession of hits during the past three years has focussed the attention of the entire theatre world upon him, has truly reached the height of his dramatic genius in this amazingly unusual story, involving a sophisticated author, his young sweetheart and a company of "distinguished blackguards" he gathers around him. A new and refreshing idea for pictures!

SALUTE—Frederick Lonsdale has delivered to the Metro-Goldwyn-Mayer studios an original screen story that is destined to add further laurels to the name of this brilliant playwright and to the production sagacity of M-G-M. Watch for this one!

TARZAN AND HIS MATE — To state that the public is eagerly awaiting the further thrilling adventures of Johnny (Tarzan) Weissmuller is putting it mildly! What a title for the new Tarzan box-office smash! Edgar Rice Burroughs, inspired by the reception of his "Tarzan, the Ape Man" rises to greater heights of romantic thrill than ever in his new love adventure!

FELIX—Just to give you an idea! This play by Henry Bernstein ran 400 performances in Paris! That's quite a run—and it's some play! The story is of modern Paris, with all its sparkling trimmings. The central character is a self-made man, ruthless and contented with his lack of soul. A girl comes into his life who changes his whole outlook. Through her, and through her humbling of his ego he finds the true meaning of happiness.

THE MARINES HAVE LANDED—When you recall with happy memory how M-G-M puts stories of this type on the screen you'll cheer our statement that we've got another rip-snorting, dramatic romance for you. It's going to *top* M-G-M's previous highs in this field "Tell It To The Marines", "Hell Divers" and "Shipmates"!

A QUESTION? Do you belong in the photo on the next page?



"WHO'S THE BIG SHOT?"

"That's Jones. He plays the Metro-Goldwyn-Mayer Pictures in this town!"

Fritz Duquesne, Once Mr. Craven, Freed of Charges

Fritz Joubert Duquesne, beau sabreur extraordinary and a figure of international fame in the high stakes game of espionage and counter espionage against the Allies in general and Great Britain in particular in the World War, was this week cleared of the last of the once considerable array of charges against him.

Under the discreet pseudonym of Major Frederick deTrafford Craven, the redoubtable Mr. Duquesne, has in the last ten years been variously concerned with motion picture and other amusement enterprises and for the last year has been a member of the staff of MOTION PICTURE HERALD.

He was to this office still just Mr. Craven, a blithe but reserved and crisply aggressive co-worker, that day now a month past, when an array of New York City detectives, armed from hip to teeth, swarmed in and took him into custody under drawn pistols after the best story book manner.

The charge appeared to be that this Mr. Craven was indeed Fritz Joubert Duquesne, wanted it was alleged, on a British warrant charging him with "murder on the high seas." This referred to a wartime episode and the sinking of a munition laden vessel, bound for Allied ports, off the coast of South America. From newspaper reference rooms and war files emerged the makings of much spectacular copy, with tales of a career of vivid drama all the way from Duquesne's native Boer land in South Africa through the war capitals of the world, with interludes of planter life, romance in high places and sundry cinema expeditions including the Roosevelt excursion to the River of Doubt. On top of this was much publicity attendant upon the fact that Clement Wood's book entitled "The Man Who Killed Kitchener" had been published only a few weeks before by Faro, Inc., of New York. This work attributes the sinking of Kitchener's ship, H.M.S. Hampshire, to Duquesne.

Meanwhile Duquesne was delivered to the Federal authorities to be held for Great Britain. Arthur Garfield Hays of the Civil Liberties Union became interested as attorney for Duquesne. Presently in Federal Court he was discharged, substantially on the ground that the British authorities held that the World War was over. He was however, immediately rearrested by the New York detective who made the original arrest, this time on a charge of having escaped as a prisoner from Bellevue Hospital while being held as a prisoner in one of his encounters with the authorities, on the same charge of murder on the high seas, years ago.

Tuesday Magistrate Benjamin Greenstan in New York's Yorkville Court held that Mr. Duquesne could not be detained as he had by his escape from Bellevue committed no crime, in that he had not then been convicted on any charge and that subsequent action by the British authorities had erased the charge which led to that prior arrest.

Duquesne is by birth a Boer, a son of the Boer officer Fritz Duquense of fame in the war of the colonists against Great Britain and a nephew of the noted Piet Joubert, Boer patriot and foe of Britain. He was reared in the Transvaal and educated in England and France. He is, incidentally, a descendant of the historically important Marquis Duquesne of France, one of the forebears of the French Hugenot stock which was blended with the Dutch in the making of Boer South Africa, and of the same Duquesne family which gave colonial America several place names.

After that escape from Bellevue, Mr. Craven appeared in Boston where he became engaged in the conduct of an amusement publication. A year ago he came to New York, scene of many of his war time adventures, and entered the service of MOTION PICTURE HERALD. He has since become, once again, as a journalist, a well known figure up and down Broadway, being the while variously incidentally engaged in a number of dramatic and literary projects.

Manager, and Father

Roy H. Rowe, manager of the Warner theatre in Pittsburgh, Pa., proudly announces the birth of a girl, Tonia.

Herald's Independent Number Endorsed

Independent Motion Picture Producers Association

M. H. HOFFMAN, President
MORRIS SCHLANK, Vice-President
ALFRED MANNON, 2nd Vice-President

6001 Santa Monica Boulevard :: Telephone HEmpstead 1121
HOLLYWOOD, CALIFORNIA

NAT LEVINE, Secretary
LARRY DARMOUR, Treasurer
SAM WOLF, General Counsel

June 22, 1932

Mr. Martin Quigley, Editor-in-Chief,
Quigley Publications,
1790 Broadway,
New York, N.Y.

Dear Mr. Quigley:

We have always felt that we had the wholehearted support of you personally, and of your valued publications.

The announcement of an Independent Number of the Motion Picture Herald for the issue of July 16th, is further proof of your good will and assistance.

Permit me to express my appreciation, on behalf of the Independent Motion Picture Producers Association, as well as my personal appreciation and gratitude.

At our next meeting a resolution will be proposed, and I am sure will be passed, spreading on the minutes a vote of thanks to you and your publications, wherein. I hope it will also be resolved that the association as a whole reciprocate your support. So far I have had occasion to discuss your splendid gesture with a number of our members, and each and every one of them felt the same as I do in the matter.

I am writing all our members, calling attention to your splendid support and pointing out to them the world of good the Independent Number of the Motion Picture Herald will do them in bringing before the exhibitors the forthcoming program and general activities among the independents. They will undoubtedly realize, the same as I do, that announcements through the Motion Picture Herald mean reaching every exhibitor in the country.

Again I thank you, and hoping to have the opportunity to reciprocate, I am, with kind personal regards

Very truly yours,

M. H. Hoffman, President
INDEPENDENT MOTION PICTURE
PRODUCERS ASSOCIATION

MHH"H

Owners to Seek Protection Aid

Exhibitor members of the Southern California Independent Theatre Owners decided at a meeting in Los Angeles on Tuesday to carry their fight against zoning in their territory to the federal courts. Papers will be filed in Washington next week, it was said. The association demanded Fox West Coast "open" southern California territory.

Samuelson Denies Tax Quote

Sidney E. Samuelson, president of Allied Theatre Owners of New Jersey, stated this week that he did not tell delegates to last week's Allied convention at Atlantic City, that "we are glad the Federal tax bill has been passed, even though it hit some of us," as had been reported. What he did say, stated Mr. Samuelson, was that "exhibitors were glad uncertainty was past and that now we could pay attention to business."

STARS LOANED TO CUT STUDIO WEEKLY BILLS

Doubt Formal Blanket Agreement of Producers; Each Sees Player's Value Enhanced Provided Rival Film is Good

By LEO MEEHAN, Hollywood

Necessity continues to breed radical changes in production policies. In the "good old days" any promising head that bobbed up, looking like feature or starring talent, was grabbed up under "long term contract" by one company or another. Everyone from an 18-month-old child prodigy to a septuagenarian character actor had a chance. And once "in stock" with a given company, let any other organization try and get the player's services on loan! Nothing doing. He's exclusive on our program, was the reply.

There were a few instances, of course, of players being loaned, a few instances of directors, or writers, being loaned. But more often than not, if talent was loaned it was because the company to which it was under contract believed it had a lemon, and was eager to get it off the payroll, or palm it off on another producer.

Not so today. Stars of the first magnitude are being loaned, or exchanged for equally stellar lights from another studio. And the reason is primarily to cut down the weekly overhead. When things were going good, it was all very well to carry a player along twenty or thirty weeks of a year, just to have him, or her, available for the program the balance of the time. Untold millions have been paid for players' inactive time. It was considered good business to keep box office names under a single brand name as long as they pulled.

Doubts Blanket Agreement

While there have been reports of a concerted agreement among the major producers for exchange or loan of contract names, it does not appear that any such formal agreement exists. It is just a practice which has commenced to grow through the necessity of cutting down the payroll. And it seems unlikely, even in such stressful times, that any blanket agreement will be made. Each producer, according to his lights, and the condition of his pocketbook, is more likely to loan or swap players or other talent according to what he may get in return.

But the exhibitor, and the public, who have been accustomed to seeing Clark Gable, or Lionel Barrymore, or Norma Shearer, or Joan Crawford, for example, exclusively under the brand of the Roaring Lion, will find such players as these in United Artists, or Paramount, or Radio, or perhaps other, trademarks. They will see Paramount's Nancy Carroll at Warners, Radio's Helen Twelvetrees at MGM, Warner's Warren William at MGM, Paramount's Fredric March in exchange for Metro's Clark Gable, and so on, no one can venture to what extent.

To record just a few recent exchanges agreed upon, or already taking place.

Frederic March (Paramount to MGM) for "Smilin' Through," opposite Norma Shearer.

Norma Shearer (MGM) to United Artists for "The Barretts of Wimpole Street," currently presented on the stage by Katherine Cornell, who refuses to go before a camera.

Clark Gable (MGM) to Paramount for "No Bed of Her Own."

Ralph Bellamy (Fox) to Universal for "The Air Mail Mystery."

Joan Crawford (MGM) to United Artists for "Rain."

Warren William (Warners) to MGM for "Skyscraper Souls."

Conrad Nagel (MGM) to Tiffany for "Man Called Back."

Helen Twelvetrees (Radio) to MGM for "Without Shame."

Zita Johann (Radio) to Warners for "Tiger Shark."

Neil Hamilton (MGM) to Warners for "One Way Passage."

Eric Linden (Radio) to Warners.

Lionel Barrymore (MGM) to Radio.

Jack Oakie and Wynne Gibson (Paramount) may go to Universal for "Once in a Lifetime." A deal is being discussed.

These are a few samples of the interchange of talent. Obviously, one of the most important items which blocks the signing of any general agreement for an interchange of players is the desire of each producing company to control the character of pictures in which its players may appear on another program. It should be obvious that some of the players aforementioned are altogether too valuable to their employers to be farmed out for productions which might be of an inferior grade. At the same time, it should be observed that producers are now convinced of the fact that a real hit picture, no matter who releases it, increases the popularity of a player. So if one company has a story which is ideally suited to the talents of a star belonging to a neighbor, the neighbor figures not only the cash returns from the loan of the star, but also the build-up value of having his talent appear in something which improves his standing with exhibitor and public.

Improved Sales Value

It just seems like a piece of good, common sense, brought about through diminishing box office receipts and the necessity of "all hanging together, or all hanging separately." As Martin Quigley observed in this publication recently, stars are made by good pictures—and they are kept in the stardom class by more good pictures. So there appears to be no good reason for any company trying to corner the star market. Things just won't work out that way. Better, far, to use valuable talent in product that will enhance its value, and forget who sticks his trademark on the main title.

But naturally, self-preservation still being the first law of nature, the men who do the loaning will try very hard to see that the ultimate effect will be the improved sales value of the talent to their own programs, in addition to the matter of reducing the weekly overhead.

And don't forget that "there's gold in them thar stars!"

Pettijohn Opposes Exclusive Dating For Class A Films

Exclusive runs of class A product in class A houses is not approved by Charles C. Pettijohn, general counsel for the Motion Picture Producers and Distributors of America.

Speaking before the members of the Cleveland Cinema Club last week, Mr. Pettijohn said the "greatest part of this business is the fact that the humblest theatre in the land can show the same production with the same 40-piece symphony orchestra accompaniment that is shown at the Roxy theatre in New York. Pictures will die when they can't be shown at the littlest as well as the biggest motion picture theatres of the country." Believing that motion pictures make for mass entertainment, that their function is to reach the most remote village, Mr. Pettijohn expressed the opinion that exclusive runs, as proposed by several leading distributors, will never work. "Anyhow, the batable," said Pettijohn.

"Fair protection for first run houses—by fair I do not mean six months' protection—is necessary in order to permit sale of the same picture to the smallest theatres," continued Pettijohn. "It's the big revenue received from first runs that makes possible the ultimate sale of those same pictures for $10. Protection after the first-run is debatable, said Pettijohn..

Block booking was defended as being the only intelligent way for an exhibitor to run his theatre. He said Paramount once tried to have theatre owners look at all their pictures before buying, and they refused to do it.

Mr. Pettijohn suggested that the club can exert a lot of influence in behalf of the industry by seriously opposing non-theatrical competition.

"Let the churches show religious pictures, let schools show educational pictures, and leave the amusement films for the theatres," Pettijohn stated. "And when the demand for religious and educational pictures is great enough, we'll make them," he said.

Two-For-One Admissions Illegal, Film Board Rules

Two-for-one admissions for less than 20 cents are illegal and are a breach of contract, the New York Film Board of Trade has ruled in settling a dispute between two competitive houses in New Jersey.

One advertised two-for-one admissions for children for 10 cents while the other theatre threatened to cut its scale to five cents for children if the opposition was permitted to continue the policy.

Kent Sailing for Europe

Sidney R. Kent, president of Fox Film, returned to the home office in New York on Monday, following a stay on the Coast, and is sailing for Europe on Thursday. He will be gone about two weeks, and will look into the Fox partnership in Gaumont British.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

A MESSAGE, marked "Important," was sent out to all RKO theatre managers the other day, advising them that, "Effective immediately," they "are NOT permitted to pay any bills without the approval of division managers." It is explained that "This has to do with all current bills, as well as all items to be accrued in the future." Furthermore, RKO house operators are warned of the imperativeness of following the ruling "to the letter—this being one rule without the exception!"

In the same communication, the company's men in the field are told to "Please discontinue purchasing tickets to check opposition houses." The reason advanced centers around the admitted fact that "the opposition is doing well or you wouldn't want to check them," and working on this premise, RKO executives point out to managers that "what we are interested in is how are we doing in our own theatres!"

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It happened during the preview of a western in Long Beach, Calif., according to Leo Meehan, editor of "Hollywood Herald." There was a big fight scene which ran much too long. The hero choked and choked the villain and then choked him some more, when suddenly from away up in the balcony came the lusty voice of a youngster singing: "I'll be glad when you're dead, you rascal you."

▽

A small lad, a fan of Jack Holt's, looked on disgustedly while Jack applied the necessary powder puff to his makeup for "War Correspondent." "Can ya imagine a thing like that," cried the youngster. "If I hadn't seen dat wit me own eyes I'da never believed it!"

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Mr. Sherwin Kane, of Motion Picture Herald's editorial staff, is confined to his apartment by a sprained ankle, incurred, he says, while running on the beach on the week-end holiday. However, by special courtesy of Mr. James Cunningham, Mr. Kane has a typewriter by his bedside as a safeguard against the tedium of rest treatment.

▽

M. E. Gillioz, owner and operator of the theatre by that name at Monett, Missouri, returned from the Republican convention at Chicago with little aid, but much comfort for Pete Wood and others of his circle of friends who like their beer wet. Mr. Gillioz was a delegate to the convention and voted for the Bingham plank declaring for repeal, along with a few other Missourians. Also, he is a member of the committee that will journey either to Washington or California to officially notify President Hoover of his nomination.

▽

The Red Mill, Toronto, one of Canada's first nickelodeons and the subject of a colorful career during the growth of the business, has closed its doors forever after being in operation for 27 years. The wreckers have already taken hold of the property, and strangely, the last picture on the Red Mill screen was "High Pressure."

The Red Mill was opened in 1905 by Peter Griffin, who died only a few months ago. It was the forerunner of 30 Griffin theatres throughout Ontario, all of which have passed into other hands or have long since ceased operation. The Red Mill, seating only 214, although perhaps the first nickle show in the Dominion, was the second last to be wired, sound having been installed only last winter. Since then the house has operated at a loss.

MORE CUTS A-HEAD

Beginning immediately, bridge, handball, billiards, and ping pong at the Motion Picture Club must take second place to the club's newest feature: des artistes tonsorial. The club now has a barber!

Surrounded by festivities which rank with the laying of a cornerstone at Rockefeller City, and including the blare of trumpets, the officers and directors of the club this week officially announced:

A CUT YOU CAN AFFORD TO TAKE
The Motion Picture Club of New York
announces
the gala opening of its new tonsorial parlor—Barber Shop to you —where hairs can be split without exciting impatience, and where producers and exhibitors can enjoy being bearded
Our Barber Shop adjoins the Card Rooms of the Club, and is presided over by
SIGNOR SINGALI
(better known as "Sylvio")
who specializes in booking film magnates for perfect personal appearances at prices that are pleasing to pay

We wonder what was in Glen Allvine's mind when he was called upon by Toastmaster Al Lichtman to advance to the rostrum during the awarding of cups and prizes at the 20th annual Eastern Film Golf Tournament the other night? Did Glen expect one of the beautiful trophies, only to receive a 26-pound Wisconsin cheese, presented to the strains of a funeral march by Head Cheese Cunningham and an official committee of six Little Cheeses? It appears that Glen—always with a sense of honesty-is-the-best-policy—counted up and duly reported to Jack Alicoate's handicappers 164 strokes for playing ONCE around the 18 holes on the Fenimore course, which has a par of 70. Glen's only excuse was that his score certainly gave the lie to the so-called slump in stock market prices. Furthermore, said Mr. Allvine, "I promise to do better in the future." Within four years, he declared, his score should be down to a neat 150. Mr. Allvine bases this belief on the improvement shown since he turned in a score of 178 while playing with Adolph Zukor four years ago at New City. Glen advised Mr. Lichtman that he plays golf only in presidential years.

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Mr. Colvin Brown, general manager of Quigley Publications, is in Chicago, with a party including the effervescent Mr. Eddie Dowling, Mr. Frank Walker and sundry other Democratic persons, somewhat concerned with the national convention.

▽

Congressmen," suggests Postal Telegraph, "often appreciate a direct expression of the wishes of their constituents."

"Better ask Senator Brookhart about that," advises *Advertising Age.*

AN insight into the mental complexion of some of the solons at Washington who voted for federal admission taxes may be gleaned from a statement made by a Wisconsin congressman at Washington who had been requested and pleaded with by his constituents back home to oppose the amusement levy. In his reply, which was at least frank if undiplomatic, he said that "here in Washington, the theatres are always crowded. Surely, there can be no valid objection to a small tax."

Apparently the senator from Wisconsin knows little or nothing of conditions back home of the voters who sent him to Capitol Hill. Nor did it ever occur to him that the situation as he saw it in Washington —a thriving town of civil workers—might be somewhat different from that of Appleton, Beaver Dam, Menasha, Racine and West Allis in his own senatorial district in Wisconsin.

▽

During our 13 years in the motion picture business we have successfully dodged participation on social committees of all kinds. Not once during this lengthy period have we been a member of a single band of those brave and courageous souls who labor tirelessly to make a success of the hundreds of dinners and luncheons, testimonial or otherwise. But now the spell is broken and Rudy Sanders, champion committeeman of the industry, had better look to his laurels.

It happened this way: George Morris, of the Motion Picture Club, who can run just a little faster, caught up with us the other day and served notice—offering no alternatives—that we MUST work with those veteran and highly seasoned committeemen, Ed Finney, Charlie O'Reilly, George Hoffman, Mark Leuscher, Red Kann, Dan Hancock and Arnold Van Leer, on a committee in charge of the first dinner-dance and housewarming to be sponsored Thursday evening by the combined forces of the Motion Picture Club and the AMPA (all reports of a merger are denied.)

Tickets are $2.

▽

Mr. Frank Wilstach, of the Hays office, is organizing an expedition to the South Seas, the party to be limited to thirsty authors, advance men, etc. It will take off any year now. Mr. Wilstach is writing a sequel to Gaugin's "Noa Noa," entitled "Yes, Yes."

▽

Delegates attending the recent Warner sales convention at Los Angeles had one of the many lighter moments of the session when Gradwell Sears, western sales manager, was handed a telegram from President Harry Warner in New York. Before reading, he said, "This is from the boss. He says, 'Come home. All is forgiven.'"

▽

Mr. Burton Davis, who last season wrote "The Columnist Murder," a very satisfactory novel about how Walter Winchell might be disposed of, has returned from his winter in Texas and now is writing at his hill-top place in Weston, Connecticut, aptly named "Copperhead."

▽

Some member of Philadelphia's film fraternity (we suspect Jay Emanuel) is responsible for this quip: "Things are so bad upstate that some salesmen say the Schuylkill river is running only two days a week."

GERMAN EXHIBITORS FIGHT MOVE TO BAR FOREIGN SCREEN PLAYERS

Actors Propose Picture Be Not Ranked as Quota Films Unless at Least 75 Per Cent of Talent Is of German Nationality

By HANS TINTNER

In order that the reduced employment possibilities within the German film industry may be used for Germans only, various groups are making efforts to increase the severity of the respective regulations.

According to the suggestions submitted to the Government by the "Dacho" (this is the central organization of the German film actors), in future films shall be considered as German films according to the quota law only if at least 75 per cent of the actors are Germans, instead of 50 per cent as heretofore. While up to now no difference has been made in general between the Austro-Germans and the German artists—one of the most important arguments in Germany's foreign policy during the past years has been that the Austrians as a people of the same race shall be treated like Germans—it is now demanded that the artists employed in German pictures shall be of German nationality. Contrary to the practice followed heretofore, even the production managers shall be Germans.

Strong Objections Raised

Although it seems only natural that every effort is made to reserve in general the domestic labor market for the Germans, there are strong objections to such a rigorous nationalizing of an artistic industry. Unrestricted exchange of artistic forces is an absolute necessity for the German film; otherwise it will suffer heavy failures. The employment and selection of the artists can be made only according to their suitability, not according to their passport.

This anti-alien tendency will soon be felt by the large percentage of artists in Berlin who are foreigners though of German race. Some larger concerns had already adopted a private policy in this direction for which there has been no legal basis up to now. For instance, during the past year the Ufa has made no contracts for a long period with any authors, directors or actors who are not German citizens. It will hardly be possible to fully carry out this anti-alien tendency, if we take into consideration how many eminent personages of the German art-life are not German citizens; for instance, Max Reinhardt, Alexander Moissi, Richard Tauber, Elisabeth Bergner, Max Pallenberg and many others.

Part of the German press demands emphatically that the German film be cleared of all alien elements, and the Ufa is blamed for employing the Russian actress Anna Sten as feminine lead in the last Jannings picture. Demand has been made for dismissal of the composer, Werner H. Heymann, who composed the music for the German super-film, "Congress Dances," and notice shall be given also to Charell, who directed this picture.

The aforementioned examples will give an idea of how much the ranks of the best film artists in Germany would be reduced, if the passport actually were made proof of ability.

Exhibitors Urge Free Imports

That all these efforts have nothing to do with the general interests of the German film industry is clearly proven by the fact that the German exhibitors assembled at the meeting of the German Exhibitors' Association at Frankfort-on-the-Main declared officially and emphatically that they are against any strangling of the free exchange of films and against any restriction of free import. The German exhibitor realizes clearly that any restriction on free film trade will only have an unfavorable effect on his business. He pleaded in Frankfort for cancellation of all quota laws and for absolutely free film import. "We want to see the best films of the whole world," cried Councillor of Commerce Ludwig Scheer, president of the German Exhibitors' Association, at this remarkable meeting. "Therefore, away with the Kontingent!"

In the sensible circles of the German film industry, which are convinced of the internationality of art in general and of the internationality of the film in particular, in these circles which look more after the general interests of the German film industry than after certain individual interests, it is hoped that those in authority will be impressed with the viewpoints clearly expressed at Frankfort by the German exhibitors before many representatives of the government and the German press. The fate of the German film industry is indissolubly connected with the fate of the German exhibitor. And the German exhibitor is against any kontingent regulation and against any narrow-minded restriction of the right to work on and in German pictures.

Maj. Warner Promotes Hummel, Schwalberg, Sachson, Tietjen

Major Albert Warner, vice president and general sales manager of Warner Bros., this week made the following promotions in the distribution department: Joseph Hummel, supervisor in charge of physical distribution and exchange operation, to the position of assistant general manager of the foreign department under Sam E. Morris. A. W. Schwalberg, formerly in charge of the contract department, steps into Hummel's position. Arthur Sachson, formerly head of the play date department, takes up Schwalberg's previous duties and C. Lester Tietjen, formerly assistant to Arthur Sachson, takes Sachson's desk.

Prague Firm Building Plant

The A. B. Film Company of Prague, Czechoslovakia, has nearly completed new studios in the city. All equipment is being supplied by Tobis Klangfilm. The company plans the release of a bi-weekly newsreel, according to George R. Canty, American trade commissioner in Berlin.

Erpi Wide Range Recording Ready

Governed by producer demand, Western Electric stands ready to proceed with all necessary alterations in present studio equipment to accommodate its newly developed wide range recording, a production equipment refinement.

The first use of the new method is in the production of "Rain," at Catalina Island on the Coast, by United Artists. The advantages of the system in extending the frequency range of sounds that can be recorded and reproduced are specially evident in the exterior scenes, Western Electric indicates.

The essential changes in wide range recording consist in the use of moving coil microphones to the exclusion of all other types and in the introduction of three simple electrical networks which result in flattening the overall frequency characteristics from the output of the microphone to the input of the scanning slit in reproducing. The highest order of fidelity is obtained up to approximately 8,000 cycles, an increase at the high end of more than half an octave over previous recording limits, according to the Western Electric statement. The company also is prepared to make the necessary adjustments in existing reproducing equipment to match pace with wide range recording. In theatres, the change principally concerns loud speaker replacements.

No Change in Status, Says Jesse Lasky

Jesse L. Lasky, who is on a leave of absence from Paramount Publix Corporation, said in Hollywood this week that there is no change in his status. He will return to New York late in July, when his lengthy vacation expires.

B. P. Schulberg, formerly in charge of production at the Paramount studio in Hollywood, who is reported working on an independent venture, stated, "I have nothing to say yet on my plans."

RKO Transfers Halperin

Max Halperin, RKO city manager in Cincinnati, has been transferred to the post of manager of the Fordham in New York. No successor in Cincinnati has been named. Leon Benson, assistant director of RKO publicity in Cincinnati, has resigned to join Bill Danziger in Paramount's home office advertising department.

P. D. C. Moves Paris Office

Effective June 30, P. D. C., representing Pathe International Corporation of New York in Europe, transfers its headquarters in Paris to Building Saint-Augustin, 26-28 Rue de la Pepiniere.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

THE concept of this department is that the exhibitor is concerned not with any critic's idea of "how good?" or "how poor?" but rather with the question of precisely what the product is and what is to be done with it when and as it is played. The exhibitor, in general, is concerned with the special aspects of strength and of weakness in the product, its appeals and shortcomings, that he may adequately deal with it when he becomes its sponsor to his public. These "review" pages aim to aid the exhibitor as the retailer of the merchandise concerned.—THE EDITOR.

Washington Show

(MGM)

Drama

A timely picture! Telling the story that will headline every paper in the land, be on the tip of everyone's tongue, from now until the fourth of March, 1933—Politics!

A semi-inside story, laying bare the trials and temptations that beset the paths of our Congressional representatives in Washington. Set against a fascinating background of intrigue, deception, romance, patriotism, the menace of invisible government; colorful and interesting as the characters and the capitol it portrays. Withal, packed with that element of human interest that is so necessary in every picture.

Graphically picturing the rise of a "man of the people," who shatters the powerful political machine of a great Midwestern state—who goes to Washington as a senator. Who fights on the floor of the Senate that the rights and properties of the people may be torn from the grasp of invisible government. The story of a man who succumbs to the temptations of the "power trust," falls victim to the charms of a voluptuous feminine lure. Deserting the cause of the people to crumble himself and their hopes and aspirations in ruin. Picturing his fall, with startling realism and in a way that is all too familiar to the body politic of every town, city and state in the union.

You will have no difficulty selling this one to your patrons. Everything is in your favor. The theme is more than adequate. The personalities are great. No one needs to tell you what to do with Lionel Barrymore. More dramatic, more real than he was in "A Free Soul." Nor is it necessary to pass out any suggestions in regard to Karen Morely, who plays the sexy lobbyist, eventually marrying and double crossing Barrymore as part of the game of super-politics.

Out of the headlines of the papers, from the time of the Teapot Dome scandals, right down to all the sensational developments of the current presidential campaign, you'll get all the catchlines you want to whip up interest. The story of "Washington Show" is today's news. You can approach your campaign from a crusader angle. Of what happens to the most sincere and high minded congressmen who become enmeshed in the glittering whirlpool of Washington social life. Who forget the "folks back home" when there's prestige to be built, careers to be carved out. The story of the grip that "big business" has on the government of this country. Of the ways in which it makes its power work to insure the accomplishment of its own purposes and the defeat of the will of the people.

Inside pictures of the Senate at work—vividly portraying machine politics on the floor. Dramatic speeches. Tense excitement of packed galleries. The deals, the trading, the bargaining for votes. The button-holing in the cloak rooms. The hectic hulabaloo of the news services and the special writers, all fighting for exclusive sensational inside stories. The drama of the investigating committee, where the super-lobbyist asks the nation "what are you going to do about it?" All these are dynamic catchlines.

Here is plenty of everything that intrigues the interest of the people. A picture that tells the story of their power and their weakness. You can stir your town with interest if you play this picture up to the limit as a stark revelation of what's wrong in Washington and why. You don't have to worry about treading on anybody's toes. You can make this picture a part of every campaign speech that every candidate makes. Get them to talk about it. Get the newspapers to talk about it. Get the civic leaders in your town to endorse and recommend it. Get all the furore and excitement of the current political campaign into your film campaign. Use the same stunts that the politicians are using, with banners, trucks, meetings. If you can tie up with a radio station for a broadcast of Barrymore's speech on the floor of the Senate direct from your projection room—or shoot it out on the streets over a loud-speaker system, you'll be turning loose the best political speech of the year.

Get behind this one with every ounce of showmanship you possess and you should need the S.R.O. sign every time you show it.—McCARTHY, Hollywood.

Produced and distributed by M-G-M. Directed by Charles Brabin. From the play "The Claw," by Henry Bernstein. Continuity and dialogue by John Meehan in collaboration with Samuel Blythe. Photographed by Gregg Toland. Film editor, Ben Lewis. Release date, July 9, 1932. Running time, 74 minutes.

CAST

Jeff Keane ..... Lionel Barrymore
Consuela Fairbanks ..... Karen Morley
Ruth Keane ..... Diane Sinclair
Brenner ..... Nils Asther
Senator Withers ..... Reginald Barlow
Babcock ..... William Collier, Sr.
Senator Hodge ..... William Morris
Mona ..... Rafaela Ottiano
Hinsdale ..... C. Henry Gordon
Senator Bitler ..... Burton Churchill
Stapleton ..... Henry Kolker

Lucky Girl

(British International)

Musical Comedy

If Hollywood had given this to Lubitsch he might have enjoyed himself, for it is a story of the kind dear to his democratic heart. Stephan Gregorovitch suddenly finds himself the crowned king of Karaslavia, a territory of small dimensions and smaller exchequer. What can he do but call in his efficiency expert and right-hand pal, Mr. Hudson Greener of Boston, U. S. A., who, having an eye for the money's worth of the crown jewels, arranges forthwith a visit to London there to realize.

Once in London, our king assumes incognito as "Mr. Abdulla," and with his friend Greener mixes with the best company in order to sell the jewels. At one house party, the two are mistaken for a couple of crooks known to be planning a raid on the jewel cases of several well placed ladies there. Complications further overtake "Mr. Abdulla" when he falls heavily for a Lady Moira Somebody-or-other. The whole party sings, dances and complicates its way through the usual string of adventures, and finally the real identity of "Mr. Abdulla" is revealed and a hint of personal happiness and greater financial stability for the king of Karaslavia is conveyed via a match between the rich Lady Moira and her modest "Mr. Abdulla."

It is all good fun, and moves with fair speed. There is more comedy than real music, but the acting of Gene Gerrard as the king and Molly Lamont as the Lady Moira make up for musical shortcomings. Gus MacNaughton as Greener gives a performance very suggestive of Woolsey of the Wheeler and Woolsey duo. Direction is smooth enough, and the motif provides a change from the long run of domestic farces which have lately come from British studios. Gene Gerrard shows well not only as the star, but as the director, and with his assistant, Frank Miller, takes credit for a nice little job—MOORING, London.

Produced by British International. Distributed in U. S. A. by Powers. Adapted from the musical comedy by Douglas Furber, R. P. Weston and Bert Lee, and from the play "Mr. Abdulla" by Reginald Berkeley. Running time, 75 minutes.

CAST

King Stephan ..... Gene Gerrard
Lady Moira ..... Molly Lamont
Hudson E. Greener ..... Gus McNaughton
The Duke ..... Spencer Trevor
The Duchess ..... Tonie Bruce

New Morals for Old

(MGM)

Drama

Here is a picture almost completely lacking in money names for your marquee and newspaper ads, yet, by reason of the very humanness of its characters it deserves a niche in the gallery of fine pictures.

There may be nothing new in a plot where a doting mother and father are so fond of their children that they become absolutely selfish, but there is something decidedly different when that mother, father and children are played by Laura Hope Crewes, Lewis Stone, Margaret Perry and Robert Young.

Without attempting a synopsis of the story we need only point out that the children disagree with the old fashioned ideas of their parents, yet, before the final fadeout, are thinking and talking exactly as did their parents before them.

The title can be played around with quite a bit. In some spots it may be immediately taken as another "sex" proposition, which is not entirely so. True, the daughter does go to live with a married man, but this seems to fade out of the audience's mind by reason of the

other important factors and situations in the story. However, you are supposed to know your own patronage and how they should be sold. If you must play that slant up, do it with extreme caution and diplomacy. If, on the other hand, your community takes exception to such stuff, you can very easily forget about it in your selling campaign.

Remember, you must build up interest by injecting good ad copy. The title must shift for itself without the aid of strong names. To inject the necessary interest use the background of the story. Every character in the cast is understandable and can probably be found in many average American homes.

The audience value is the picture's best asset. No question about most of the customers going out and talking about it. The word-of-mouth advertising should insure a well-patronized engagement, but to get a lot of people talking you must get a pretty good opening day crowd. So better buckle down and use your head. If you can screen the picture at your nearest exchange before you start selling it, all the better, because it will open up many fine slants that ought to appeal to you for your particular community. Lacking such a screening you can find out plenty in advance by getting the press book.

Not suitable for children or for Sunday showings in smaller towns, but nevertheless charged with plenty of ticket-selling ammunition for any theatre with a manager who knows how to sell something worthwhile to his patrons. We predict 'way above average receipts for this picture and we'll be disappointed if this prediction fails to come true.—Lewis.

Produced and distributed by MGM. Directed by Charles F. Brabin. Author: John Van Druten of the play "After All." Additional dialogue by Zelda Sears and Wanda Tuchock. Photography by John Mescal. Film editor, William S. Gray. Release date, June 4, 1932. Running time, 76 minutes.

CAST

Ralph ..... Robert Young
Phyl ..... Margaret Perry
Mr. Thomas ..... Lewis Stone
Mrs. Thomas ..... Laura Hope Crewes
Myra ..... Myrna Loy
Duff ..... David Newell
Hallett ..... Jean Hersholt
Estelle ..... Ruth Selwyn
Zoe ..... Kathryn Crawford
Mrs. Warburton ..... Louise Closser Hale
Bodvin ..... Mitchell Lewis
Aunty Doe ..... Elizabeth Patterson
Maid ..... Lillian Harmer

Bachelor's Folly

(World Wide)

Comedy-Drama

Here is an able piece of comedy-drama, which, to the American exhibitor, especially in the smaller situation, will perhaps present an obstacle to ready audience appreciation, the British English production and consequent dialogue accent. Gainsborough, British producer, made the film, distributed in this country by World Wide.

Herbert Marshall and Edna Best, who share the lead, are acknowledged as two of the most capable performers on the English stage. They execute their work here with a smoothness and finish expected of them, but it is unfortunately true that their names are considerably unknown to the great body of the American motion picture audience. The supporting cast is, with few exceptions, effective, but the lack of name value in the film is even further emphasized in this regard. You may well pay some little attention, however, to Gordon Harker, who as Marshall's pugnacious and ill-mannered butler, and one-time burglar, supplies the comedy with an impertinent assurance which is vastly amusing.

The bachelor who was double crossed by a married woman in whom he had put his faith, and who finally turns to the other girl who quietly put her faith in him, conveys an idea of the plot theme. That is perhaps the best line to tie in with the title. One name which should have a certain amount of selling value is that of the late Edgar Wallace, from whose play, "The Calendar," the film was adapted. Be careful, however, that your advertising does not imply a mystery, thriller angle, because of the Wallace origination. This is not one of the author's melodramas. It is straight comedy drama, withal carrying a reasonable amount of suspense and interest of the stage play variety.

The film technique has permitted an excellent and rather effective broadening of the background. The story concerns the complications in which Marshall involves himself on the race track, and the opportunity has not been neglected to picture, panoramically and in detail, the race itself, and the fashionable English society crowds at England's famed track, Ascot. The women in your audience should appreciate the style show thus afforded. It would perhaps be better to emphasize the racing element and the romantic-dramatic angle in the copy and steer away from the British side for the best results.

This is an entertaining, well-turned film, ably adapted, ably performed, and should give satisfaction where the British element is not a great obstacle, but it would be well not to oversell the picture.—Aaronson.

Produced by Gainsborough. Distributed by World Wide. Directed by T. Hayes Hunter. From the stage play, "The Calendar," by Edgar Wallace. Release date, June 12, 1932. Running time, 69 minutes.

CAST

Garry Anson ..... Herbert Marshall
Jill Panniford ..... Edna Best
Samuel Cuthbert Hillcott ..... Gordon Harker
Lady Panniford ..... Anne Grey
Sir Wm. Panniford ..... Nigel Bruce
John Dory ..... Alfred Drayton
Henry Lascarne ..... Leslie Perkins
Edmund Garth ..... Allan Aynesworth
Wayne ..... Melville Cooper

The Office Girl

(RKO-Gainsborough)

Comedy with Music

A thoroughly enjoyable, light, musical and generally pleasing offering which seemed to tickle the fancy of everyone in the audience where it was caught. Its chief drawback consists of portions of dialogue which are not clear and some accents which at times are particularly jarring. But gauged strictly in accordance with entertainment standards we unhesitatingly recommend this as a decidedly pleasant diversion from many of the present-day American pictures.

The story, briefly, deals with a girl who comes to Vienna to get a position as a typist. She gets the job in one of the larger banks and "fate" throws her with the bank's director for an evening in a beer (lovely word that) garden. Of course, she does not know he is a bank director until the following day. Then the action maintains a good rapid pace until the final kissing fadeout.

Excellent performances by the four main characters do much to make this a good picture. Miss Renate Muller, as Susie, is good to look at and can sing to any audience's satisfaction. The song, "I Don't Know Why I'm Happy" is a typical Viennese number which has the entire audience humming as they leave the theatre.

The title can hardly be classed as strong box office material except where you build up your campaign to support it. Then it can become very much magnetic. The theme back of the picture has an appeal for any American audience which should make the selling of this attraction quite simple. Of course, you have no names to play around with, but you can still make much of it as entertainment by merchandising it the right way. Sell it for what it is. That would be my suggestion regardless of your community's likes or dislikes for foreign-made pictures. We can almost assure you that they will get as much enjoyment out of it as we did.

Audience value is O.K. In spite of its slow start your patrons will wonder how this impetuous girl will get along in her quest for a job. As previously mentioned, it gathers momentum and takes a stronger hold until it completely captures you. The songs come in at good spots, tying right in with the story. One scene in particular was novel and certainly well handled. It showed a large room lined with typewriters which beat out a tune to the tempo of the music. It was very effective and must have taken plenty of time to work out.

For theatres where something really different is appreciated we heartily recommend "The Office Girl." Play it where you please but keep in mind that there is little of interest for children.—Lewis.

Produced by Gainsborough. Distributed by RKO Radio. Directed by Victor Saville. Story by Frank Schulz. Music by Paul Abraham. Lyrics by Desmond Carter. Release date, April 8, 1932. Running time, 83 minutes.

CAST

Susie ..... Renate Muller
Herr Hasel ..... Jack Hulbert
Herr Arvay ..... Owen Nares
Klapper ..... Morris Harvey

Million Dollar Legs

(Paramount)

Comedy

Don't let the critical reviews on this picture affect you too much. Some of them are not likely to be very complimentary. But from a showman's point of view, Paramount has tried an experiment with "Million Dollar Legs" that may set a new note in the production of talking pictures.

Here's what they've done: They have gone back into the dark ages of motion picture production and adapted in this picture all those great laugh-creating ideas that made motion pictures the fourth greatest industry in the country. Slapstick, belly-laughs, damnfool nonsense, chases; they're all there, plus a load of gags that can't fail to provoke howls of laughter. They make a monkey of the hero and Jack Oakie does one sweet job in a part that many another star would be afraid to tackle for fear of injuring his reputation. In short, Paramount lifted a whole book-full of pages from the "Triangle-Keystone Cop" days, when nobody knew what a script was—when they made pictures as they went along and where everyone's craziest ideas were incorporated in the film, if it looked as though they had any possible chance of bringing a laugh.

Paramount has worked out its experiment in highly successful fashion. It has given you just what you've been clamoring for during the past few months—something from the "good old days."

Take a look at the cast. Oakie, Lyda Roberti and little Dickie Moore are about the only moderns listed. All the rest, W. C. Fields, Andy Clyde, Ben Turpin, et al, are veterans of hilariously glorious days.

As an excuse for its experiment, Paramount has used an Olympic Games atmosphere. But don't get too enthusiastic about that. Don't play it up too strongly in your advertising and exploitation as anything like a preview of this year's Olympic Games, although at the climax of the picture you get a maze of shots of keen athletic competition. The background is a little European country where everyone is a born athlete. Where infants can leap 30 feet; boys run the 100 yards in about six seconds and old men run the mile in nothing flat.

Never for one minute is it serious. In fact its absurdity is really so fine that we warned you in the beginning not to pay too much attention to critics, who in their enthusiasm to review the picture in line with the present day trend, may miss the real point of the whole nonsensical farce.

Don't try to be serious in selling this one. Shout about those comedy stars. Shout about the old idea that made pictures great. About the nonsense, the foolishness. Tell your patrons that it's all in fun. Concoct the most fantastically funny advance campaign you can. Get as big a crowd as possible in for the first showing and you can be reasonably certain the word-of-mouth advertising will go a long way towards packing them in at every succeeding show. You don't have to worry about selling this to anyone at any time. It will be a great treat for the youngsters, and if you have prepared your audiences for what to expect

you should get plenty of compliments on "Million Dollar Legs."—McCarthy, Hollywood.

Produced and distributed by Paramount. Directed by Edward Cline. Story by Joseph L. Mankiewicz. Screen play by Henry Myers and Nick Barrows. Photographed by Arthur Todd. Release date, July 8, 1932. Running time, 64 minutes.

CAST

Migg Tweeny	Jack Oakie
The President	W. C. Fields
The Major-Domo	Andy Clyde
Mata Machree	Lydia Roberti
Angela	Susan Fleming
Mysterious Man	Ben Turpin
Secretary of the Treasury	Hugh Herbert
Mr. Baldwin	George Barbier
Willie (Angela's Brother)	Dickie Moore
Secretary of the Interior	Billy Gilbert
Secretary of Agriculture	Vernon Dent
Secretary of War	Teddy Hart
Secretary of Labor	John Sinclair
Secretary of State	Sam Adams
Secretary of the Navy	Irving Bacon
Ship's Captain	Ben Taggart
Custom's Inspector	Hank Mann
Jumper	Chick Collins
Starter at Games	Sid Saylor

Hell Fire Austin

(Tiffany)

Western

A somewhat different twist to the yarn swings this out of the regular run of hard-fighting, gun-popping western films, but nevertheless, it must be played in that category. Where there are western fans, and apparently they are in abundance, this one will be found entertaining. There will be no complaint from your regular western patrons.

Sell this as a slightly unusual story in a western setting, with all the impressive scenic features which add to the effectiveness. You have a good workable title, which has draw possibilities, particularly when it is tied up with Ken Maynard, who should have his quota of followers among the picture-going populace. It suggests the fire and dash of Maynard as a brilliant horseman. The first word should not present any difficulty. It is a more or less conventional use of the word with its action implication. It is well not to overlook Tarzan, Maynard's talented horse. He takes a fair share of the honors.

In addition to Maynard, who with Tarzan is your selling ace, plus the title, you have a group of "standbys" including Nat Pendleton, Alan Roscoe, Jack Perrin, Lafe McKee, in support. Western fans will recognize them.

The twist has Maynard and pugilistic Pendleton, discharged from the army, going west and becoming involved with the machinations of Roscoe, in an effort to acquire Tarzan from Irvy Merton, its owner, before the big cross-country race. Maynard rides for her, of course wins, but provides thereby several action-scenic shots which are fast and effective, and should register well with the fans, especially of the younger generation.

Pendleton supplies the comedy as a city "pug" in a western outfit and a derby. A bit of novelty is provided when Maynard hides Tarzan in a hotel room, and rides down stairs in escaping from Roscoe's gang.

School is out, and the youngsters should devour Maynard, Tarzan and the big race.—Aaronson.

Produced by Quadruple Film Corp., Ltd. Distributed by Tiffany Motion Pictures, Ltd. Story and direction by Forrest Sheldon. Continuity by Betty Burbridge. Photographed by Ted McCord. Joe Novak. Film editor, Dave Berg. Release date, June 26, 1932. Running time, 70 minutes.

CAST

Ken Austin	Ken Maynard
Judy	Ivy Merton
Bouncer	Nat Pendleton
Mark Edmonton	Alan Roscoe
Spy	Jack Perrin
Uncle Joe	Lafe McKee

Down Our Street

(Paramount British)

Drama

The slums of London have formed the setting of many British films before this, and the naive characterization of the proverbial cockney has appealed to the theatrical as something to enrich stage and screen entertainment of the sentimental "old dutch" type. But never before has any film director succeeded so nearly in evading the pitfall of caricature. Harry Lachman has made his players into real London slum folk, and their "lingo," not of the variety so often used for theatrical effect, will be easy for the people of the English-speaking world.

Maisie (Elizabeth Allan) is a slum child of highly respectable slum parents (Nancy Price and Morris Harvey) whose high moral sense engenders in them the protective suspicion of parents who know low life. Maisie falls in love with Charlie Stubbs (Hugh Williams), a youth with a close acquaintance with the local police, but a good boy. The two get into police trouble and a scene with mother sends the girl out into the world on her own. Charlie disappears simultaneously.

Later the girl returns to see her mother, who has suffered in her absence—all rather tenuously registered in the picture—and her fine clothes confirm her mother's thought that fine feathers sometimes grace fine "birds." There is an even more terrible scene, and the girl, her pride outraged, starts to leave for good. Outside she meets her lover, Charlie, who is making good as a cab driver-owner. Hearing Maisie's story, he steps in to tell mother where she gets off. But his immaculate appearance reassures mother and father, and the fadeout brings the lovers to the paternal board.

Nancy Price as the cockney mother gives a remarkable study, though Lachman appears to have liked her part too well to allow the other players their full share of the time. Elizabeth Allan is not an easy slum girl, but Hugh Williams as her friend is to the life. Settings and touches make for a realism not often achieved in similar pictures, and although quite unambitious as regards outlay, this will add more prestige to the Paramount British unit, whose final unaffiliated production it is.—Mooring, London.

Produced by Paramount British Pictures. Directed by Harry Lachman. Distributed by Paramount. Photography by Rudolph Mate. Art direction by Holmes Paul. Scenario by Ernest George. Running time, 87 minutes.

CAST

Annie Collins	Nancy Price
Maisie Collins	Elizabeth Allan
Bill Collins	Morris Harvey
Charlie Stubbs	Hugh Williams
Uncle Sam	Alexander Field
Maggie Anning	Sydney Fairbrother

Schubert's Dream of Spring

(Capital Film)

Drama with Music

A German dramatic effort, centering about the life of the famed composer, Franz Schubert, and, naturally, carrying a running background of certain of his most noted compositions, featuring others.

The picture, of course, is most readily adapted to the type of metropolitan house which plays foreign films, and which caters to a German population. For that patronage, the film is excellent, recounting the romantic tragedy in the life of Schubert, poor schoolmaster, whose love for a countess is not returned. He dramatically turns in a moment from the brink of a great happiness, induced by a brilliantly successful concert which establishes his fame, and a declaration of love to the countess which shall establish his future contentment, to the depths of despondency.

In the regular run situation, particularly where there is a certain percentage of German population to draw upon for a potential audience, there is no reason why this film cannot be played profitably on a specially designated night, or two nights. The patrons should be well prepared for the event, and the showman should conduct a real effort to make it "an event" in his theatre. Special mailing, which can be done at a reasonable cost, may well prove effective.

In the leading roles are Gretl Theimer, leading fenimine player in the strikingly successful "Zwei Herzen,' and Carl Joeken, listed as a star tenor of the Berlin State Opera. The support is decidedly capable, with more than a little clever comedy inserted to compensate the dramatic element of the picture. Despite the German dialogue, the story is completely intelligible to the patron without a knowledge of German, which is an important selling factor. English subtitles, superimposed on the film at crucial points, still further clarify the plot development. This is said to be an authentic life of Schubert, and as such there are definite opportunities for school tieups.

Among the melodies, a few of them sung by Joeken, are the famous "Serenade," which forms the theme song; "Erl-King," "Unfinished Symphony," "Impatience," "Ave Maria," "March Militaire,' "Hedge Roses.'

This is an opportunity to show something different, which should not fail of appreciation from the intelligent audience.—Aaronson.

Produced by Richard Oswald Producing Company. Distributed by Capital. Directed by Richard Oswald. Photographed by Willi Goldberger. Release date, December, 1931. Running time, 75 minutes.

CAST

Count Esterhazy	Alfred Laeutner
Maria	Gretl Theimer
Von Feckele	Willi Stetner
Franz Schubert	Carl Joeken
Ferdl Klebinder	Siegfried Arno
Therese	Lucie Englisch
Sepp	Oscar Sima

SHORTS

Blondes by Proxy

(RKO Pathe)

Likable

This harem story with a harum-scarum role for Louis John Bartels has its moments, in fact two of them, one new and the other not so new but apparently relished by many in the audience. Bartels sells Kalla Pasha so thoroughly on his preparation for making blondes out of all girls that he's invited to revamp the entire harem. Kalla Pasha sees that the salesman is forgetting the prefix and has him blindfolded. He picks the wrong bottle and the grotesque effects on the tresses bring the whole palace retinue into action. The dancing girl (Joyzelle) helps him escape. The second incident that drew laughs, though scarcely a new handle for fun-making, came when Bartels got behind his pursuers and assisted the last of them through the window.—Running time, 17 minutes.

Hatta Marri

(Educational)

A Few Laughs

There are scattered laughs in this comedy effort featuring Harry Gribbon, as the cowboy film hero, whose horse-pal is stolen by the Arabian siren, Dorothy Granger. He goes in search of the animal, is lured to the siren's castle, is arrested as a deserter from the Foreign Legion, but the horseshoe in his shirt saves him from death when the firing squad is finished. His sweetheart, "Babe" Kane, arrives via a slapstick fall or two and they ride off together. Rates only fair.—Running time, 20 minutes.

Moonlight for Two

(Vitaphone)

Novel Cartoon

Lively, musical and humorous is this number of the Merry Melodies cartoon series. The farmer-animals dance in the old cow barn, the villain walks in, and the hot stove, with its amusing antics, proves the hero of the clever animated bit.—Running time, 7 minutes.

THE NEWEST PICTURES

First of Political Background Pictures Features Hollywood Week; New Vogue in Westerns

By LEO MEEHAN, Hollywood

Rather a light week for previews in the Hollywood sector. But it did bring forth the first of the scheduled batch of pictures with a political background. Except for the usual superb work of Lionel Barrymore, the MGM production called "Washington Show" would be pretty dull fare. And since even Lionel goes haywire under the baneful influence of Washington blondes and bribers, he isn't altogether satisfying.

Astute political chronicler Sam Blythe and veteran dramatist John Meehan (no relation, but a nice fellow, too) are credited with concocting the screen play. Lionel licks the predatory interests and goes to the Senate. But instead of sticking there and orating to empty seats, as new senators do, he goes out to teas. Hah, a blonde, who is the very personable Karen Morley. In the background, pulling the strings, C. Henry Gordon, head of the power lobbyists. Pretty soon the blonde vamps Widower Lionel into marriage. Then the gay social whirl, debts and the play-girl wife persuades him to resign from the Senate for a half million dollar fee. Senate investigation. Lionel "tells all" as he did in the trial scene of "A Free Soul," and then his heart gets him. Weak hearts are a big help to plots.

Newcomer Promising

The first performance of an MGM newcomer, Diane Sinclair, in the role of daughter to Barrymore, is very good. She looks like a real comer.

Some of the glamour and majesty of the national capital is cleverly brought into the background, but I have a hunch there is better dramatic material in Washington life than appears in this one. Still, it has one of the reigning favorites, the best actor in the Barrymore group.

Warners came through with what should set a new vogue in Westerns. Mind you, this is no "horse opera" by a long shot. It is just that the setting is on a wheat farm in North Dakota, most of it. And instead of a lot of outlandish battles and cattle thieves, knife-hurling Mexicans and hurdles over cliffs, there is believable drama, a beautiful romance between lovely Barbara Stanwyck and handsome George Brent, and plenty of natural comedy on the part of the hardy natives. It goes to prove there is plenty of good melodrama, romance and exciting life west of the Missouri which is fit material for outdoor screenplays, without resorting to the hackneyed plots of most stories with a Western locale. Robert Lord did this very good scenario from an Arthur Springer story, and William Wellman's direction puts it on celluloid with pleasing results. A swell family show, I should say.

Undecided on Period

"Rebecca of Sunnybrook Farm" would have been much stronger had those concerned with its production decided with much more definiteness whether they were making it in the "period" when Kate Douglas Wiggin wrote it, about 1903, or whether it was to be brought up to date. In the case of "Daddy Long Legs," also written a generation back, the same company, Fox, brought its backgrounds, dialogue and costuming up to date, with excellent effect, and certainly while still retaining all the strength and emotional values of the original. Not so in this case. Sometimes its rural characters and action border closely upon the burlesque, and it just doesn't belong. Marian Nixon does a very neat job as Rebecca, and it is pleasing to see Ralph Bellamy in something less than a heavy role. Louise Closser Hale takes major honors as Aunt Miranda. "Rebecca" undoubtedly will please a lot of people who are looking for simple, refreshing stories on the screen. But if the material had been more smartly handled it might have been another "Daddy Long Legs."

Harold Lloyd is polishing up his new opus, quietly previewing it far out in the suburbs away from designing critics. Reports are it is one of his funniest, which is good news. M. H. (Mike) Hoffman and his staff at Allied are wearing broad grins over results achieved with "Madame Bovary," which will not be called "Indecent," I hear. Perhaps the reason why M. H. changed the original title is explained by what I heard a cluck on the Boulevard call it the other day. He referred to it, and just casually, as "Madame Bovine."

As the Chatterers say, "See you some more, I'm afraid."

Mrs. William Bolitho Signed By RKO as Material Scout

Mrs. William Bolitho, widow of the late journalist and playwright, has been given a roving commission by RKO Radio as story representative and material scout in the European field.

Katherine Brown, Eastern story editor, will sail for Europe in July to meet Mrs. Bolitho in London for conferences regarding writers and story material. Miss Brown, while in Paris will negotiate with a fashion expert, with a view to bringing him back for studio work.

Paramount Signs Five Writers

Paramount has signed Austin Parker, Harvey Thew, Elliott Clawson, Cyril Hume and Harlan Thompson to the Coast scenario staff. They all have been screen writers with various studios.

Sol Lesser to New York

Sol Lesser, president of Principal Pictures, arrives in New York from the Coast on Thursday to discuss production and the sales situation with executives in the East.

Shutdown at Warner Plant

Warner is closing the Coast studio this week for a period of from four to six weeks. The company is ahead of schedule on production.

Stock Accounting Sought by Holder In B&K Action

Paramount Publix Corporation, Publix Great States Theatres, Inc., Great States Theatres, Inc., and Balaban and Katz Corporation of Chicago were named defendants in an accounting suit filed in chancery court in Wilmington, Delaware, this week by Max Kirchheimer of Chicago, who says he is a stockholder.

The bill of complaint charges that officers and directors of Paramount Publix last December, acting in collusion and conspiracy with officers and directors of Balaban and Katz Corporation allegedly devised a scheme claimed to be calculated to unlawfully, and in fraud of rights of B. & K. stockholders, to relieve Paramount of obligations to repurchase 30,000 shares of Paramount common stock at $85 a share from stockholders of Great States Theatres, Inc., and to unlawfully place the obligation on Balaban and Katz.

The bill alleges that when Paramount purchased 70 per cent of the stock of Great States in July, 1929, in exchange for 30,000 shares of Paramount common stock, Paramount agreed to repurchase the 30,000 shares at $85 a share between January 1 and 10, 1932, if the owners wished to resell. It alleges that in December, 1931, the owners notified Paramount that they wished to resell at $85 a share. It was also charged that the control of Great States had been transferred to a new corporation known as Publix Great States Theatres, Inc.

Plaintiff further alleges that Balaban and Katz paid to Paramount $516,000 and gave notes for $2,034,000. The bill says the cash and notes were turned over to the owners of the 30,000 shares of Paramount stock by Paramount which it then received.

The complaint declares the consideration for Balaban and Katz' payment of the money and notes to Paramount was the transfer to it by Paramount of 7,000 shares of common of Publix Great States Theatres, and Paramount Publix's rights to $337,586 dividends from Publix Great States, but it is alleged the 7,000 shares of stock were worthless. It then charges that "the sole purpose of the transaction was to relieve Paramount Publix of its obligation to rebuy its stock."

Assets and property of Balaban and Katz Corporation are being dissipated and wasted. it is alleged.

The complainant asks the court to appoint a receiver for Balakan and Katz Corporation pending the litigation to stop alleged waste of its assets and to enjoin the payment by Balaban and Katz of any further money in connection with the said transaction and to order the return to the corporation of the $516,000 cash and all over money it might have paid on the notes which fall due one each month for 18 months.

The bill states that Paramount Publix owns 90 per cent of Balaban and Katz Corporation and controls Great States Theatres, Inc., and Publix Great States Theatres, Inc. Great States Theatres, Inc., operate a chain of theatres in Illinois. Balaban and Katz operates over 35 theatres in Chicago.



E•W•HAMMONS•

THE CHALLENGE and OUR ANSWER

DEPRESSION is a challenge to our industry, as to all others. The double feature menace this year has brought a double challenge to the short subject branch of our business. *Educational's* answer to this double challenge is a program of short subjects offering more big box-office names and a greater variety of subject matter than ever before in its history.

We invite you to compare *Educational's* short subject program for 1932-1933 with any ever put on the market by this or any other company.

This brilliant list of short subject entertainment tells a story of courage and confidence. *Educational* and the producers associated with its new program believe the public has shown clearly its preference for variety entertainment, and that the diversified program must again be the rule for successful picture theatres. And with the public so manifestly demanding the utmost value for its money, the highest quality of entertainment must be provided in every unit of these diversified programs.

All our plans for 1932-1933 are based on meeting these conditions. We believe the box-office merit of this line-up of pictures will be apparent to every exhibitor. And in variety they run the whole gamut of short subject entertainment from slapstick comedy to opera.

Variety entertainment was never more welcome to the public. Fine quality short subjects were never more necessary to the exhibitor. Here is a program that we are confident meets the requirements of both showman and theatre patron.

E. W. Hammons
President

Educational Pictures
"THE SPICE OF THE PROGRAM"



DOCTOR: – *A serious case of feature indigestion!*

NURSE: – *Is there any hope?*

DOCTOR: – *Sure! If they'll only give him more variety in his diet.*

64 Two-

Whether you need broad comedy, farce, sports or grand opera to give proper balance to your show, you can find your picture in this great list of two-reel subjects.





ANDY CLYDE COMEDIES

The screen's best loved comedy character, and one of the best box-office names short subjects have ever developed, in a new series of delightful, whimsical comedies, continuing the "young old man" characterization he has made so famous.

9



VANITY COMEDIES

BUSTER and JOHN WEST, BILLY BEVAN and other box-office stars for fun; Christie's Capering Campus Comediennes for beauty. Real *class* comedies.

AL CHRISTIE Productions

8

Educational Pictures
"THE SPICE OF THE PROGRAM"

Reel Pictures



And, what's more, you will find a name you will want to put in your lights. There will be no feature indigestion where these two-reel pictures are shown.

Moran & Mack COMEDIES

6

The TWO BLACK CROWS, long favorites of stage, screen and radio, in a group of featurettes reviving the universally popular nonsense that made them famous. One of the best bets in years among two-reel comedies.

MERMAID COMEDIES *featuring* HARRY LANGDON

And Other Famous Stars

After a long and honorable career of laugh-making, MERMAID COMEDIES add big name value to their fast action fun.



9

THE GLEASONS' Sports Featurettes



EUGENE PALLETTE, LUCILE and RUSSELL GLEASON featured in a group of sports stories written by CHARLES PADDOCK and directed by JAMES GLEASON, with a fresh comedy angle.

NORMAN L. SPER Productions

6



TORCHY COMEDIES

8

Revival of the famous SEWELL FORD stories has struck a popular note everywhere. A new group of these wholesome tales of youth, featuring RAY COOKE.

Produced and directed by C. C. BURR



Kendall-de Vally Operalogues

6

World famous operas brought to the screen in tabloid form. The highlights of the story and the well known arias. A unique series of musical film featurettes that you can ballyhoo to the limit.

IDEAL COMEDIES



A new group of these class comedies that have featured so many big names, and whose "Three Hollywood Girls" have made millions laugh.

6

The GREAT "HOKUM" *Mystery*



Featuring A. LOTTA HOOEY *and*

HOWE FULLER BULONEY

Tom Mix had his horse! Bill Hart had his guns! Reginald Denny had his fists! But *our* hero *hypnotizes* 'em—and *Howe!!* Watch his eyes! They have "it"!! And watch your patrons eat up this first talking comedy serial. It was once a thr-r-r-illing drama, but now, with uproarious dialogue by Harry Miller and Lew Lehr, it is a comedy riot. Each episode a complete comedy in itself.

6 Episodes



102 One-Reel

Ten great series of one-reel pictures, no two alike. A program that has never been approached in variety, or, we believe, in quality.

BABY BURLESKS



Satires on the big screen hits, enacted by tiny tots. They pack a tremendous appeal for young and old, and have big exploitation possibilities.

Produced by JACK HAYS

6



PAUL TERRY-TOONS

As fine a series of cartoons as the screen can boast; and especially distinctive for their fine musical treatment by Philip A. Scheib.

Produced by FRANK MOSER and PAUL TERRY

26



Battle for Life Series

The ruthless warfare of nature, revealed with all its amazing thrills through micro and macro-photography. More kick than a western.

Produced by NATHAN, WOODARD and FAIRBANKS

13



BRAY'S NATURGRAPHS

Startling close-ups of the strange, beautiful and dramatic in the life of woodland, field and stream. Rare glimpses into another world.

Produced by J. R. BRAY

13



Do You Remember?

Memories of the Gay Nineties at their gayest. With a line of chatter by Lew Lehr and Harry Miller that will keep any audience in an uproar of laughter.

Produced by JOHNNIE WALKER and MONROE GOLD

6



LYMAN H. HOWE'S HODGE-PODGE

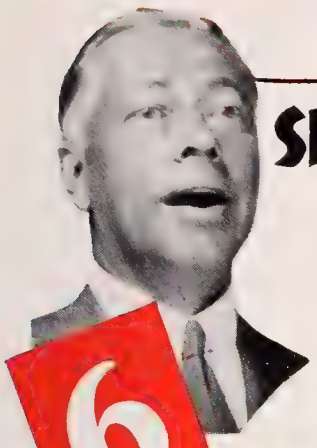
A series that holds the record for continuous popularity. A never failing touch of spice for any program. Thrills, surprises and amusement from the four corners of the globe.

Produced by ROBERT E. GILLAUM

14



Pictures



SPIRIT OF THE CAMPUS

Featuring

REINALD WERRENRATH

and the Alumni Glee Club

Showing the life and spirit of our famous universities, with their songs sung by the noted opera and radio baritone.

Produced by LARRY KENT



CAMERA ADVENTURES

Adventures off the beaten track. Dramatic and thrilling camera stories of strange places, people and things. Each picture a stirring experience.

Produced by
PAT DOWLING and HOBART BROWNELL

Tom Howard COMEDIES



A popular favorite for years on the vaudeville stage, TOM HOWARD is now making a new record on the screen. These comedies are *the thing* for a short spot of real fun.

Produced by LARRY KENT



BROADWAY GOSSIP

Columnist Newsreel

Reported by LEO DONNELLY

Putting on the screen the spicy, gossippy glimpses that make the newspaper tattlers' columns so popular.

"A knockout something new that is bound to meet with favor no matter where played." —Film Daily

Educational's new program of one and two-reel entertainment sets a record for any company, in any season, for diversity. Slapstick comedy, light comedy, cartoons, adventure, thrills, feature news, nature, novelty, beauty, college songs, tabloid opera. And running through it all a great list of names for your lights. Here's the amusement diet to cure that too-much-double-feature indigestion from which both theatres and patrons have been suffering.

Educational Pictures

"THE SPICE OF THE PROGRAM"

STARS WHOSE NAMES BELONG ON YOUR MARQUEE



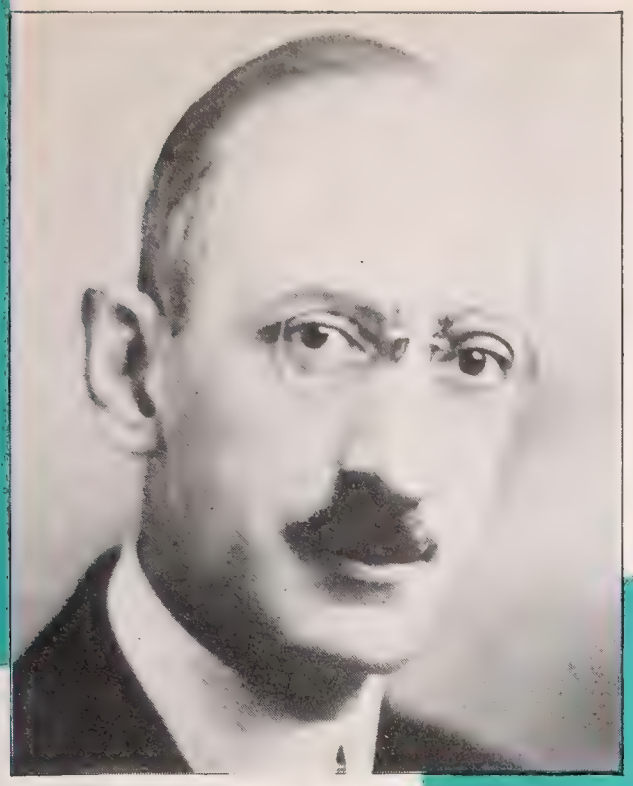
No program of short subjects ever gave you a better or bigger line of star names to play up in your advertising. Look them over again! There's the jingle of added box-office cash in the sound of these names.

EDUCATIONAL FILM EXCHANGES, *Inc.*

E·W·HAMMONS, *President*

Educational Pictures

"THE SPICE OF THE PROGRAM"



JOE BRANDT

A FOUNDATION PROGRAM

OF RED-BLOODED ENTERTAINMENT

TWENTY-ONE feature pictures. Each from a story by a famous writer known to the millions of picture fans and fiction readers. A schedule of features offering a safe and sure foundation of entertainment for any theatre. Plus a great series of action pictures starring the most popular of all western heroes, Ken Maynard. Such is World Wide's ambitious program for 1932-1933.

With comparatively few exceptions the great stars today are on a free lance basis. More than ever before the basic structure of any good plan of picture production must be good stories by good authors. World Wide offers you Eugene O'Neill, Edna Ferber, Vina Delmar, and a long list of equally popular authors. No company can offer you more.

From the pens of the world's best sellers come the stories that are being transferred to the screen by several of the industry's most experienced producers for this virile line of red-blooded entertainment.

The star value will be equal to the author value of these pictures. From the films' outstanding players will be selected the great star casts which best fit these best seller stories.

Read them over carefully. Analyze them one by one. And you will know that you have here a basic program of proven entertainment value second to none that you can secure anywhere.

Joe Brandt

PRESIDENT

WORLD WIDE Pictures

WORLD WIDE WINNERS

GAMBLING IN SOULS

From the play "Recklessness"

By EUGENE O'NEILL

Author of "Strange Interlude"

A startling story of the young wife of a proud and unsympathetic elderly husband who found love in the arms of her chauffeur, with a tragic outcome.

A KBS Production. Produced at California TIFFANY *Studios*

SUMMER RESORT

From "Not a Day Over Twenty-one"

by EDNA FERBER

A delicious comedy of romantic intrigues in a fashionable summer resort where four college boys on "a working vacation" mix affairs of the heart with affairs of the kitchen.

A KBS Production. Produced at California TIFFANY *Studios*

THE WAY OF ALL WOMEN

From "Rosalie's Career"

By FAITH BALDWIN

Author of "Week-End Marriage"

A revealing story of the modern business girl. Rosalie's career is a challenge to all who impugn her motives. A story read by millions.

A KBS Production. Produced at California TIFFANY *Studios*

A STUDY IN SCARLET

By SIR ARTHUR CONAN DOYLE

A Sherlock Holmes Adventure

Twenty-eight days to marry. Failure—and the mysterious peril strikes. Then a long relentless search for revenge. A famous story. A gripping picture.

A KBS Production. Produced at California TIFFANY *Studios*

GUILTY CONSCIENCE

From "Quicksand"

By REX BEACH

Author of "The Spoilers"

A moving challenge to capital punishment. The State about to take an innocent boy's life—and nobody to believe the guilty man's story that should set him free.

A KBS Production. Produced at California TIFFANY *Studios*

BABY FACE

By DONALD HENDERSON CLARKE

Author of "Impatient Virgin" and "Millie"

Through murder charges and Third Degrees, "Baby Face" fought his way clean handed, facing false accusations or gunmen with equal courage. From the popular magazine serial story.

A KBS Production. Produced at California TIFFANY *Studios*

THE CROOKED CIRCLE

By RALPH SPENCE

Author of "The Gorilla"

A melodramatic mystery comedy, with a "Crimson Circle" of threatening, mysterious hooded men, and one woman, and a furious succession of hilarious laughs, thrills and chills

A WILLIAM SISTROM Production

TWO KINDS OF LOVE

From "Thirtieth Birthday"

By URSULA PARROTT

Author of "Ex-Wife" and "Strangers May Kiss"

A brilliantly successful star's unselfish love clashes with her brother's love of gold, her career and her happiness tottering over the abyss of his greed.

A BEN ZEIDMAN Production

FOOL'S PARADISE

By SADA COWAN

Author of "Bluebeard's Eighth Wife"

The Paradise of the Pacific becomes a fool's paradise for men ensnared by Zanetta, the dancer. Hawaii, Shanghai, Hong Kong. The glamor and the terror of the Orient.

An EDWIN CAREWE Production

SNAKE BITE

By ROBERT HICHENS

Author of "The Garden of Allah"

A vivid drama of the Sahara, in which the venomous white viper strikes in time to save a woman, while the dreaded sandstorm holds three persons with raging emotions prisoners for weeks.

An EDWIN CAREWE Production

WORLD WIDE Pictures

BREACH OF PROMISE

From "Obscurity"

By RUPERT HUGHES

Author of "Ladies' Man"

What is a governor's career to a greedy siren? Trapped in a mesh of circumstances, an honest man's hopes shattered by a false love suit. But was she a smart girl?

An EDWIN CAREWE Production

from the WORLD'S BEST SELLERS

HYPNOTIZED

MACK SENNETT

Feature Comedy

with **MORAN** *and* **MACK**

and a great all-star cast

Mack Sennett's most ambitious feature comedy production. An uproarious story of the circus written by Sennett and his leading comedy experts.

Here is the big laugh treat the whole country needs. A comedy of road show calibre now nearing completion under Mack Sennett's personal supervision to be the first release of the World Wide Winners for 1932-1933.

UPTOWN NEW YORK

From "Uptown Woman"

By VINA DELMAR

Author of "Bad Girl"

Who can say that Angie, Uptown Woman, was to blame? Tempted, wavering, yet in the end she was true. Told as only Vina Delmar can tell such a story.

A KBS Production. Produced at California TIFFANY *Studios*

TEMPEST AND SUNSHINE

By MARY J. HOLMES

Author of "Lena Rivers"

Millions have loved this famous story. Millions more will love the picture, made into a delightful musical romance by a distinctly novel treatment.

A KBS Production. Produced at California TIFFANY *Studios*

ALIMONY RACKET

By GOUVERNEUR MORRIS

Author of "Anybody's Woman"

Scandal made to order. The "treasure hunt" of "career women" whose career is to make the man pay. The searchlight of reason turned on one of the sorest spots in modern life.

A BEN ZEIDMAN Production

WEST OF THE PECOS

By ZANE GREY

Author of "Riders of the Purple Sage"

A picture with the thundering sweep of the empire builders of western Texas. One of GREY'S greatest stories, just serialized in The American Magazine.

A WILLIAM SISTROM Production

HOLLYWOOD BALLYHOO

By WILSON MIZNER

Author of "Romance of the Underworld"

Hollywood—land of super-ballyhoo—where a whole city lives on a diet of bright lights and headlines. A delightful comedy full of novel thrills and romance.

A BRYAN FOY Production

MY SON

By MARTHA STANLEY

From the play made famous on stage and screen by ALLA NAZIMOVA. Strong men and strong women of the hard New England coast—and one mother more heroic than all when her son failed.

An EDWIN CAREWE Production

FALSE FACES

From "Ugly People"

by KUBEC GLASMON

Is changing ugly faces into pretty faces a science or a racket? A dramatic story of a doctor whose greed overshadowed the ethics of his great profession.

A KBS Production. Produced at California TIFFANY *Studios*

WHERE LONELY LADIES WALK

By TIFFANY THAYER

Author of "Thirteen Men" and "Thirteen Women"

Two women of far different moral standards meet where lonely ladies walk. Each is curious about the life the other leads. Another great story from a great writer.

A BEN ZEIDMAN Production

KEN MAYNARD WESTERNS

A rip-roarin', fightin' star who has won his way into every fan's heart. Pictures packed with hard ridin' and harder fightin'. But pictures with story merit and production quality that lift them out of the class of "just westerns", and make them Class A Entertainment anywhere.

A KBS Production. Produced at California TIFFANY *Studios*

THE DEATH KISS

By MADELON ST. DENNIS

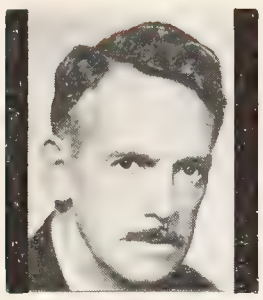
Author of "The Spider Orchid Mystery"

A fantastic mystery of murders and sudden deaths that baffle police, while the ruthless, diabolical Panther in his exotic night club laughs at them.

A KBS Production. Produced at California TIFFANY *Studios*

EVERY STORY FROM A FAMOUS AUTHOR WITH MILLIONS OF READERS . . .

THE names of these famous writers spell entertainment — in capital letters — to your patrons. Everyone a "best seller" with millions of readers eager to see these famous stories on the screen.



EUGENE O'NEILL
author of
"Strange Interlude"



EDNA FERBER
author of
"Cimarron," "Showboat," "So Big"



VINA DELMAR
author of
"Bad Girl"



FAITH BALDWIN
author of
"Week-End Marriage"



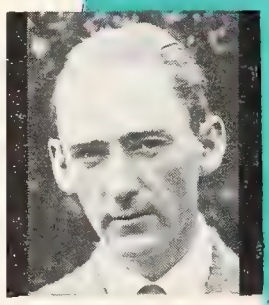
MADELON ST. DENNIS
author of
"The Spider Orchid Mystery"



REX BEACH
author of
"The Spoilers"



DONALD HENDERSON CLARKE
author of "Millie" and "Impatient Virgin"



GOUVERNEUR MORRIS
author of
"Anybody's Woman"



ZANE GREY
author of
"Riders of the Purple Sage"



RALPH SPENCE
author of
"The Gorilla"



URSULA PARROTT
author of
"Ex-Wife,"
"Strangers May Kiss"



WILSON MIZNER
author of
"Romance of the Underworld"



MARTHA STANLEY
whose play "My Son" was made famous by Alla Nazimova



SADA COWAN
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"Bluebeard's Eighth Wife"



ROBERT HICHENS
author of
"The Garden of Allah"



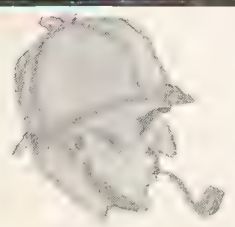
KUBEC GLASMON
author of
"Public Enemy,"
"Smart Money,"
"Larceny Lane"



TIFFANY THAYER
author of
"Thirteen Men" and
"Thirteen Women"



RUPERT HUGHES
author of
"Ladies Man"

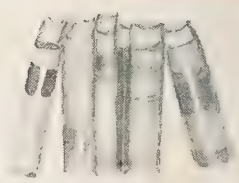


SIR ARTHUR CONAN DOYLE
author of the famous Sherlock Holmes Detective Stories

WORLD WIDE PICTURES, Inc.

E. W. HAMMONS, Chairman, Executive Committee

JOE BRANDT, President



MARY J. HOLMES
author of
"Lena Rivers"

Attack on Twin Bills Is Pressed In Key Locations

While extension of the movement to eliminate the double feature policy in Greater New York to subsequent run situations awaits the successful outcome of pending negotiations among affiliated and independent first and second run circuits, according to Charles L. O'Reilly, president of the TOCC, and initiator of the action, Cleveland and New Jersey reports indicate a fight on the double bill based on a possible product shortage if it is continued.

Zone meetings in New York are being held during this week, each zone to work out its own plan. Following agreement, the plan will be submitted to subsequents, with a view to simultaneous elimination by all parties. Mr. O'Reilly expects definite action within a week.

Exhibitors in New Jersey believe the situation has resolved itself into a matter of closing down three days each week or eliminating the second feature. Circuits are willing to discuss the matter, it is understood, and negotiations with independents are expected shortly. Independents in the state are closely watching the New York discussions, and it is anticipated that, if negotiations there are fruitful, Sidney Samuelson, president of the Allied state unit, will arrange a meeting on the situation. Triple features have already been eliminated in the theatres operated by affiliated circuits in Hackensack, N. J., although no meeting has been arranged between Leon Rosenblatt and Skouras and Warner circuit heads. However, sessions shortly are expected to bring about complete elimination of the triple feature policy in remaining situations.

The Cleveland Motion Picture Exhibitors Association, at its last general meeting, advocated that the double feature practice be cut to the minimum in order to conserve on picture product. It was pointed out that there threatens to be no product for the subsequent run houses in September and October if the present double feature policy is maintained. The situation is created locally by the closing of two downtown first run houses, Loew's State and RKO Hippodrome, and the slowing up of national releases.

Negotiating for Settlement Of Cleveland Monopoly Case

The suit of the independent exhibitors of Cleveland against the producers, distributors and the Film Board of Trade of Cleveland, charging monopoly, is not yet closed, according to Samuel Horwitz, attorney for the exhibitors.

Depositions will be resumed on July 11, though negotiations for a settlement are still being conducted. Luther Day of Cleveland is attorney for the distributors in the case.

C. A. Buckley in New York

C. A. Buckley, Fox West Coast treasurer, arrived in New York this week from Los Angeles to confer with Spyros Skouras.

MEETINGS

Commencing with this issue, MOTION PICTURE HERALD will present each week a calendar of events and meeting dates of exhibitor associations and other non-commercial organizations in the motion picture industry. The secretaries of all such associations are urged to forward to the editor necessary data for inclusion therein, pertaining both to regular and board of directors meetings.

JULY

5—**Allied Theatres of Michigan:** Board of directors, at 607 Fox Building, Detroit. President, Glenn A. Cross; Secretary, John Niebes.

Western Associated Motion Picture Advertisers: Board of directors and regular semi-monthly meeting, at Writers Club, 6700 Sunset Boulevard, Hollywood. President, John Le Roy Johnston; Secretary, Lincoln Quarberg.

7—**Associated Motion Picture Advertisers:** Weekly forum, luncheon and meeting, at Sardi's Restaurant, West 44th Street, New York. President, Ed Finney; Secretary, Al Sherman.

12—**Allied Theatre Owners of New York:** Convention, at Albany.

14—**Associated Motion Picture Advertisers:** Weekly forum, luncheon and meeting, at Sardi's Restaurant, West 44th Street, New York. President, Ed Finney; Secretary, Al Sherman.

19—**Allied Theatres of Michigan:** Board of directors, at 607 Fox Building, Detroit. President, Glenn A. Cross; Secretary, John Niebes.

Western Associated Motion Picture Advertisers: Board of directors and regular semi-monthly meeting, at Writers Club, 6700 Sunset Boulevard, Hollywood. President, John LeRoy Johnston; Secretary, Lincoln Quarberg.

21—**Associated Motion Picture Advertisers:** Weekly forum, luncheon and meeting, at Sardi's Restaurant, West 44th Street, New York. President, Ed Finney; Secretary, Al Sherman.

26—**International Brotherhood of Electrical Workers,** Studio Branch: Monthly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

28—**Associated Motion Picture Advertisers:** Weekly forum, luncheon and meeting, at Sardi's Restaurant, West 44th Street, New York. President, Ed Finney; Secretary, Al Sherman.

AUGUST

3—**M.P.T.O. of Wisconsin and Upper Michigan:** Board of directors meeting, at 536 West Wisconsin Avenue, Milwaukee. President, Fred S. Meyer; Secretary, W. L. Ainsworth.

Allied Theatres of Oregon, Inc.: Convention in August, date undetermined. President, Edward Fautz; Secretary, William Cutts.

SEPTEMBER

14—**Motion Picture Producers and Distributors of America:** Quarterly meeting of board of directors, at 28 West 44th Street. President, Will H. Hays; Secretary, Carl E. Milliken.

NOVEMBER

Allied Theatre Owners of Texas: Annual convention, first week in November, date undetermined. 312½ South Harwood Street, Dallas. President, H. A. Cole; Secretary, A. W. Lilly.

Honor Exhibitor On Anniversary

The twentieth anniversary of the opening of the Peerless theatre, San Francisco, first of a group of six small downtown houses operated by Goldberg Theatres, was celebrated on the evening of June 22 with a banquet at the St. Francis Hotel, tendered by employees. Aaron Goldberg, founder of the circuit, was the guest of honor.

Thomas D. Van Osten, secretary-manager of California Theatre Industries, acted as toastmaster and read telegrams of congratulations from leaders in the amusement industry throughout the country. Among those who made short talks were several employees who have served without a break since the opening of the Peerless. Employees presented Mr. Goldberg with an invitation to the affair engraved on sterling silver. From the Motion Picture Projectionists' Local No. 162 came an honorary membership in the organization engraved on gold. Various other gifts were presented.

In response, Mr. Goldberg presented interesting figures which disclosed the fact that although he operated but one house for years and that although all his theatres are small, entertainment has been furnished more than 44,000,000 patrons in 20 years. During this time $1,643,000 has been paid in film rentals, $1,300,000 in house rentals and $1,667,000 in salaries.

Other theatres in the group are the Silver Palace, Unique, Circle, Pompeii, Egyptian.

DRAMA FIRST CHOICE OF STORY TYPES, VOTE ON STARS INDICATES

Study of 50 Leading Players Shows Majority Appear in Drama; Comedy-Drama, Comedy, Outdoor Themes Next

Straightforward drama is the choice of the greater number of the country's exhibitors purveying motion picture product to the public, it is indicated as the result of a check up of the MOTION PICTURE HERALD'S poll of exhibitors, seeking to determine "The Ten Biggest Money Making Stars of 1931-32." Drama takes its place, according to this study, including returns of this week, far above that of three other major categories of story type: comedy-drama, comedy and outdoor melodrama, of which the perennial Western has come to be the chief example.

In the computation, the 50 leaders in the poll to date were classed in accordance with the type of story particularly associated with their appearances on the screen—for example, Marie Dressler and comedy; Greta Garbo and drama are practically synonomous—and ratings were given the story types. The result shows drama with 29, comedy-drama with nine, comedy also with nine and the outdoor melodrama with three of the 50 votes.

It must be borne in mind in this connection, of course, that the classing of the stars in the poll is a matter of judgment. However, the classifications have been arbitrarily noted on the basis of the type of story in which each player has appeared in the great majority of instances, and the type of role in which he customarily performs.

Oddly interesting among the returns from exhibitors over the country is that from the Owl theatre in Grand Rapids, Mich., unique in motion picture exhibition. The theatre, housed in a garage, is owned and operated by four young, but extremely enterprising high school boys, Albert Hefferman, who is manager; Irving Folger, secretary; Donald Blietz, noted as stage manager on the neat stationery of the company, and Jerome Hartger. Somehow coming upon one of MOTION PICTURE HERALD'S star poll questionnaires (regrettably the Owl was overlooked in the original mailing) Mr. Hefferman, in his capacity as president of the company, has communicated the picture preferences of himself, associates and patrons, in the order of profitable return at the box office. The Owl paid $10 each in rental for its selected 10 features. The films, stars and profit obtained from each are listed herewith in the order of greatest profit:

Film and Star	*Profit*
"Connecticut Yankee"—Will Rogers	$5.60
"Finn and Hattie"—Mitzi Green	5.20
"Dracula"—Helen Chandler	3.75
"Son of India"—Ramon Novarro	3.00
"Sky Raiders"—Lloyd Hughes	2.75
"Follow Thru"—Nancy Carroll	2.75
"Good News"—Bessie Love	2.60
"King of Jazz"—Paul Whiteman	2.50
"Local Boy Makes Good"—Joe E. Brown	2.50
"Animal Crackers"—Marx Brothers	2.40

The list, declares Mr. Hefferman, covers the period at the Owl from September 1, 1931 to June 4, 1932.

The Leaders—thus far

Marie Dressler	74%	Robert Montgomery	14%
Janet Gaynor	68%	Barbara Stanwyck	14%
Joan Crawford	63%	James Cagney	11.6%
Charles Farrell	53%	Fredric March	11%
Greta Garbo	52%	Buck Jones	7%
Norma Shearer	52%	Jack Holt	6.5%
Clark Gable	50%	Buster Keaton	6.5%
Wallace Beery	46%	Ruth Chatterton	6%
Will Rogers	41%	Richard Barthelmess	5.8%
Eddie Cantor	31%	Polly Moran	5.8%
Marx Brothers	30%	Johnny Weissmuller	5.6%
Constance Bennett	29.8%	Tom Mix	5.1%
Joe E. Brown	29.3%	John Barrymore	4.4%
Wheeler and Woolsey	29%	Ramon Novarro	4.4%
George Arliss	28%	Douglas Fairbanks, Jr.	4.2%
Maurice Chevalier	27.8%	Ann Harding	4.2%
James Dunn	22%	Sylvia Sidney	4%
Sally Eilers	21.4%	Lew Ayres	3.7%
Marlene Dietrich	18%	Boris Karloff	3.7%
Jackie Cooper	17.4%	Winnie Lightner	3.5%
Edward G. Robinson	17%	Jeannette McDonald	3%
Lionel Barrymore	16%	Seth Parker	3%
Warner Baxter	15%	Ralph Graves	2.8%
George O'Brien	14.4%	Walter Huston	2.8%
Richard Dix	14%	Laurel and Hardy	2.8%

The week's returns have developed several changes in the listing of the first 10 in the star ranking. Marie Dressler, Janet Gaynor and Joan Crawford have retained their respective first, second and third positions. Charles Farrell has moved up from sixth place last week to the fourth position; Greta Garbo has climbed from seventh to fifth; Clark Gable from eighth to seventh; Norma Shearer from ninth to sixth. Wallace Beery slipped in the new rating from fourth to eighth place; Will Rogers from fifth to ninth. Joe E. Brown has dropped entirely out of the first 10, but still comedy suffers no loss, since the wide-mouthed comedian is supplanted by the wide-eyed comedian, Eddie Cantor.

Freeman Named to Contact Radio Studio Home Office

Charles Freeman has been named contact man between the RKO Radio studio and the home office. He was formerly head of the RKO vaudeville booking department. Mr. Freeman will spend most of his time traveling between New York and Hollywood. He may scout for acting material.

Warner Club Opens Restaurant

Members of the Warner Club, who have club rooms in the New York executive building, now have their own restaurant in the building. The restaurant was opened Monday and over 350 luncheons were served at a cost of 25 cents each.

Motion Picture Club and AMPA Hold Spring Party

The Motion Picture Club and the AMPA, New York, on Thursday will combine forces in a spring party at the quarters of the Club. The affair will feature dancing, dinner, a cabaret floor show and a preview of Earl Rossman's "Dangers of the Arctic," opening on Friday at the Cameo. Erpi equipment has been installed for the showing.

Members of the committee include Ed Finney, James Cunningham, Mark Leuscher, Charles L. O'Reilly, Don Hancock, Arnold van Leer, George Hoffman, "Red" Kann.

Releases Listed Inaccurately in Ad

Due to an engraver's error, Warner Bros.-First National's advertisement, which appeared in this paper June 23rd, showing the releases of the company from July 2nd to December 31st, contained three inaccuracies. The July 23rd release should have read, "Barbara Stanwyck in 'The Purchase Price;'" the October 15th release should read, "Douglas Fairbanks, Jr., Nancy Carroll and Lilyan Tashman in 'Son of Russia;'" and the October 27th release "Barbara Stanwyck in 'Betrayed'."

Otterson in Europe

John E. Otterson, president of Electrical Research Products, is in Europe for a business trip of six weeks.

THEATRE RECEIPTS

The total of theatre receipts from 172 theatres in 31 major cities of the country for the calendar week ended June 25, 1932 reached $1,853,520, a decrease of $13,116 from the previous calendar week, ended June 18, when 172 theatres in 31 cities recorded a total gross of $1,840,404. One new high individual theatre figure was established during the more recent week, at Keith's in Cincinnati, with "The Blonde Captive," while 14 new low individual house records were noted. This compares with one new "high" and 16 new "lows" during the previous seven-day period.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Albany								
Harm-Bleeker ..	2,300	25c-40c	"Greeks Had A Word for Them" (U. A.)	6,800	"As You Desire Me" (MGM).....	7,810	High 1-24 "Reducing"	$18,500
							Low 2-13-32 "Tonight or Never".....	4,820
Leland	1,350	20c-25c	"Sky Devils" (U. A.)	2,900	"Devil's Lottery" (Fox)..... (4 days)	1,850	High 5-2 "Strangers May Kiss".....	8,100
							Low 6-25-32 "Sky Devils"	2,900
					"Careless Lady" (Fox)..... (3 days)	1,400		
Ritz	1,146	20c-25c	"Two Seconds" (F. N.) ..... (4 days)	1,950	"Week-End Marriage" (F. N.)....	3,650	High 10-31 "East of Borneo".....	4,950
							Low 4-16-32 "The Wiser Sex".....	1,830
			"The Tenderfoot" (F. N.)..... (3 days)	1,500				
RKO Palace....	4,000	25c-50c	"Merrily We Go To Hell" (Para.) (4 days)	7,900	"Is My Face Red?" (Radio)..... (4 days)	8,400	.....	
			"Fast Companions" (U.) ..... (3 days)	6,650	"Escapade" (First Division)..... (3 days)	5,450		
Strand	1,900	25c-40c	"Street of Women" (W. B.).....	6,100	"The Miracle Man" (Para.).....	6,150	High 10-24 "Susan Lenox"	10,350
							Low 3-5-32 "Fireman, Save My Child"	5,000
Baltimore								
Europa	267	25c-50c	"Rasputin, the Holy Devil"..... (German) (4th week)	1,000	"Rasputin, the Holy Devil"..... (German) (3rd week)	1,400	High 6-4-32 "Rasputin, the Holy Devil"	2,300
							Low 11-30 "Immortal Vagabond".....	450
Hippodrome	2,250	25c-50c	"Young Bride" (Pathe).....	8,500	"Westward Passage" (Pathe).....	9,500	.....	
Keith's	2,500	15c-40c	"Thunder Below" (Para.).....	2,150	"Strange Case of Clara Deane".. (Para.)	2,750	High 4-9 "Bachelor Apartment".....	16,080
							Low 6-25-32 "Thunder Below"	2,150
Loew's Century	3,076	25c-60c	"Reserved for Ladies" (Para.).... (25c-50c)	19,000	"New Morals for Old" (MGM)....	16,500	High 4-11 "Tailor Made Man".....	30,000
							Low 6-11-32 "Strange Love of Molly Louvain".....	16,000
Loew's Parkway	987	15c-35c	"As You Desire Me" (MGM)....	4,500	"Huddle" (MGM)	4,100	High 1-30-32 "Emma".....	5,600
							Low 1-10 "Lottery Bride".....	3,100
Loew's Stanley..	3,532	25c-60c	"Love Is A Racket" (F. N.).... (25c-50c)	13,800	"Merrily We Go To Hell" (Para.)	18,400	High 4-11 "Strangers May Kiss".....	33,500
							Low 12-12 "The Big Parade".....	10,400
Loew's Valencia	1,487	25c-35c	"As You Desire Me" (MGM).....	3,200	"Huddle" (MGM)	2,400	High 1-3 "Going Wild".....	4,500
							Low 6-18-32 "Huddle".....	2,400
New	1,600	25c-50c	"Monte Carlo Madness" (Ufa)...	8,500	"Woman in Room 13" (Fox).....	5,000	High 1-10 "Man Who Came Back"....	18,000
							Low 4-30-32 "Cheaters at Play".....	4,850
Rivoli	1,982	20c-40c	"No Greater Love" (Col.).....	1,750	"Sky Devils" (U. A.).....	2,500	High 1-10 "Criminal Code".....	10,000
							Low 6-11-32 "Lena Rivers".....	1,500
Boston								
Keith's	2,800	25c-65c	"Is My Face Red?" (Radio).....	19,000	"Attorney for the Defense" (Col.)	20,000	High 12-5 "Frankenstein".....	27,000
							Low 3-26-32 "Explorers of the World"..	16,000
Keith-Boston ..	2,500	25c-65c	"Forbidden" (Col.).....	19,000	"Congress Dances" (U. A.).....	19,000	High 4-9-32 "Steady Company".....	26,000
							Low 12-26 "The Deceiver".....	16,500
Loew's Orpheum	2,000	25c-60c	"New Morals for Old" (MGM)..	20,000	"As You Desire Me" (MGM).....	21,000	High 1-24 "Hell's Angels".....	31,500
							Low 3-26-32 "Polly of the Circus".....	18,000
Loew's State ..	3,700	30c-60c	"The Big Parade" (MGM).....	22,000	"Hell Divers" (MGM) ..... (4 days)	16,200	High 6-18-32— "Hell Divers" "Possessed" and "Sin of Madelon Claudet"	26,000
					"Possessed" (MGM) ..... (2 days)	6,000		
					"Sin of Madelon Claudet" (MGM) (1 days)	3,800	Low 7-18 "Man in Possession".....	19,000
Metropolitan ...	4,350	35c-75c	"Thunder Below" (Para.).....	37,500	"Merrily We Go To Hell" (Para.)	36,500	High 1-31 "No Limit".....	44,500
							Low 7-4 "I Take This Woman".....	30,000
Paramount	1,800	25c-50c	"Society Girl" (Fox).....	13,500	"The Tenderfoot" (F. N.).....	14,000	.....	
Scollay Square..	1,800	15c-50c	"The Tenderfoot" (F. N.).....	11,000	"State's Attorney" (Radio).....	11,000	High 1-17 "Right to Love".....	25,000
							Low 12-26 "His Woman".....	9,500
Uptown	2,000	25c-60c	"Society Girl" (Fox).....	11,500	"The Tenderfoot" (F. N.).....	11,000	High 5-14-32 "The Miracle Man".....	15,000
							Low 12-26 "X Marks the Spot".....	10,000
Buffalo								
Buffalo	3,500	30c-65c	"Thunder Below" (Para.)..... (30c-70c)	19,000	"Merrily We Go To Hell" (Para.)	19,400	High 3-28 "My Past".....	39,500
							Low 3-19-32 "Dancers in the Dark".....	17,000
Century	3,000	25c-50c	"Sinners in the Sun" (Para.)..... (25c-55c)	9,000	"The Woman in Room 13" (Fox)..	11,400	High 2-14 "Cimarron".....	25,600
							Low 3-5-32 "Cheaters at Play".....	5,800
Court Street ...	1,800	25c	"Strange Love of Molly Louvain" (F. N.) (4 days)	2,200	"Carnival Boat" (Pathe)..... (4 days)	1,900	.....	
Hippodrome	2,100	25c-35c	"Man About Town" (Fox).....	7,000	"Night Court" (MGM).....	8,000	High 2-14 "Free Love".....	26,300
							Low 6-4-32 "When A Feller Needs A Friend"	4,300
Lafayette	3,300	25c	"Cross Examination" (Artclass)..	6,000	"Love Affair" (Col.).....	6,200	High 4-11 "Ten Cents a Dance".....	24,100
							Low 6-11-32 "The Secret Witness".....	5,800
Charlotte								
Broadway	1,167	25c-50c	"Attorney for the Defense" (Col.) (3 days)	2,000	"The Tenderfoot" (F. N.)..... (6 days)	5,000	.....	
			"Love Is A Racket" (F. N.)..... (25c-55c—3 days)	1,500				
Carolina	1,441	25c-40c	"Merrily We Go To Hell" (Para.) (3 days)	3,000	"Lena Rivers" (Tiff.) ..... (35c-50c—3 days)	4,000	.....	
			"Thunder Below (Para.)..... (3 days)	2,000	"Sinners in the Sun" (Para.)..... (35c-50c—3 days)	4,000		

FRANK BUCK'S

"BRING 'EM BACK ALIVE"

PLAYED TO

82,660

PAID ADMISSIONS

THE FIRST 7 DAYS

AT THE N.Y. MAYFAIR

TOPPING THE PREVIOUS RECORD ("FRANKENSTEIN") BY

6,353

AND THIS IS JUNE!

BRING 'EM BACK TO YOUR

FROM A NEW YORK TO A NATIONAL SENSATION



SMASHING RECORDS IN

CHICAGO

WASHINGTON

ALBANY

ROCHESTER

SCHENECTADY

TRENTON

RKO Radio PICTURES

BOX-OFFICE WITH "BRING 'EM BACK ALIVE"

PRODUCED BY
VAN BEUREN
CORPORATION
DIRECTED BY
CLYDE E. ELLIOTT

...AND RKO-*RADIO* COMES THROUGH



RKO PATHE PICTURE
DAVID O. SELZNICK,
Executive Producer

WHAT PRICE

with

LOWELL

NEIL HAMILTON

Directed by



The Best Picture She Ever Made And One

WITH ANOTHER BOX-OFFICE SMASH!

Constance BENNETT

Preview Reports...

"Grab this while it's hot! . . . It's a veritable tornado of dollars" **Motion Picture Herald**

". . . a picture that screams box-office" **The Hollywood Reporter**

"Excellent . . . Fine combination of human interest and comedy . . . the masses will eat it up" **Harrison's Reports**

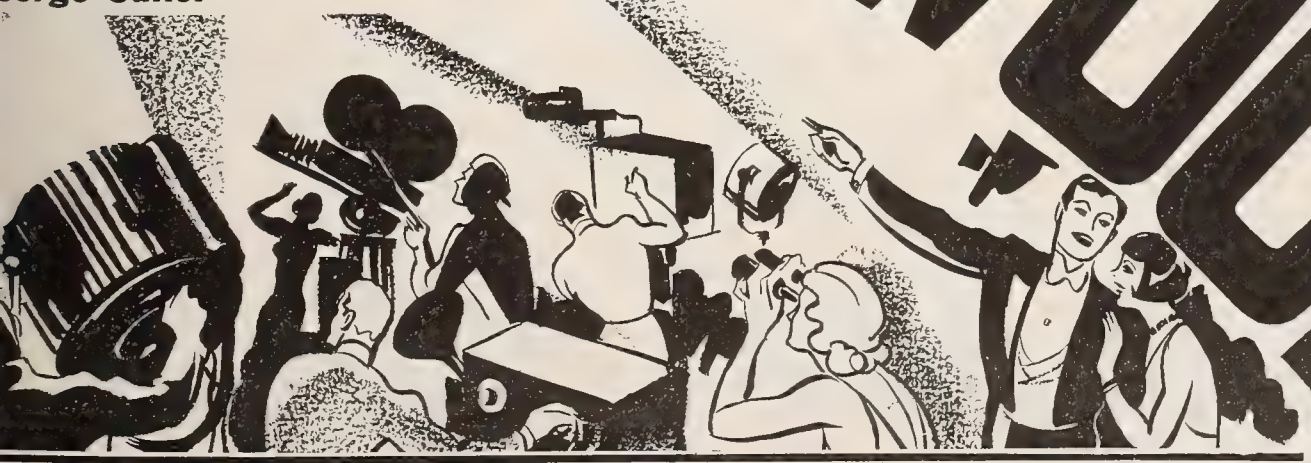
"Has all the earmarks of being one of the biggest box-office films of the year" **Jimmy Starr, L. A. Herald Express**

HOLLYWOOD

SHERMAN

GREGORY RATOFF

eorge Cukor



Of The Very Best Anyone Ever Made!

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Chicago							
Chicago	4,000	35c-85c	"Thunder Below" (Para.)	37,000	"Merrily We Go To Hell" (Para.)	48,000	High 1-23-32 "Two Kinds of Women".. 67,000 Low 7-18 "Women Love Once"..... 26,250
Oriental	2,284	35c-85c	"Love Is A Racket" (F. N.)	22,000	"Man About Town" (Fox)	28,000	High 3-7 "My Past"..... 46,750 Low 6-27 "Party Husband"..... 19,450
Palace	2,509	35c-85c	"Strangers of the Evening" (Tiff.)	20,000	"Race Track" (World Wide)	18,000	High 4-2-32 "Cheaters at Play"..... 33,000 Low 6-18-32 "Race Track" 18,000
State Lake	2,776	25c-60c	"Is My Face Red?" (Radio)	7,000	"Attorney for the Defense" (Col.)	8,700	High 12-12 "Frankenstein"..... 44,000 Low 6-25-32 "Is My Face Red?" 7,000
United Artists	1,700	35c-85c	"The Dark Horse" (F. N.)	9,300	"The Tenderfoot" (F. N.)	9,000	High 3-21 "City Lights"..... 46,562 Low 6-18-32 "The Tenderfoot"..... 9,000
Cincinnati							
Keith's	1,600	25c-40c	"Blonde Captive" (Capital)	7,000	"Attorney for the Defense" (Col.)	3,100	High 6-25-32 "Blonde Captive"..... 7,000 Low 8-22 "A Holy Terror"..... 2,900
RKO Albee	3,300	35c-75c	"Race Track" (World Wide)	19,500	"Man About Town" (Fox)	22,000	High 11-14 "The Spider"..... 35,000 Low 6-25-32 "Race Track"..... 19,500
RKO Capitol	2,000	30c-50c	"Week-End Marriage" (F. N.)	6,000	"Westward Passage" (Pathe)	7,500	High 10-24 "Susan Lenox"..... 18,661 Low 6-25-32 "Week-End Marriage"..... 6,000
RKO Family	1,140	15c-25c	"Scarlet Brand" (Big Four) (4 days)	2,000	"The Mystery Ranch" (Fox) (4 days)	1,950	High 2-14 "No Limit" and "Boudoir Diplomat" 4,275
			"While Paris Sleeps" (Fox) (3 days)	1,000	"Honor of the Press" (Mayfair) (3 days)	1,050	Low 8-22 "Lawless Women" and "Man in Possession" ... 1,900
RKO Lyric	1,400	30c-50c	"Is My Face Red?" (Radio) (7 days and Sat. midnite show)	8,100	"As You Desire Me" (MGM) (7 days and Sat. midnite show) (2nd week)	8,600	High 2-14 "Reducing"..... 21,300 Low 5-28-32 "The Mouthpiece"..... 8,000
RKO Palace	2,700	30c-50c	"Merrily We Go To Hell" (Para.) (7 days and Sat. midnite show)	11,000	"Street of Women" (W. B.) (7 days and Sat. midnite show)	11,900	High 8-15 "Politics"..... 29,500 Low 4-23-32 "It's Tough to be Famous" 9,000
Cleveland							
Allen	3,300	25c-50c	"Thunder Below" (Para.) "Alice in Wonderland" (Unique) (15c-50c—daily at 9 A.M. only)	15,000	"Merrily We Go To Hell" (Para.) (25c-60c)	13,000	High 1-30-32 "Hell Divers"..... 26,000 Low 4-9 "Ladies' Man"..... 12,000
Keith's E. 105 St.	2,200	15c-50c	"No Greater Love" (Col.)	12,500	"Race Track" (World Wide)	10,000	.....
RKO Palace	3,100	25c-60c	"Westward Passage" (Pathe)	20,000	"Attorney for the Defense" (Col.)	20,000	High 5-2 "Laugh and Get Rich"..... 40,000 Low 5-21-32 "Sinners in the Sun"..... 18,000
State	3,400	25c-50c	"Man About Town" (Fox)	15,000	"New Morals for Old" (MGM) (25c-60c)	14,500	High 12-5 "Possessed"..... 30,000 Low 6-20 "Vice Squad"..... 14,000
Stillman	1,900	25c	"Mystery Ranch" (Fox)	3,500	"The Woman in Room 13" (Fox)	3,500	.....
Warner's Lake	800	25c-50c	"Week End Marriage" (F.N.) (15c-50c)	2,800	"Street of Women" (W. B.)	4,300	High 10-3 "Five Star Final"..... 15,000 Low 7-4 "Big Business Girl"..... 2,000
Denver							
Denver	2,500	25c-65c	"Rich Are Always With Us" (F. N.) (25c-60c)	12,000	"Merrily We Go To Hell" (Para.)	13,000	High 8-8 "Politics"..... 25,000 Low 5-14-32 "Greeks Had a Word For Them" 9,000
Huff'n's Aladdin	1,500	35c-75c	"Night World" (U.) (35c-60c)	4,000	"Man About Town" (Fox)	6,000	High 4-11 "Connecticut Yankee"..... 12,000 Low 11-28 "Heartbreak"..... 3,500
Huffman's Rialto	900	25c-50c	"Mystery Ranch" (Fox)	4,000	"Society Girl" (Fox)	3,500	.....
Orpheum	2,600	25c-50c	"The Big Timer" (Col.)	10,000	"Westward Passage" (Pathe)	12,000	.....
Paramount	2,000	25c-50c	"Forgotten Commandments" (Para.) (4 days)	1,750	"As You Desire Me" (MGM)	7,000	High 1-10 "Hell's Angels"..... 22,000 Low 6-25-32 "Forgotten Commandments" and "Reserved for Ladies" 3,450
			"Reserved for Ladies" (Para.) (3 days)	1,700			
Des Moines							
Des Moines	1,700	25c-60c	"The Tenderfoot" (F.N.)	6,700	"Night Court" (MGM)	7,200	High 1-30-32 "Emma"..... 13,000 Low 9-12 "American Tragedy"..... 6,000
Orpheum	1,776	15c-35c	"Vanity Fair" (Allied) (4 days)	4,500	"Race Track" (World Wide) (4 days)	4,500	High 2-14 "Cimarron"..... 18,000 Low 2-13-32 "Murders in the Rue Morgue," 5,500
			"Whistlin' Dan" (Tiff.) (3 days)	2,000	"The Devil Plays" (Capital) (3 days)	2,000	
Paramount	1,700	25c-60c	"Week Ends Only" (Fox) (4 days)	6,000	"Street of Women" (W. B.) (4 days)	6,300	High 8-29 "Sporting Blood" and "Murder by the Clock" .. 15,000
			"Rich Are Always With Us" F.N.) (3 days)	4,100	"Love Is A Racket" (F. N.) (3 days)	3,500	Low 2-13-32 "Hatchet Man" and "No One Man" .. 9,000
Strand	1,100	15c-35c	"Should Doctors Tell" (Public Welfare)	3,500	.....		.....
Detroit							
Downtown	2,750	25c-50c	"Race Track" (Tiff.)	9,000	"Westward Passage" (Pathe)	12,000	.....
Fisher	2,300	25c-60c	"Love Is A Racket" (F. N.)	16,000	"Street of Women" (W. B.)	12,000	.....
Fox	5,000	25c-50c	"Week Ends Only" (Fox)	23,000	"Fast Companions" (U.)	23,000	.....
Michigan	3,000	25c-75c	"Thunder Below" (Para.)	30,000	"Merrily We Go To Hell" (Para.)	26,000	.....
Hollywood							
Clinese	2,500	50c-$1.50	"Grand Hotel" (MGM) (8th week)	26,500	"Grand Hotel" (MGM) (7th week)	25,000	High 7-31 "Trader Horn"..... 36,000 Low 10-31 "Yellow Ticket"..... 9,000
Pan. Hollywood	3,000	35c-65c	"Letty Lynton" (MGM)	9,600	"Young America" (Fox)	9,500	High 4-30-32 "Careless Lady"..... 22,400 Low 2-6-32 "Ladies of the Big House". 7,000
W. B. Hollywood	3,000	35c-50c	"Love Is A Racket" (F. N.)	9,300	"Week-End Marriage" (F. N.)	9,500	High 2-7 "Little Caesar"..... 30,000 Low 11-7 "Honor of the Family"..... 7,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Houston								
Kirby	1,654	15c-35c	"Young America" (Fox) (3 days)	1,200	"The Tenderfoot" (F. N.) (4 days)	2,200	High 5-7-32 "Grand Hotel"	15,000
			"Two Seconds" (F. N.) (4 days)	2,300	"Young America" (Fox) (4 days)	1,200	Low 5-28-32 "Strange Case of Clara Deane"	3,000
Loew's State	2,700	25c-50c	"Let Us Be Gay" (MGM) (25c-40c-2 days)	800	"The Big Timer" (Col.)	3,500	High 5-2 "Trader Horn"	18,000
			"Hell Divers" (MGM) (25c-40c-2 days)	900			Low 6-25-32 "Let Us Be Gay," "Possessed," "Hell Divers," "Sin of Madelon Claudet"	3,300
			"Possessed" (MGM) (25c-40c-2 days)	800				
			"Sin of Madelon Claudet" (MGM) (1 day)	800				
Metropolitan	2,512	25c-50c	"Street of Women" (W. B.) (25c-40c)	6,000	"Merrily We Go To Hell" (Para.)	9,750	High 5-14-32 "Scarface"	14,000
							Low 6-25-32 "Street of Women"	6,000
RKO Majestic	2,250	25c-50c	"The Dark Horse" (F. N.) (25c-35c)	4,000	"Westward Passage" (Pathe)	3,500	High 2-14 "Cimarron"	18,000
							Low 1-16-32 "Girl of the Rio"	2,000
Indianapolis								
Apollo	1,100	25c-50c	"Week Ends Only" (Fox) (25c-35c)	3,500	"Street of Women" (W. B.)	3,250	High 6-13 "Daddy Long Legs"	10,000
							Low 6-11-32 "Society Girl"	3,000
Circle	2,600	25c-50c	"States Attorney" (Radio) (25c-35c)	7,000	"Week-End Marriage" (F. N.)	5,000	High 2-14 "Cimarron"	13,000
							Low 6-11-32 "Reserved for Ladies"	4,000
Indiana	3,300	25c-50c	"Thunder Below" (Para.) (25c-35c)	8,500	"The Tenderfoot" (F. N.)	10,000	High 1-17 "Her Man"	25,000
							Low 5-14-32 "World and the Flesh"	8,000
Lyric	2,000	25c-50c	"Night World" (U.) (25c-40c)	7,500	"Mystery Ranch" (Fox)	7,500	High 1-10 "Under Suspicion"	13,000
							Low 9-12 "East of Borneo"	5,750
Palace	2,800	25c-50c	"New Morals for Old" (MGM) (25c-35c)	8,000	"When A Feller Needs A Friend" (MGM)	8,000	High 5-2 "Trader Horn"	22,000
							Low 6-11-32 "Beast of the City"	5,000
Kansas City								
Liberty	1,000	15c-25c	"Two Seconds" (F. N.)	3,800	"The Tenderfoot" (F. N.)	4,000	.....	
Mainstreet	3,049	35c-50c	"Westward Passage" (Pathe) (35c-55c)	13,500	"Race Track" (World Wide)	25,000	High 1-9-32 "Peach O' Reno"	25,500
							Low 6-11-32 "Rich Are Always With Us"	11,000
Midland	4,000	25c-50c	"Possessed" "The Big House" "Let Us Be Gay" (2 days each) "Sin of Madelon Claudet" (All MGM) (1 day) (25c-40c-7 days and Sat. midnite show)	11,500	"New Morals for Old" (MGM) (7 days and Sat. midnite show)	9,000	High 1-23-32 "Hell Divers"	30,400
							Low 5-9 "Quick Millions"	7,500
Newman	2,000	35c-50c	"Thunder Below" (Para.) (7 days and Sat. midnite show)	7,000	"Trial of Vivienne Ware" (Fox) (7 days and Sat. midnite show)	7,500	High 2-27-32 "Shanghai Express"	25,000
							Low 6-4-32 "Street of Women"	6,500
Pantages	2,200	20c-30c	"Young Bride" (Pathe) and "Bachelor's Folly" (World Wide)	2,000	"Maker of Men" (Col.) and "The Silver Lining" (U. A.)	2,000	.....	
Uptown	2,200	25c-40c	"Famous Ferguson Case" (F. N.)	3,000	"World and the Flesh" (Para.)	3,200	High 1-10 "Girl of Golden West"	8,000
							Low 5-21-32 "Lena Rivers"	2,000
Los Angeles								
Loew's State	2,416	35c-65c	"Man About Town" (Fox)	29,000	"Night Court" (MGM)	22,500	High 10-25 "Susan Lenox"	39,000
							Low 3-5-32 "The Silent Witness"	6,963
Orpheum	2,750	35c-65c	"Race Track" (World Wide)	16,300	"Westward Passage" (Pathe)	17,500	High 1-9-32 "Frankenstein"	34,000
							Low 12-26 "Heaven on Earth"	6,500
Paramount	3,596	35c-65c	"Thunder Below" (Para.)	17,500	"Sinners in the Sun" (Para.)	17,200	High 10-31 "Beloved Bachelor"	41,000
							Low 2-6-32 "Tomorrow and Tomorrow"	7,500
RKO	2,700	25c-50c	"County Fair" (Monogram)	12,000	"Roadhouse Murder" (Radio)	11,000	High 1-9-32 "Men of Chance"	22,100
							Low 2-6-32 "The Secret Witness"	7,000
W. B. Downtown	2,400	25c-50c	"The Tenderfoot" (F. N.)	10,400	"Two Seconds" (F. N.)	11,000	High 2-7 "Little Caesar"	27,000
							Low 4-23-32 "Destry Rides Again"	6,200
W. B. Western	2,400	35c-50c	"Street of Women" (W. B.)	6,000	"The Tenderfoot" (F. N.)	7,000	.....	
Milwaukee								
Garden	1,150	25c-50c	"Lena Rivers" (Tiff.) (5 days)	4,800	"File 113" (Allied)	9,500	.....	
			"When A Feller Needs A Friend" (MGM) (25c-40c-2 days)	2,000				
Palace	2,587	25c-60c	"Man About Town" (Fox) (25c-65c)	6,300	"Society Girl" (Fox)	7,000	.....	
Riverside	2,180	25c-50c	"Race Track" (World Wide) (5 days)	4,500	"Attorney for the Defense" (Col.)	8,000	.....	
			"What Price Hollywood" (Pathe) (25c-55c-2 days)	2,800				
Strand	1,406	25c-50c	"Strange Case of Clara Deane" (Para.) (25c-55c)	4,000	"Sky Bride" (Para.)	4,800	.....	
Warner	2,500	25c-60c	"The Dark Horse" (F. N.) (25c-55c)	8,000	"Strange Love of Molly Louvain" (F. N.)	8,800	.....	
Wisconsin	3,275	25c-65c	"Merrily We Go To Hell" (Para.) (25c-75c)	14,000	"Forgotten Commandments" (Para.)	12,500	.....	
Minneapolis								
Astor	812	20c-25c	"While Paris Sleeps" (Fox) (4 days)	700	"Hotel Continental" (Tiff.)	1,500	High 2-20-32 "The Guardsman"	2,000
			"Famous Ferguson Case" (F.N.) (3 days)	750			Low 4-18 "Men Call It Love"	900
Lyric	1,238	20c-40c	"The Mouthpiece" (W.B.)	2,000	"Mystery Ranch" (Fox)	2,000	High 5-30 "Kiki"	4,000
							Low 1-24 "Men on Call"	1,200
RKO Orpheum	2,900	25c-50c	"Two Seconds" (F.N.)	15,500	"Westward Passage" (Pathe)	14,000	High 12-14 "Cimarron"	30,000
							Low 6-11-32 "Radio Patrol"	12,000
Shubert	1,600	25c-35c	"A Waltz by Strauss" (German)	1,800	"Zwei Menschen" (German)	1,800	.....	
State	2,300	25c-50c	"Merrily We Go To Hell" (Para.)	8,200	"Huddle" (MGM)	7,500	High 1-2-32 "Sooky"	10,000
							Low 14-18 "Body and Soul"	6,000
Montreal								
Capitol	2,547	26c-60c	"Reserved for Ladies" (Para.) and "Beauty and the Boss" (W. B.)	10,500	"Rich Are Always With Us" (F. N.) and "Young America" (Fox)	12,000	High 1-10 "Just Imagine"	18,000
							Low 12-25 "The Guardsman" and "The Tip-Off"	8,000
Imperial	1,914	15c-40c	"Reve D'Amour" (French)	4,000	"La Chauve-Souris" (French)	3,500	High 1-17 "Office Wife"	10,000
							Low 12-26 "Mad Parade" and "Reckless Living"	2,800
Loew's	3,115	30c-75c	"When A Feller Needs A Friend" (MGM)	12,500	"While Paris Sleeps" (Fox)	13,000	High 4-2-32 "Fireman, Save My Child"	16,500
							Low 7-18 "Stepping Out"	9,000
Palace	2,600	30c-75c	"The Doomed Battalion" (U.)	11,000	"Attorney for the Defense" (Col.)	11,500	High 4-2-32 "One Hour With You"	19,500
							Low 6-11-32 "Michael and Mary"	10,500
Princess	2,272	25c-60c	"White Devil" (Ufa) and "Lena Rivers" (Tiff.)	7,500	"Congress Dances" (U. A.) and "Silver Lining" (U. A.)	8,000	High 4-1 "City Lights"	22,500
							Low 7-18 "Colonel's Lady"	7,200

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BORIS KARLOFF featured in an adaptation of the famous story by one of the world's greatest writers.

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NINA WILCOX PUTNAM'S version of one of the strangest characters in history. Starring **Boris Karloff.**

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A smashing drama of white-hot life in the seething Orient.

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Directed by JAMES WHALE. Featuring Boris Karloff, Melvyn Douglas. From the novel by J. B. Priestley.

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Tentatively titled "The Substitute Bride."

SUMMERVILLE-PITTS PRODUCTION
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THE WOMAN'S PICTURE SUPREME!

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The drama of a trans-continental train carrying exiles "not wanted" by the U. S.

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SIDNEY FOX in a daring and dramatic story of modern youth. Title tentative.

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A story of love and adventure in the South Seas.

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THE DOOMED BATTALION
The All Quiet of 1932

IGLOO
The Novelty Sensation of 1932

Produced by Carl Laemmle, Jr. - - Presented by Carl Laemmle

STEP OUT WITH UNIVERSAL

[THEATRE RECEIPTS--CONT'D]

New York

Theatres			Current Week: Picture	Gross	Previous Week: Picture	Gross	High and Low Gross (Tabulation covers period from January, 1931 to date)	
Astor	1,120	50c-$2.00	"Grand Hotel" (MGM) (55c-$2.20-10th week)	17,861	"Grand Hotel" (MGM) (9th week)	18,927	High 1-2-32 "Hell Divers"	24,216
							Low 11-14 "The Champ"	18,759
Cameo	549	25c-75c	"Diary of a Revolutionist" (Amkino) (2nd week)	5,500	"Diary of a Revolutionist" (Amkino) (1st week)	5,000	.....	
Capitol	4,700	35c-$1.50	"Huddle" (MGM) (35c-$1.65)	55,324	"As You Desire Me" (MGM) (2nd week)	59,013	High 1-9-32 "Mata Hari"	110,466
							Low 12-19 "Flying High"	48,728
Embassy	598	25c	All Newsreel	6,261	All Newsreel	6,206	High 1-3 Newsreels	9,727
							Low 5-28-32 Newsreels	5,785
Mayfair	2,300	35c-85c	"Bring 'Em Back Alive" (Radio)	46,250	"Is My Face Red?" (Radio)	11,500	High 12-12 "Frankenstein"	53,800
							Low 4-30-32 "Cohens and Kellys in Hollywood"	7,600
Paramount	3,700	40c-$1.00	"Thunder Below" (Para.) (40c-$1.10)	42,900	"Merrily We Go To Hell" (Para.)	50,900	High 2-7 "Finn and Hattie"	85,900
							Low 12-26 "Heaven on Earth"	35,700
Rialto	1,949	40c-$1.00	"Scarface" (U. A.) (40c-$1.10-5th week)	15,000	"Scarface" (U. A.) (4th week)	18,300	High 2-27-32 "Shanghai Express"	64,600
							Low 6-27 "Dracula" and "Hell's Angels"	4,500
Rivoli	2,103	40c-$1.00	"The Doomed Battalion" (U.) (40c-$1.10-2nd week)	12,000	"The Doomed Battalion" (U.) (1st week)	16,500	High 1-9-32 "Dr. Jekyll and Mr. Hyde"	67,100
							Low 6-11-32 "Forgotten Commandments"	11,000
Roxy	6,200	35c-$1.50	"Week Ends Only" (Fox) (35c-$1.65)	44,600	"Society Girl" (Fox)	58,000	High 1-2-32 "Delicious"	133,000
							Low 6-11-32 "Monte Carlo Madness"	30,000
Strand	3,000	35c-85c	"Winner Take All" (W. B.) (35c-$1.10)	45,231	"Love Is A Racket" (F. N.)	15,500	High 1-17 "Little Caesar"	74,821
							Low 4-2-32 "The Missing Rembrandt"	8,012
Winter Garden	1,493	35c-$1.00	"The Dark Horse" (F. N.) (35c-$1.10-2nd week)	22,693	"The Dark Horse" (F. N.) (1st week)	32,198	High 9-19 "Five Star Final"	59,782
							Low 6-6 "Maltese Falcon"	16,692

Oklahoma City

Capitol	1,200	10c-50c	"Thunder Below" (Para.) (10c-55c)	4,000	"As You Desire Me" (MGM) (2nd week)	3,800	High 2-7 "Illicit"	11,000
							Low 6-4-32 "Forgotten Commandments"	3,200
Criterion	1,700	10c-50c	"Merrily We Go To Hell" (Para.) (10c-55c)	6,700	"Street of Women" (W. B.)	5,000	High 2-21 "Cimarron"	15,500
							Low 12-5 "Consolation Marriage"	4,400
Liberty	1,500	10c-35c	"Young America" (Fox) (3 days)	1,000	"While Paris Sleeps" (Fox) (3 days)	800	High 1-24 "Under Suspicion"	7,200
			"Cock of the Air" (U. A.) (4 days)	1,200	"Mystery Ranch" (Fox) (4 days)	1,200	Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
Mid-West	1,500	10c-50c	"Scarface" (U. A.) (10c-55c)	6,500	"Man About Town" (Fox)	4,000	High 9-19 "Young as You Feel"	11,000
							Low 4-30-32 "Scandal for Sale"	3,700

Omaha

Orpheum	3,000	25c-50c	"Westward Passage" (Pathe) (25c-55c)	10,000	"Night World" (U.)	8,500	High 2-14 "Cimarron"	25,550
							Low 6-18-32 "Night World"	8,500
Paramount	2,900	25c-60c	"Rich Are Always With Us" (F.N.) and "Play Girl" (F.N.)	6,500	"So Big" (W. B.) and "Reserved for Ladies" (Para.)	7,500	High 4-23-32 "Tarzan the Ape Man"	13,750
							Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous"	4,000
World	2,500	25c-40c	"Young America" (Fox and "Amateur Daddy" (Fox) (24c-55c)	6,000	"The Crowd Roars" (W. B.) and "Broken Wing" (Para.)	6,000	High 4-11 "Men Call It Love"	16,000
							Low 11-28 "The Cisco Kid"	4,500

Ottawa

Avalon	990	10c-35c	"Nice Women" (U.) (3 days)	950	"Careless Lady" (Fox) and "Outward Bound" (W. B.) (3 days)	900	High 1-2-32 "Sidewalks of New York" and "Viennese Nights" and "Alexander Hamilton"	3,700
			"The Mouthpiece" (W. B.) (3 days)	1,000	"The Crowd Roars" (W. B.) and "Are You Listening?" (MGM) (3 days)	1,050	Low 6-27 "My Past" and "Fifty Million Frenchmen"	1,900
Capitol	2,592	15c-60c	"Huddle" (MGM) (6 days)	8,000	"Letty Lynton" (MGM) (6 days)	7,800	.....	
Centre	1,142	15c-60c	"Symphony of Six Million" (Radio) (6 days)	4,000	"Rich Are Always With Us" (F. N.) (6 days)	5,000	High 5-16 "Devil to Pay"	6,300
							Low 1-3 "Sunny"	2,900
Imperial	1,091	10c-50c	"Mystery Train" (Standard) (3 days)	1,000	"Final Edition" (Col.) (3 days)	1,300	High 5-9 "Trader Horn"	7,000
			"Forgotten Commandments" (Para.) (3 days)	1,400	"While Paris Sleeps" (Fox) (3 days)	1,100	Low 3-26-32 "The Expert" and "Working Girls"	2,200
Regent	1,225	15c-60c	"Strange Case of Clara Deane" (Para.) (3 days)	2,100	"The Ringer" (First Division) (3 days)	2,400	High 1-23-32 "Suicide Fleet" and "Dance Team"	6,200
			"Sinners in the Sun" (Para.) (3 days)	2,500	"Street of Women" (W. B.) (3 days)	2,100	Low 5-28-32 "Carnival" and "Sunshine Susie"	3,600
Rideau	932	10c-35c	"Men In Her Life" (Col.) (3 days)	1,200	"Lady With A Past" (Pathe) and "50 Million Frenchmen" (W. B.) (3 days)	1,300	.....	
			"Are You Listening?" (MGM) (3 days)	1,400	"Woman of Experience" (Pathe) and "Under A Texas Moon" (W. B.) (3 days)	1,100		

Philadelphia

Arcadia	600	50c	"World and the Flesh" (Para.) (30-55c-6 days)	2,000	"The Miracle Man" (Para.) (30c-50c—6 days)	2,200	High 12-17 "The Guardsman"	6,500
							Low 4-30-32 "Beast of the City"	1,900
Chestnut	1,300	50c-$1.50	'Grand Hotel" (MGM) (55s-$1.65-6 days-9th week)	8,000	"Grand Hotel" (MGM) (6 days—8th week)	10,000	.....	
Earle	2,000	25c-65c	"This is the Night" (Para.) (35c-66c-6 days)	13,500	"Forgotten Commandments" (Para.) (35c-65c—6 days)	12,500	High 1-2-32 "Makers of Men"	27,000
							Low 6-18-32 "Forgotten Commandments"	12,500
Fox	3,000	35c-75c	"Week Ends Only (Fox) (6 days)	21,000	"Mystery Ranch" (Fox) (6 days)	15,000	High 2-7 "Man Who Came Back"	40,000
							Low 6-18-32 "Mystery Ranch"	15,000
Karlton	1,000	40c-50c	"Love Is A Racket" (F. N.) (30c-55c-6 days)	4,000	"Street of Women" (F. N.) (30c-50c—6 days)	3,500	High 5-2 "City Lights"	8,000
							Low 3-21 "Resurrection"	3,000
Mastbaum	4,800	35c-75c	"Westward Passage" (Pathe) (40c-83c-6 days)	31,000	"Sinners in the Sun" (Para.) (40c-75c—6 days)	32,000	High 1-2-32 "Her Majesty, Love"	65,000
							Low 10-24 "24 Hours"	28,000
Stanley	3,700	35c-75c	"State's Attorney" (Radio) (6 days-2nd week)	12,000	"State's Attorney" (Radio) (6 days-1st week)	13,500	High 12-19 "Frankenstein"	31,000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	25c-65c	"The Doomed Battalion" (U.) (35c-55c-6 days)	8,000	"Strange Love of Molly Louvain" (F. N.) (35c-50c—4 days—2nd week)	5,000	High 3-21 "Last Parade"	16,500
							Low 2-27-32 "Men In Her Life"	7,000

"DIRTY VILLAINS!"
"RESCUE!"
"HOKUM!"
"GOOD OLD DAYS ARE BACK!"

Photoplay Magazine gives you the low-down on Tom Mix and his tony pony Tony in its July issue. It's worth reading. Look:

REMEMBER the good old days? They're back—with Tom Mix racing with death to rescue a pretty girl (Lois Wilson), swaggering fearlessly after dirty villains, lost on the desert with only Tony, his horse, to save him. Who can do that grand old hokum better than Tom and Tony? No one, we'll say! The kids will eat this up and Dad will be glad of the excuse to take Junior.



TOM MIX
and TONY in
THE RIDER OF DEATH VALLEY

With Lois Wilson, Fred Kohler, Forrest Stanley, Edith Fellows. Story by Jack Cunningham and Stanley Bergerman. Directed by Al Rogell. Produced by Stanley Bergerman. Presented by Carl Laemmle.

●

IT'S ONE OF THE SIX MIX PIX AND IT CLIX AT EVERY MAN'S BOX OFFICE

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
Portland, Ore.			Picture	Gross	Picture	Gross		
Blue Mouse ...	669	15c-25c	"Racing Youth" (U.)	2,300	"Law and Order" (U.).....	1,800	.....	
Fox Paramount.	3,068	25c-60c	"As You Desire Me" (MGM)....	13,800	"Merrily We Go To Hell" (Para.)	14,000	High 1-3 "Paid"	26,000
							Low 5-23 "Young Sinners"	11,000
Oriental	2,040	25c-35c	"Street of Women" (W. B.)....	3,300	"Attorney for the Defense" (Col.)	3,500	.....	
Rialto	1,400	15c-25c	"Mystery Ranch" (Fox).....	1,900	"Devil's Lottery" (Fox).....	2,000	High 3-21 "Trader Horn"	12,000
							Low 6-25-32 "Mystery Ranch"	1,900
RKO Orpheum.	1,700	25c-50c	"The Big Timer" (Col.)..... (3 days)	3,600	"Westward Passage" (Pathe)..... (3 days)	3,600	High 2-14 "Cimarron"	20,000
			"Love Affair" (Col.)..... (4 days)	5,700	"High Speed" (Col.) ..... (4 days)	5,700	Low 5-23 "Iron Man"	8,500
United Artists.	945	25c-35c	"Thunder Below" (Para.).....	2,100	"Strange Case of Clara Deane".. (Para.)	2,300	High 1-10 "Hell's Angels"	12,500
							Low 6-25-32 "Thunder Below"	2,100
Providence								
Loew's State ..	3,800	15c-50c	"Possessed," "Let Us Be Gay".. "Hell Divers" (MGM) (15c-75c)	8,000	"New Morals for Old" (MGM)....	9,500	High 2-7 "Inspiration".....	25,500
							Low 6-25-32 "Possessed," "Let Us Be Gay," "Hell Divers"	8,000
Majestic	2,400	15c-50c	"The Tenderfoot" (F. N.) and .. "Strange Love of Molly Louvain" (F.N.)	7,500	"Society Girl" (Fox) and..... "Strangers of the Evening" (Tiff.)	8,000	High 1-30-32 "Union Depot"	11,200
							Low 12-26 "Her Majesty, Love" and "Under Eighteen"	...5,100
Paramount	2,300	15c-50c	"Thunder Below" (Para.).....	7,000	"Merrily We Go To Hell" (Para.)	6,200	High 3-14 "Unfaithful"	14,000
							Low 8-8 "Secret Call"	4,500
RKO Albee	2,300	15c-50c	"Vanity Fair" (Allied)..... (50c-75c)	9,000	"Westward Passage" (Pathe).....	10,000	High 3-19-32 "Behind the Mask"	15,800
							Low 7-4 "Sweepstakes"	3,200
RKO Victory ..	1,600	10c-35c	"Sunset Trail" (Tiff.) and..... "Dragnet Patrol" (Mayfair) (10c-30c)	1,800	"Shop Angel" (Tower) and..... "Arm of the Law" (Artclass)	1,700	High 2-14 "Last Parade"	11,000
							Low 11-21 "Way Back Home"	1,500
St. Paul								
Paramount	2,300	25c-50c	"Merrily We Go To Hell" (Para.)	7,500	"Huddle" (MGM)	7,000	High 8-22 "Smiling Lieutenant"	12,000
							Low 8-16-32 "Huddle".....	7,000
Riviera	1,300	25c-50c	"Man About Town" (Fox).....	4,500	"The Mouthpiece" (W. B.).....	4,500	High 5-21-32 "Grand Hotel"	15,000
							Low 1-17 "Just Imagine"	1,500
RKO Orpheum.	2,600	25c-50c	"Two Seconds" (F.N.).....	13,000	"Westward Passage" (Pathe).....	12,000	High 2-14 "Cimarron"	28,000
							Low 6-11-32 "Radio Patrol"	9,000
Tower	1,000	15c-25c	"When A Feller Needs A Friend" (MGM) (4 days)	850	"Destry Rides Again" (U.).....	2,000	High 10-3 "Penrod and Sam"	4,000
			"Famous Ferguson Case" (F.N.).. (3 days)	700			Low 1-24 "Along Came Youth"	1,000
San Francisco								
El Capitan	3,100	25c-60c	"Trial of Vivienne Ware" (Fox)..	13,000	"Tarzan the Ape Man" (MGM)..	14,000	High 8-15 "Daddy Long Legs"	16,750
							Low 6-11-32 "Devil's Lottery".....	11,000
Filmart Foreign Talkies	1,400	35c-50c	"Golden Mountains" (Russian)...	3,000	"Schubert's Fruhlinstraum" ..... (German)	1,750	.....	
Fox	4,600	35c-90c	"Merrily We Go To Hell" (Para) (25c-90c)	40,000	"Society Girl" (Fox)..... (25c-75c)	32,000	High 1-3 "Lightning"	70,000
							Low 2-20-32 "The Guardsman"	29,000
Golden Gate ...	2,800	25c-50c	"Roadhouse Murder" (Radio)..... (25c-60c)	12,000	"Westward Passage" (Pathe)....	14,000	High 7-11 "Lawless Woman"	20,000
							Low 6-11-32 "Lena Rivers".....	7,000
Orpheum	3,000	25c-50c	"Attorney for the Defence" (Col.)	8,500	"Strangers of the Evening" (Tiff.)	11,500	High 12-12 "Frankenstein"	23,000
							Low 5-14-32 "Night World"	5,000
Paramount	2,670	25c-60c	As You Desire Me" (MGM)..... (25c-65c—3rd week)	10,000	"As You Desire Me" (MGM)... (2nd week)	17,500	High 1-9-32 "The Champ"	35,600
							Low 7-18 "Women Love Once"	10,000
United Artists.	1,200	25c-60c	"County Fair" (Monogram).....	4,500	"Destry Rides Again" (U.)	7,300	.....	
Warfield	2,700	35c-60c	"Mystery Ranch" (Fox)..... (35c-90c)	19,000	"When A Feller Needs A Friend" (MGM)	20,000	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 1-30-32 "X Marks the Spot"	15,000
Warners	1,385	35c-50c	"Week End Marriage" (F.N.).... (35c-75c)	4,000	"The Tenderfoot" (F. N.)..... (2nd week)	6,700	High 3-26-32 "Fireman, Save My Child"	19,000
							Low 6-25-32 "Week End Marriage"....	4,000
Seattle								
Blue Mouse	950	15c-25c	"Love Is A Racket" (F.N.).....	3,500	"The Big Timer" (Col.)	3,000	.....	
Fifth Avenue...	2,750	25c-75c	"Thunder Below" (Para.).....	13,000	"As You Desire Me" (MGM).....	14,000	High 4-18 "Trader Horn"	17,000
							Low 1-2-32 "The Boudoir Diplomat" ...	7,000
Fox	2,450	25c-75c	"Merrily We Go To Hell" (Para.)	8,500	"Night Court" (MGM).....	8,000	.....	
Liberty	2,000	10c-25c	"The Silver Lining" (Patrician)..	4,000	"The Midnight Patrol" ..... (Monogram)	3,500	High 1-10 "The Lash"	11,500
							Low 6-18-32 "The Midnight Patrol"....	3,500
Music Box	950	25c-75c	"Attorney for the Defense" (Col.) (25c-40c)	4,000	"So Big" (W. B.)	5,500	High 2-28 "City Lights"	14,000
							Low 6-25-32 "Attorney for the Defense"	4,000
RKO Orpheum..	2,650	25c-60c	"Is My Face Red?" (Radio)..... (3 days)	4,000	"Westward Passage" (Pathe) ... (3 days)	4,000	High 10-31 "Spirit of Notre Dame"	18,000
			"Honor of the Press" (Mayfair).. (25c-75c-4 days)	4,000	"The Secret Witness" (Col.)..... (4 days)	3,500	Low 6-18-32 "Westward Passage" and "Secret Witness"	7,500
Toronto								
Imperial	3,444	15c-80c	"Strange Case of Clara Deane".. (Para.) (6 days)	17,000	"The Tenderfoot" (F. N.)..... (6 days)	16,000	High 3-5-32 "Shanghai Express"	25,500
							Low 6-20 "Always Goodbye"	13,000
Loew's	2,088	15c-75c	"The Crowd Roars" (W. B.)..... (15c-60c-6 days)	8,000	"Huddle" (MGM) ..... (6 days)	8,500	High 4-18 "City Lights"	22,000
							Low 6-25-32 "The Crowd Roars"	8,000
Shea's	2,600	15c-75c	"Sky Bride" (Para.)..... (6 days)	12,000	"Careless Lady" (Fox)..... (6 days)	13,000	High 11-14 "Skyline"	16,500
							Low 6-27 "Painted Desert"	10,000
Tivoli	1,600	15c-60c	"The Doomed Battalion" (U.)..... (6 days)	8,500	"Symphony of Six Million" (Radio) (6 days-2nd week)	6,000	High 2-28 "Cimarron"	19,500
							Low 11-14 "The Mad Genius"	7,500
Uptown	3,000	15c-65c	"Congress Dances" (U. A.)..... (6 days)	8,500	"Carnival" (British) ..... (6 days)	8,500	High 4-25 "Don't Bet On Women"	14,000
							Low 10-17 "Ten Nights in a Barroom".	8,300
Washington								
Columbia	1,232	25c-40c	"Mystery Ranch" (Fox).....	4,000	"While Paris Sleeps" (Fox).....	3,200	....	
Earle	2,323	25c-60c	"Street of Women" (W. B.)..... (25c-66c)	16,500	"Sinners in the Sun" (Para.).....	16,000	.....	
Fox	3,434	25c-60c	"Week Ends Only" (Fox)..... (25c-66c)	22,000	"Forgotten Commandments" .... (Para.)	17,500	.....	
Metropolitan ..	1,833	25c-50c	"Sky Devils" (U. A.) ..... (25c-55c)	6,500	"Strange Case of Clara Deane".. (Para.)	2,800	.....	
Loew's Palace..	2,363	35c-50c	"Thunder Below" (Para.)..... (35c-55c)	8,000	"Merrily We Go To Hell" (Para.)	15,000	.....	
RKO Keith's...	1,832	25c-50c	"Strangers of the Evening" (Tiff.) (25c-55c)	8,500	"Is My Face Red?" (Radio)....	6,800	.....	

Film Import Quota Directed at U. S. Is Proposed in France

Drastic limitation on the import of American dialogue films into France is seen as the result of a proposed new film quota, approved by the French Superior Cinema Council and forwarded to the Minister of Public Instruction at Paris this week, according to cable advices from Paris.

The proposed quota would nullify the reciprocal film relationship now existing between the two countries. American films have been admitted into France for the past three years without limitation as to number. American film interests in Paris have declared the imposition of quota regulation would create an untenable situation, amounting to discrimination in favor of German motion pictures. According to the proposed restriction, importation of foreign film would be limited to 200, of which only 50 could come from the United States, the rest importing from Germany.

Harold Smith, MPPDA representative abroad, is reported to have declared the restrictions "would conflict with the recent Franco-American commercial treaty giving the United States most-favored-nation treatment." Mr. Smith pointed out that France could produce only about 100 features a year, whereas the theatres of the country need 500. "French cinema owners," Mr. Smith said, "have protested against any sort of restrictions on foreign films and demanded importation of 500 a year."

Carl Laemmle, Recovered, Returns to Hollywood Home

Carl Laemmle, completely recovered from a recent operation at Johns Hopkins Hospital, Baltimore, left last Saturday for his home in Hollywood. In order to be on the Coast for the Olympic Games, Mr. Laemmle cancelled his annual trip to Europe.

Prior to his departure he held conferences on the foreign situation with Charles B. Paine, treasurer of Universal, who had gone to Europe in his stead, and Al Szekler, European general manager, who had been summoned to this country.

Si Fabian Named Co-Receiver For Fox Metropolitan Group

Si Fabian has been named co-receiver with the Irving Trust Company, for Fox Metropolitan Playhouses, operating 150 theatres in Greater New York.

All of the group have been turned over to independents, with Skouras and the Frisch and Rinzler circuit operating the greater number of theatres.

Radio City Work Resumed

Approximately 3,000 workers returned to work at Radio City in New York last week following settlement of a building trades strike. Construction, delayed since May 1, was resumed on the RKO theatre, International Music Hall and the RCA building.

A BRITISH RESPONSE

¶ In Motion Picture Herald *for June 4, Mr. Martin Quigley presented a discussion of "Reserved for Ladies," produced by London Film Productions, Ltd., and released in the United States by Paramount, terming it "the best picture we have had out of an English studio," and setting forth that this production was evidence enough that the British technique had advanced to a point where it could compete "advantageously with the product of any other studio." In response to this expression, the following letter has been received from Mr. Alexander Korda, a managing director of the London concern:*

My dear Mr. Quigley:

I just received the last number of the MOTION PICTURE HERALD, and I want to thank you for the flattering remarks about my picture, "Reserved for Ladies." It's so encouraging, every word you say about this picture, not only for those producing in England, but for every one making pictures in Europe. I thought that the idea which prevailed here and in Europe some time ago was that the American companies did not want European pictures, is nothing but a silly invention of those who either do not know the business or who are not able to produce pictures of a standard recognized throughout the world.

Your article created a sensation here in London, coming as it does from a publication of the importance of the MOTION PICTURE HERALD. All my English friends are commenting on it and regard it as the greatest encouragement this industry has yet had from America.

Frankly speaking, I am amazed to see so many flattering criticisms about this picture, which, after all, was not intended to be anything more than a program picture. You state "that this film more nearly resembles Hollywood products than anything previously done over here and that this fact should not be despised because Hollywood has without question established a standard to which the public the world over looks."

I don't think that there is a motion picture director in the world who does not recognize the truth of your statement. There is not a motion picture director in the world who did not learn from Hollywood, either through working there or through seeing the pictures from there. Hollywood may have its bad times, economically or intellectually, but it's certain that with all the talent, and in many cases genius, gathered between Culver City and Burbank, Hollywood will come out on top again. And the British motion picture industry is not a rival, but a partner. All my colleagues here work with exactly the same zeal and enthusiasm as they do over there. If there is to be a rivalry, the motion picture theatres at large will derive the profit from it.

You are certainly right when you say that "good pictures," wherever they may be produced, "reflect benefits upon the whole industry of the motion picture."

Although the aim of my letter is nothing else but to express my thanks and appreciation to you for the splendid article, I feel that with your interest in English motion picture production, I can tell you that I just finished a picture for this new company, of which I am the managing director. The title of this film is "Wedding Rehearsal," and it features, besides Roland Young, also George Grossmith, Lady Tree and other great actors of the English stage.

We will soon begin a second production under the direction of Miss Leontine Sagan, who directed "Maedchen in Uniform," the German picture which is most successful at present in Berlin, Paris and London, running everywhere from 15 to 30 weeks. When you see this picture you will agree with me that it is one of the finest pictures produced since the advent of talking pictures.

The new picture will depict the life of Oxford and Cambridge students, and I am sure that it will interest American audiences.

Yours,

ALEXANDER KORDA.

¶ London Film Productions, Ltd., as a company, has quite as much international flavor as Mr. Korda's letter would indicate. Its directors include: Mr. George Grossmith, chairman; Rt. Hon. Lord Lurgan, K.C.V.O.; Lajos Biro, Hungarian; J. S. Cerf, French; J. R. Sutro, Mr. Korda, Hungarian; and A. C. N. Dixey, M.P.

JENKINS' COLYUM

Robinson, Ill.

DEAR HERALD:

Joe Hewlett of the Strand theatre here in Robinson, has never been very strong for the women, but there was one who took him into camp the day before we got there just like nobody's business. A woman called on him and represented herself to be the authorized agent for the MOTION PICTURE HERALD. She told Joe that his subscription to the HERALD had expired and she wanted to renew it. He took it for granted and told her to renew his subscription and also write a subscription for Mr. Dalrimple of Oblong. She told him she would write both subscriptions for $4 for one year. Joe thought this sounded rather fishy, but he told her to write them up. She told him to make the check in her name because she wouldn't get credit for it unless he did, but Joe refused to make the check in this way but made it payable to the MOTION PICTURE HERALD, but added her name on the check at her request.

She took the check to a filling station and told the man she would bring her car down there and get some gas and asked him to cash the check, which he did. He is still waiting for her to bring the car. He took the check to the bank and it was turned down for want of proper endorsement, so the filling station man is out four dollars but is in four dollars' worth of experience. Joe's subscription does not expire until April, 1933, but when he called up the next day he gave us a subscription for Mr. Dalrimple which he hopes will hold water. We hope so, too. Joe says he is through with women for life, but you never can tell about these Robinson boys.

The HERALD advises us that there is no female woman on earth who has authority to write subscriptions for the HERALD, and we are calling this incident to the attention of you boys so you will not be hooked by any blonde or brunette who may call on you claiming to represent the HERALD.

Joe's theatre has the reputation of having the best sound of any theatre in the Middlewest, and many exhibitors from all over the country go there to hear it. We have heard a great many different sound installations but never any as good as there is in the Strand.

Joe reports that his business since the first of May has gradually sagged off until it is only about 60 per cent of what it was a year ago. We have found this to be true wherever we have gone throughout the rural communities. Also that the Saturday night business has declined to, in most cases, 50 per cent of what it has formerly been. This would indicate that the farmers are hit by this depression even more than the town folks, if that could be possible, since the Saturday night business comes mainly from the farming communities. If you ever get near Robinson go and call on Joe, it will be worth your while.

This being Sunday, and having the alternative of going to church or driving down to Oblong and calling on our good friends, Mr. Mrs. Dalrimple and Mr. and Mrs. Price, who operate the theatre there, we chose the latter, since we were leaving Robinson next day. If you want four hours to slip away so fast that you won't notice it, go and call on these delightful folks. We lost four hours of time but we gained a whole day of delightful experience. Then we drove back to Robinson and played two rounds of golf with Joe, and how that Joe can play golf. Oh Boy!

Mr. E. H. Hayes of the Grand theatre at Sullivan, and Mr. M. O. Musser of the Lyric of Casey and the Old Trails theatre at Greenup report business very bad with no prospect of improvement until the present crop is harvested and prices advance to above cost of production. This is the same condition we find throughout the Middlewest, and there is no use trying to make ourselves believe differently.

Ralph Endicott of the Pythian theatre at Marshall is the present owner and operator. When we called there two years ago a man by the name of Cox operated the house. Mr. Endicott was out billing his show when we called and if there is a chance to get business in Marshall we believe Ralph will get it, for his slogan is: "The Old Guard Dies But Never Surrenders."

▽

Champaign, Ill.

L. J. Kranzfelder of the Star at Villa Grove also operates the theatres at Crissman and Newman. He thinks, however, that he will have to close the Crisman and Newman houses because of poor business. His Villa Grove house is a very good one and the town looks like a snappy place and well able to support a good house. We had a very delightful visit with Mr. Kranzfelder.

Gene Russell, who operates the Rialto at Champaign, has the largest house we have seen for a considerable time. He was playing to almost capacity at the first show and a considerable number waiting for the second show. When a popular manager and a house like the Rialto can't do business then there "haint no such animal." Gene expects business to fall off during vacation. This is where the state university is located and the usual enrollment is around 12,000, which means a lot to the theatre business when the school is open. If you have never met Gene you've missed a whole lot, for he's a prince without the court regalia.

J. A. Weece of the Galva theatre at Galva is also connected with the theatre at Farmer City. He is a swell fellow to meet and he showed us more courtesy than we were enittled to. He says both of his houses are getting by and then he knocked wood. We did, too. His main complaint is poor pictures. He says good ones get business and poor ones ruin it.

We met Mr. Alger for the first time at Peru. Mr. Alger owns a string of eight theatres and is now remodeling a theatre at Mendota at an expense of around $10,000. That takes nerve at this time, but Mr. Alger has it. He believes that business is going to come out of this slump. We do, too, but neither of us can prophesy just when. There are a lot of theatre men who hope it will be soon. Mr. Alger is a regular fellow and we judge is a hustler. In Mr. Alger's office we met our old friend Mr. Olson, whom we met for the first time in Richmond, Indiana, two years ago. He was managing a theatre for Fitzpatrick & Mackelroy at that time but is now assisting Mr. Alger in the management of his theatres. Olson knew us the minute we stuck our mug inside the door, which proves that he has a good memory.

When we were in Morris two years ago Fred Anderson was starting to build a new theatre. This theatre has been in operation for about 18 months and it is a dandy, and from what we can learn it is the pride of Morris, and considering the present depression, the theatre is doing good business, which would be expected with such a house and such a manager.

Morris is a town of about 6,000, located in an excellent farming community, and we judge that the depression is not felt as keenly as in other localities we have visited, especially in the coal mining districts of southern Illinois where the mines have been shut down for a year or more. Conditions there are terrible.

J. C. JENKINS
The HERALD Man

Bernhard Makes Managerial Changes in Warner Theatres

Joseph Bernhard, general manager of Warner Theatres, has made the following new assignments in the Chicago district: E. M. Lewy, assistant manager of the Jeffery, to the Shore as manager; Donald Malloy, formerly of the Shore, to the Shakespeare; L. S. Stein, former manager of the Shakespeare, to the Parthenon, Hammond, Ind., succeeding R. L. Cain, who is awaiting a new assignment.

Changes in the New England district are as follows: Mr. LaValley, former manager of the Garde, New London, to the Philadelphia zone; Tom Brown, manager of the Roger Sherman, New Haven, returns to the Garde; Mr. Sanson, manager of the Strand, New Britain, will manage the Roger Sherman; Louis LaBine, manager of the Embassy, New Britain, will manage the Strand in New Britain.

Operation of Fox Atlanta Theatre Dropped by Loew's

Loew's discontinued operation of the Fox theatre in Atlanta on June 24, with the termination of a two-year agreement. The house is at present dark, pending decision by Fox Theatres Corporation with regard to future operation.

Loew's Grand in Atlanta is closed for alterations, present plans calling for no official outlet of MGM product in the city until the re-opening of the Grand. "As You Desire Me," Greta Garbo vehicle, scheduled for the Fox, has been leased to the Paramount, strongest local competitor of the Fox.

RKO Establishes Cost Control Department for All Theatres

RKO has established a cost control department for its theatre division, under the supervision of Herschel Stuart, in charge of field operations.

Paramount Signs Goldburg

Jesse J. Goldburg, for years an independent producer, has been signed as a writer by Paramount. Irving Lande and Manny Wolf has also been added to the writing staff. Mr. Lande was a New York stage producer, while Mr. Wolf was First National story editor at one time.

Rockett Sheehan's Assistant

Al Rockett was appointed assistant to Winfield Sheehan, in charge of production at the Fox Coast studio, by Sidney R. Kent, president, before Mr. Kent left the Coast last week.

U. A. Sets Cartoon Books

United Artists, which has begun release of the Mickey Mouse and Silly Symphonies cartoon series produced by Walt Disney, will prepare campaign books for 88 foreign exchange centers in the language of the country. A 48-page book has been prepared for this country.

"MY BACKBONE PRODUCT for 1932-33"

Herbert B. Ram
State Theatre
Aiken, S. C.



If you haven't received Columbia's Announcement Book secure it from your exchange at once!

Columbia Has the Product —Right when you need it most!

Don't buy a Pig in a Bag— Contact your Columbia exchange today—be sure to attend the special trade previews on "AMERICAN MADNESS", the first of Columbia's product for 1932-33.

Seeing is Believing!

STATE THEATRE
Corporation
Aiken, South Carolina

Columbia Pictures Corporation, June 22nd, 1932
Atlanta, Georgia.

I have just received the approval of our 1932-33 COLUMBIA CONTRACT and now that it is approved I believe that it is only fair to tell you that after making careful analysis of all products I have selected and purchased the NEW COLUMBIA product as my backbone product for the coming season.

If it will give you any personal satisfaction to know that after having a careful audit of my books for the past year I find that of all the major companies, COLUMBIA PICTURES gave me my greatest profit.

Yours very truly,
HERBERT B. RAM
Manager

N. B. Just finished playing "ATTORNEY FOR THE DEFENSE" to the biggest gross that this house has had in the past six months and after screening "NO GREATER LOVE" have decided to use it as my re-opening feature.

YOU NEED 'EM Columbia HAS 'EM!

TECHNOLOGICAL

WHY SAUCER SHAPED CRATERS?

By F. H. RICHARDSON

In commenting upon the answer of G. E. Doe to Section A, Question 114, in the Blue-book School, I remarked I did not know of any satisfactory reason yet advanced in explanation of crater formation. I invited engineers of the National Carbon Company and others to tell us just exactly why a saucer-shaped crater formed on the tip of the positive carbon. The first answer came from our old friend, John Griffith, who says:

"You say you would appreciate some logical explanation of just why a saucer-shaped crater forms on the positive carbon tip. So would I! The cause of the concave (cup-shaped) crater with an a.c. arc is obvious, but it is not so obvious with one using d.c.

"By studying the action of a d.c. arc we are led to the conclusion that direct current is not an even stream of electrons, but that it is periodic. By periodic I mean that the stream flows in detached groups, which build up from zero to a maximum and then return again to zero. These groups will be separated from one another by a space equal to the length of each group.

"Wave length and frequency can be applied to such a stream of electrons, whereas it cannot be applied to a steady stream. The wave length would be the distance from the front tip of one group to the front tip of the next group. It would include the length of one space plus the length of one group. The frequency of such a stream would be the number of groups which pass a stationary point in one second.

"To the layman this simple fact may not seem important. To the physicist it is very important because he knows he must use the factors of wave length and frequency when he considers a problem involving a stream of particles, although the physicist has never been able to explain why that is so.

"Returning to the obvious reasons why an a.c. arc crater forms concave (cup-shaped), we all know that an alternating current flows first in one direction and then in another. In this matter, however, we will ignore one half the cycle and consider only the action while the current is flowing in one direction.

"The current starts at zero, builds up to a maximum and again diminishes to zero. This action represents one half-cycle which corresponds to one whole period. During the other period the carbon is negative, and the crater which formed during the positive period disintegrates and tends to become pointed, which accounts for the reduced area of a.c. craters. [Which amounts, as I see it, to saying that the crater diminishes because of the fact that only one-half the power is used in crater formation that would be used were the current an equal amperage of d.c.—F.H.R.]

"During the positive period the crater is bombarded first by a few electrons, which start at the crater area and continue to strike there during the entire period. The crater therefore begins to form at its center, and as the period progresses the area of bombardment is gradually increased as the electron stream grows in volume during the first half of the period. At the end of the period the entire crater area is under bombardment. Then when the current begins to drop towards zero again, the area of activity decreases, until finally only the center remains active and at the end of the period that too is dead.

"Examining this again we see that the center of the crater is bombarded with electrons for a much longer period than are its outer zones, hence it is not difficult to understand that the center of the crater disintegrates or burns to a greater depth than do the outer zones, which action is to some extent aided by the soft core material in the carbon's center. This action continues until the maximum crater depth has been attained.

"The failure of the rim of the crater to burn as deeply as does its center, of course, alters the resistance between the point of the negative carbon and all points of the crater floor. It operates finally to set up a condition in which there is less resistance between the point of the negative carbon and the rim of the crater than between the negative carbon tip and the center of the crater. When this occurs the central stream will in the very nature of things be directed in greater proportion to the rim of the crater, and in this way a maximum of depth of crater floor, viewed as a whole is maintained.

"From the foregoing it is seen that it is entirely natural for a periodic current to form a concave crater, but up to this time no one seems to have suspected that direct current is periodic. Sometimes much may be learned from such simple things as the shape of the crater of an electric arc.

"Astronomers measure the velocity of stars from a slight shift in the spectrum. To me the shape of the crater offers confirmation of the theory I set forth in my answer to section C of Question 114 of the Blue-book School, wherein I showed that the flow of electrons across the arc was due to the excitement or oscillation of the cathode atoms, and not to the hot gas stream; that the action across an arc presents no real difference in principle as compared with the flow of electrons between the cathode and anode of a p.e. cell. Physicists know that all radiation is periodic, though they have thus far been unable to determine the cause of it because of their preconceived ideas of the atom, which will not permit them to do so."

As to the foregoing, I do not quite know what to say, except that I know that John Griffith has made a very intensive study of atomic action. He has in fact, prepared a treatise on this subject which has received very serious consideration from scientists. Incidentally, I might add that any one of you men who might be interested in one of the most amazing works ever put out by a working projectionist, may secure a copy of this treatise, at absolute cost, by forwarding the sum of 50 cents to John Griffith, 13 Holbrook Street, Ansonia, Conn. Whether you can understand John's arguments or not I do not know, but he certainly has gone down to the very foundation of things.

At any rate I have invited the arc department of the National Carbon Company to set forth its views, which its manager, Dr. E. R. Geib, does as follows:

"As to the question raised with regard to why the cup-shaped depression forms on the positive carbon of an electric arc, the explanation will probably be somewhat different for the two types of arc; that is, the plain arc and the high intensity arc.

"In the case of the plain carbon arc used in projection, there is always a core, but nevertheless with a plain uncored carbon the crater of the positive is always cup shaped, due we know, to the slightly more rapid volatilization of the carbon which occurs at the center of the electrode, because at the center is the hottest part.

"In the case of the high intensity arc, it seems to us that the simplest explanation available is that at any given current a certain amount of flame materials, cerium and other rare earths is volatilized in a given time, while a certain amount of the carbon is also consumed. As the current is increased, for a time the volatilization of the flame materials is more rapid than is the increase in carbon consumption, therefore a cup-shaped crater forms. As the current is still further increased, a balance is struck between the increase in rate of the volatilization of the core flame materials and the rate of consumption of carbon, and in addition to these the superimposing upon these two effects of the blast of ions and electrons from the negative electrode. The final result of the three is the formation of a cup-shaped crater of a depth which is, practically speaking, constant for any given current on a given sized carbon."

Wise exhibitors have found *it pays*

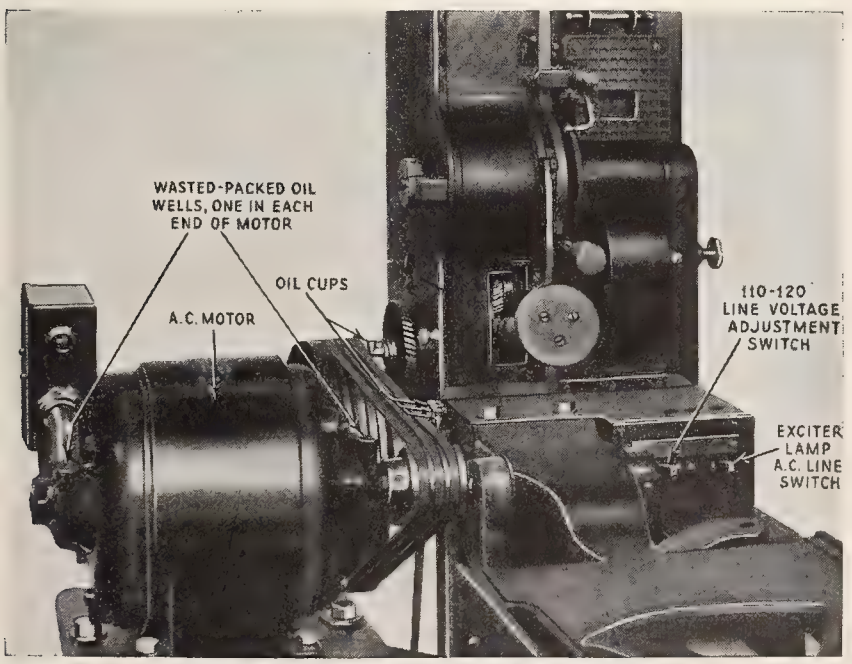
to replace outmoded equipment . . . and so Photophone's business has DOUBLED!

IMAGINE that! More unsatisfactory sound-reproducing equipment replaced in the past six months by RCA Photophone than was replaced in any *entire year* since sound swept its way through the industry!

Why are exhibitors so willing to spend money in these times? There's only one answer . . . IT PAYS! It sends up the admissions and brings down your cost. Nothing tags a theatre "old-fashioned" quicker than break-downs in equipment or poor reproduction!

Photophone is the only AC equipment available for theatres of all sizes. It eliminates the troublesome battery and motor generator.

Photophone has materially lowered lease prices and contract service charges. If you want to make more money out of your theatre, get in touch right away with the Photophone Division, of the RCA Victor Company, Camden, N. J., or with any of the several branch offices.



Sound head with improved belt drive for Special Size, Standard Size and Small Size Equipments

RCA VICTOR COMPANY, INC.
PHOTOPHONE SYSTEM

TRADE MARKS REG. U. S. PAT. OFF.

Photophone Division

RCA Victor Co., Inc.

Camden, N.J.—branch offices in principal cities

Make your Opinion Count!

The returns are piling up, day by day, on MOTION PICTURE HERALD'S questionnaire addressed to exhibitors, asking them to name the "Ten Biggest Money Making Stars of 1931-32. The totals will reflect the judgments of thousands of the nation's better showmen.

If your questionnaire has not been sent in, fill it out now and send it along. This poll is being watched and commented upon across the country from Broadway to Hollywood. It is to be rated among the important expressions of influence. ***It is one of the ways you can make your experience count in behalf of the product of the future for your own screen.***

The Herald invites each exhibitor to list the 10 players who drew the greatest number of patrons to his theatre since last September, without regard to age of picture, net profit, length of run, nature of competition or conditions (weather, etc.) prevailing during exhibition.

You may use the coupon below; ***and now is the time!***

THE TEN BIGGEST MONEY MAKING STARS OF 1931-32

(In the order of their box office strength)

1	6 .....
2	7 .....
3	8 .....
4	9 .....
5	10 .....

Signed .....

Theatre .....City .....State .....

And, if you have a favorite story or play you'd like to have on the screen, what is it? .....Mail to

MOTION PICTURE HERALD

1790 BROADWAY NEW YORK CITY

CLASSIFIED Advertising



Ten cents per word, cash with copy. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves right to reject any copy. Address copy and checks to MOTION PICTURE HERALD, Classified Dept., 1790 Broadway, New York City.

The Recognized National Classified Advertising Medium

Used Equipment For Sale

BACK TO OLD DAYS OF BARTER—HOW'LL YOU TRADE? DeVry Projectors, $37.50; Double 25 Syncroverter Rectifiers, $83.70; Mirrorarcs, $76.73; Reconditioned Mellaphone Sound Heads, $69.75; Simplex Mechanisms, $96.60; Rebuilt Simplex Intermittents, $19.65; Lenses, $9.75; Holmes Projectors, $99.85; Chairs, 50c up; Preamplifiers, $10.00; Wright-DeCoster Speakers, $15.00; Samson Amplifiers, $17.75; Racon Horns, $49.40. Lists mailed. S. O. S. Corp., 1600 Broadway, New York. Cable "SOSOUND."

FOR SALE: Dictaphone complete with dictating and transcribing machines. Also shaving machine. Price $350. Perfect working condition. Write Box, 138, Motion Picture Herald, 1790 Broadway, New York City.

CASH TALKS—New and used sound and theatre equipment for all uses at bargain prices. Individual theatre owners can buy standard equipment at circuit prices. Write us your needs. Address Box 155, Motion Picture Herald, 1790 Broadway, New York.

BUY FOR CASH AND SAVE. HERE'S A REAL BARGAIN. Two Simplex machines rebuilt complete with Peerless low intensity reflector arc lamps, $600.00. Satisfaction guaranteed. National carbons 12's and 8's $9.60 per hundred pair. 300 brand new Century and Robbins & Meyers A.C. 16" Oscillating noiseless fans $22.50 each. A warehouse full of other theatre equipment at big bargains. WESTERN FEATURE FILMS, 1018 S. Wabash Ave., Chicago, Ill.

MAIL ORDER BARGAINS — COMPETITORS ASK—HOW DOES S. O. S. DO IT—GENUINE RCA SOUNDHEADS, $225.00; RCA PROFESSIONAL PROJECTORS, $395.00; Newsreel Cameras, $66.60; Speedometers, $9.50; Chromium Microphones, $6.90; Operadio Amplifiers, $77.75; Genuine W. E. Photocells, $4.95; Decorative Acoustical Treatment, 4c ft.; Portable Soundfilm complete, $495.00. Catalogue mailed. S. O. S. Corp., 1600 Broadway, New York. Cable "SOSOUND."

BARGAINS — Reconditioned Arctic Nu-Air and American Blowers for theatre use also silent belt drives. Write for prices. Southern Fan Sales Co., Box 440, Atlanta, Ga.

Wanted to Buy

USED AUTOMATIC TICKET REGISTERS of any kind. State size and price. All makes repaired. Reliable Ticket Machine Repair Co., 353 W. 44th St., New York.

SIMPLEX STANDS with or without magazines. PAUL RAGGI, 2409 McLean Ave., Chicago, Ill.

General Equipment

SOUND VALUES—SOUND EQUIPMENT—SOUND SERVICE. INVESTIGATE BEFORE YOU BUY. Complete Latest Type SENIOR SOUND ON FILM SYSTEMS for theatres up to 2000 seats. Everything the BEST at Remarkably LOW PRICES. VERY SPECIAL—Senior Sound Heads, less Speakers and Amplification, otherwise complete $118.75 each. PORTABLE SOUND PROJECTORS AND EQUIPMENT ALSO. Circular SXO explains everything. MONARCH THEATRE SUPPLY CO., 154 East Calhoun, Memphis, Tenn.

CHAIR COVERS, CUSHIONS. Tailored to fit. Wide selection, rightly priced. Address SPECIALTY DEPARTMENT, FLORENCE BEDDING COMPANY, Florence, S. C.

MAIL ORDER BARGAINS — DECORATE WALLS NOW—PRICES SLASHED—Beautiful Extra Thick Flameproof Acoustical Treatment, tufted rayon top, silk-like lustre, Peacock Blue or Burgundy Red. Apply directly over present surface. No outer covering required. Only 6c ft. Samples mailed. S. O. S. Corp., 1600 Broadway, New York. Cable "SOSOUND."

EQUIPMENT FOR SALE—READY MONEY—New, used and reconditioned Sound or Theatre Equipment. Rare Bargains. Quantity prices to small exhibitors. Box 200, Motion Picture Herald.

SOUND EQUIPMENT BARGAINS—COMPLETE SOUNDTRACK OUTFIT, $261.67, including Sound Heads, Amplification, Speakers. No trades. Brand new. Limited quantity. S. O. S. Corp., 1600 Broadway, New York. Cable "SOSOUND."

Help Wanted

AN ATTRACTIVE PROPOSITION to men who are acquainted with theatres and who can sell premiums that will stimulate business. Send full particulars and references. STREIMER AD-SERVICE, 352 W. 44th Street, New York City.

New Equipment For Sale

SOUND EQUIPMENT BARGAINS—Two Brand new Weber Syncrofilm De Luxe Sound Heads never used, complete $150.00 each. Box 201, Motion Picture Herald.

WHO SAID—GOOD OLD SUMMER TIME? WE DID! HERE'S WHY—BUY THESE:—Krash Chair Covers, 25c; Acoustical Felt, 27½c yrd.; Carpet, 69½c yrd.; Large Ventilating Fans, $40.00; Mazda Bulbs, 8c; Lobby Frames, $5.60; Changemakers, $9.95; Ticket Choppers, $39.95; Beaded Screens, 29c ft.; Aisle Lights, $2.95. S. O. S. CORP., DEPT. E-H, 1600 Broadway, New York. Cable "SOSOUND."

FOR SALE — ATTENTION INDEPENDENT DEALERS: Simplex large and small magazine rollers, and Asbestos Heat Shields, made of the best grade heat resisting material. Write for prices. Address Joe Spratler, 12-14 East Ninth Street, Chicago, Illinois.

SMILE AWAY DEPRESSION — CONSULT OUR BARGAIN BULLETIN BEFORE YOU BUY. Everything from "Soup to Nuts" in Theatre Equipment, Projectors. Accessories and Supplies at UNHEARD OF PRICES. MONARCH THEATRE SUPPLY CO., 154 East Calhoun, Memphis, Tenn.

ROAD SHOWS. Silent Film. Machines. NATIONAL EQUIPMENT COMPANY, Duluth, Minn.

Patents

PATENT YOUR IDEAS—Send me your sketch or explanation for confidential advice. Z. H. POLACHEK. Registered Patent Attorney-Engineer, 1234 Broadway, New York.

Positions Wanted

LICENSED PROJECTIONIST—Nine years experience on all equipments. Non-union, highest references from big circuits. F. Robinson, 505 So. Main, Goshen, Ind.

AT LIBERTY—Accordionist, Pianist, Organist. Address Miss Ruth Brinck, West Point, Iowa.

GENTLEMAN—with amusing new ideas of merit, gags, thrills for the Screen, Stage and Radio, desires position. Box 202. Motion Picture Herald, 1790 Broadway, New York City.

OPERATOR—sound electrician wants job. Walter Ingalls, New Hampton, Iowa.

PROJECTIONIST — EXPERIENCED on Western Electric and other sound equipments. References, age 30, married, go anywhere. HERBERT MOORE, 513 Stevens Street, Flint, Michigan.

THEATRE MANAGER, family man, highest references, willing to locate anywhere. Sixteen years experience all type houses. Experienced on newspaper advertising. Can prove ability if given opportunity. Address Box 154, Motion Picture Herald, 1790 Broadway, New York.

Repair Service

CASH PAID FOR OLD SIMPLEX PROJECTORS OR MECHANISMS. PEERLESS or Strong Reflector Arc Lamps. Will buy equipment in any condition. Pay highest prices. Address Amusement Supply Co., Inc., 630 Ninth Ave., New York, N. Y.

SKILLED MECHANICS, specialized tools, and a shop equipped for but one purpose can offer you nothing but the best in repair work. That is what I have, and I can offer you the best in the overhauling of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses. Relief equipment furnished free. For results bring your work to Joseph Spratler, 12-14 E. Ninth Street, Chicago, Illinois.

Theatres for Sale

CHEAP—Nearly new three hundred seat house. Excellent Sound. Open six nights week. Great resort country. Powers heads, track equipment. Baldwin Theatre, Baldwin, Michigan.

A REAL OPPORTUNITY! $4,000.00 buys land and building only theatre Freeport, Maine. Good little town and best reasons for selling. Address LEON P. GORMAN, Portland, Maine.

To Exchange

WANTED—Exchange Silent equipment for portable sound on film. Geo. Glaser, Fox Valley, Saskatchewan, Canada.

Training Schools

THEATRE EMPLOYEES—Learn modern theatre management and theatre advertising. Approved and specialized home-study training for theatre employees. The Institute's training leads to better positions. Free particulars. Address THEATRE MANAGERS INSTITUTE, 325 Washington Street, Elmira, New York.

WABASH AVENUE

Chicago

Irving Mack has a salute all set for Film Row wiseacres who seem suddenly to have been inspired to pull the same gag on him, all within a few days. Next door to Irving's place is a restaurant which last week featured in its window a sign reading, "CHILI MAC, 15 cents." The gag usually takes the form of "I see your brother has opened up next door, Irving."

▽

Max Mazur, Indianapolis manager of Ben Judell, Inc., was in Chicago last week to confer with Judell on the new season's product.

▽

Phil Dunas, who has a host of friends along the Row, is the new midwest district manager for Educational.

▽

Convention notables in town for the big democratic confab included C. C. Pettijohn of the Hays office.

▽

Major Albert Warner, Gradwell Sears and Charles Einfeld, of Warner Brothers, stopped off in Chicago on the way east from the last of the Warner sales meetings on the west coast.

▽

Englewood theatre, former RKO house, has been acquired by J. Barry, R. Schoenecker and J. Dvorak.

▽

Beverly Miller of National Screen Service, took a little vacation to finish up his convalescence from his recent motor crash. He traveled by rail this time.

▽

Gordon White, publicity and advertising head of Educational-World Wide, who was here for the company's sales meeting last week, renewed acquaintances with old friends on the Chicago dailies.

▽

Rumor has it that a fifth member may be added to the local censor board and that it may be none other than Effie Sigler.

▽

Harry Cohn of Columbus stopped in Chicago to confer with Bill Brumberg, local exchange manager.

HOLQUIST

Oregon Allied Owners Elect Officers, New Directorate

The Allied Theatres of Oregon, with headquarters in Portland, elected the following officers at a meeting last week: Edward Foutz, Portland, president; Guy Mathews, the Dalles; Ray Stumbo, Salem, vice-presidents; William Cutts, Portland, secretary-treasurer.

The newly elected board of directors includes Colonel G. T. Woodlaw, Portland; G. Dunlap, Grants Pass; George Hunt, Roseburg; Myrtle Buckmiller, Baker.

Columbia Team Wins Over Sing Sing

Columbia's baseball team, of the Motion Picture Athletic League, on Saturday defeated the Mutual Welfare League team, 6 to 4. The losers previous to the Columbian game had an unbroken string of 22 victories in 26 games played.

Ona Munson Returns to New York

Rounding out a ten weeks' season in dramatic stock with the National Theatre Players at Washington, Ona Munson returned to New York on Monday to resume work in pictures.

Fox to Produce 17 Spanish Features During New Season

Fox has reopened the Western avenue studio in Hollywood for the production of approximately 17 Spanish dialogue features. The company thereby returns to Spanish productions after they were dropped six months ago. John Stone will head the department, assisted by Gene Forde, Sam Wurtzel, business manager; Sam Schneider, assistant business manager; Louis Moore, scenario and research head; Louis Loeffler, technical department head. The first feature, a musical, will be started in about two weeks, with Jose Mojica starring. Mr. Sheehan, while in New York recently, signed Catalina Barcena, Spanish actress who starred in a Fox Spanish film last year; Rubio Lopez, Martinez Sierra, scenarists; Raul Roulien, actor.

Ufa Plans Shorts Series

Ufa, large German producing company, plans the production of from 15 to 20 two-reel short subjects to be made in three days each. Novices will direct and players will be chiefly young legitimate stage actors who have had no previous stage experience, according to George R. Canty, American trade commissioner at Berlin.

Joins New England Circuit

Larry Lasky, formerly with Paramount in New England, has joined the J. J. Theatrical Enterprises, Inc., Massachusetts circuit, as general manager, with headquarters in Somerville, Mass. He will act as assistant to Julius Joelson, head of the circuit.

Elected MPTO Director

Harvey Buchanan, manager of the Palace in Superior, Wis., has been elected to the board of directors of the MPTO of Wisconsin.

ON BROADWAY

Week of June 25

CAPITOL
Any Old Fort..... MGM

MAYFAIR
Happy Polo..... RKO Pathe

PARAMOUNT
Oh, How I Hate to Get Up in the Morning..... Paramount
The Door Knocker..... Paramount

RIALTO
I Aint Got Nobody..... Paramount

RIVOLI
You Try Somebody Else..... Paramount
What Price Air?..... Paramount
Paramount Pictorial No. 10.... Paramount

STRAND
A Regular Trooper..... Vitaphone
Bosko's Dog Race..... Vitaphone
How I Play Golf No. 10..... Vitaphone

WINTER GARDEN
Moonlight for Two..... Vitaphone
When in Rome..... Vitaphone
What an Idea..... Vitaphone

NEWS PICTURES

FOX MOVIETONE—No. 79.—Republicans cheer Hoover as presidential choice—New York sky cops nab fresh airman—Wrestling fans in Florida go below surface for their sport—Mrs. Putnam receives great welcome on return home—Princess Betty of England a royal guest—California wins rowing classic at Poughkeepsie.

FOX MOVIETONE NEWS—No. 80—Jack Sharkey wins heavyweight title bout with Schmeling—Mme. Schumann-Heink sings for veterans in California—King George sees dead heat at Ascot race—New York's mayor plays the piano for institution youngsters—President Hoover honors Mrs. Putnam—Chancellor von Papen of Germany and his aides pose for camera—Prince Michael shows interest in newsreel sound truck.

HEARST METROTONE NEWS—No. 278—Jack Sharkey takes Schmeling's crown in title bout—President honors Amelia Earhart Putnam—African visitors go sightseeing in Texas zoo—King George gets a thrill at Ascot race—Rumanian police dance for King Carol—Democrats line up for political battle.

HEARST METROTONE NEWS—No. 279—Ireland welcomes million Catholics—French president heads crowd of 200,000 at steeplechase—President Hoover urges arms cut by powers—Radio personality stages boxing match on streets of New York—Sarazen win United States golf crown with sensational play—Battle on at Democratic Convention in Chicago.

PARAMOUNT NEWS—No. 95—California crew takes rowing title at Poughkeepsie—World powers seek peace and disarmament in Europe—French orphans give their best in village concert—Hoover honors Amelia Earhart Putnam—Style feature England's famed race at Ascot—Jack Sharkey becomes new heavyweight champion.

PARAMOUNT NEWS—No. 96—Siam curbs absolute powers of young monarch—President Hoover pleads for arms decrease by powers—Flashes from everywhere—Gene Sarazen wins national golf title—Democrats open convention in Chicago.

PATHE NEWS—No. 95—Speedsters hit high pace in Indiana dirt track auto race—President pays tribute to Mrs. Putnam at White House—Harvard men rally for class day "battle"—Jack Sharkey tells how it feels to be heavyweight champion—Fashion show in New York indicates fall styles in fur apparel—Wet ball game for firemen in Massachusetts town—Confederate soldiers of the Civil War hold forty-second reunion in Richmond.

UNIVERSAL NEWSPAPER NEWSREEL—No. 52—Democratic leaders set for convention battle in Chicago—American women win Wightman Cup in tennis battle at Wimbledon, England—News paragraphs—Unknown wins hazardous water-ski race in Austria—Flying cameramen complete large aerial map.

UNIVERSAL NEWSPAPER NEWSREEL—No. 53—Natives in terror as violent earthquake wrecks Mexicon city—Reinforcements swell ranks of bonus army in Washington—Curtis on trial for Lindbergh baby hoax—Censor war in Paris disturbs summer beach style harmony—Repeal demanded by keynoter at Democratic Convention in Chicago.

Mexican President Appoints Official as Nation's Censor

President Rubio of Mexico has appointed a committee of one to act as national censor. Rafael Perez Taylor, chief clerk of the state department, will act in that capacity, since local censorship boards in Mexico City and the provinces are apparently unable to bar films deemed offensive.

Mr. Taylor will review all pictures which are suspected of being objectionable to the country or any friendly nation. His decision will be final with respect to the showing of pictures throughout the country.

Exhibitors To Honor Schnitzer

New York exhibitors on July 6 will tender a testimonial luncheon to Eddie Schnitzer, recently resigned from Fox to become New York exchange manager for Educational and World Wide. The affair will be held at the Hotel Astor, with 600 expected to attend.

Named District Manager

Percy A. Bloch, manager of the Philadelphia Paramount exchange, has been appointed district manager, with supervision over Pennsylvania, New Jersey, Delaware, Maryland, Virginia and District of Columbia.

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

THE PRESS BOOK PROGRESSES!

THE small group theatre manager and the little independents used to alibi their poor show-selling activity by saying that the circuit manager was in a better position to do things because the circuit home office furnished him with elaborate merchandising manuals. To a certain extent this was true. The larger organizations always had a sizable force of experienced showmen working out individual campaign books as the pictures were released. This information, including a large assortment of attractive newspaper ad suggestions, was sent out to the circuit manager and gave him the benefit of some mighty good brain-power back at the home office.

Press books have improved tremendously in the past year or two and—if we may be pardoned—we claim a measure of credit for the improvement. We have long maintained that grinding out a lot of hooey and dishing it to exhibitors as supposedly sensible advice on how to sell the picture to the public, could never survive indefinitely. After seeing an endless flow of such material, the manager and exhibitor —yes, even the circuit men—used the old-style press book just to get a synopsis of the story, cast and credits; and then threw it into the waste paper basket where it belonged.

No one but a rattle-brained sap would even have attempted to make use of the exploitation suggestions, and as for the newspaper ads—it is not proper for us to use the language necessary to describe some of them.

Press books today have a definite and important mission and should fit into the general scheme of things for every theatre in the land. The advance publicity stories are being written, as a general rule, by men who know what to write and how to write it. They can be rewritten for local use with local color added according to the judgment of the house manager.

The mats available for ads are made up with the idea in mind that they must be cut apart for use in many forms. For this reason you cannot help but create good-looking newspaper ads in working out attractive advertising. Smart showmen are quite able to compete with theatres having ad artists on the payroll. All of which we are more than delighted to talk about on these pages.

How much further the distributing companies will go in the matter of press book improvements we cannot predict, but Arthur Mayer of Paramount now takes the lead by combining all the good ideas of their former press book together with the best parts of their Publix Theatre campaign books. The result is a far-reaching and intelligent piece of work which should make it possible for any kind of a theatre to sell Paramount product in their community.

Of course, even this idea can be ruined by spoiling a good idea. But we are rather of the opinion that they will improve as they go along and, knowing a little about the showmanship background of some of the men responsible for this new sales manual, we feel certain that managers and exhibitors alike will rejoice in something really worth while.

Fox, sometime back, inaugurated an idea somewhat along these lines but not on the same scale. As a result the Fox press books have been getting better and better with each new picture.

Columbia has lifted its press sheets out of the waste-paper basket class and put them on a par with the majority of the other major companies.

Ditto for most of the others, thereby proving that every phase of the industry must expect to keep pace with the rapidly changing slants within the business itself. Press books remained stationary for too long a time. Those formerly responsible for them just would not recognize the need for improvement, but, despite this handicap, we have watched the progress of the newer press-campaign book with no little interest and our gratification will no doubt be reflected in the added interest which will be taken in general towards them.

The next move we hope to see in the trend for improvements should be centered on posters. Here is what was once an important part of most selling activities until they were forced by sheer necessity to discard them altogether.

Good lithographs can again grace poster stands all over the country. But they will have to be turned out with a whole lot more common sense than seems to be going into them now.

Maybe some of these changes are not coming along as fast as we think they should. We will remain patient and see what happens next.

"CHICK"

DICK KIRSCHBAUM'S LOBBY LAFFS!



Business is business here in New York and this is just one example of how local showmen strive to keep up grosses. Incidentally, this is NOT a laugh; it's too darned serious. And if we ever started to show some of the other gags being worked these days you'd wonder what's become of showbusiness. (Maybe you're wondering anyway.)

NEWSPAPER PLUGGED THEATRE IN GRATIS ADS FOR McCORMIC

We note that Keith McCormic, manager of the Liberty Theatre, Sunnyside, Wash., cashed in not long ago on the fact that an enterprising newspaper in his town began an advertising campaign for the boosting of local payrolls. In a four column ad donated by the paper, Mack fell heir to exactly 560 lines of free space.

Following the reproduction of a photograph of the theatre copy read, "Follow the Crowd to Our Amusement House." 'The Man Who Played God' is still fresh in the memories of those who saw it. We need more of these pictures shown in theatres the size of the Liberty. Sunnyside's Theatre is a Credit To Any Town. Senior and Junior Mercy are to be commended for giving this district a theatre, the size, style and quality of the Liberty. It brings folk to town from a radius of 15 miles. Their local staff is courteous and obliging. The local manager, Keith McCormic, is ready at all times to help any Community worthwhile enterprise or social activity. We are glad that Senior and Junior Mercy have an establishment in Sunnyside." A line at bottom of ad was taken by the newspaper to state that it donated the space.

Seems to us that there is food for considerable thought in the above copy, aside from the fact that McCormic received it gratis. It tells the story of a well operated theatre and one which the paper took pride in including among its mention of local institutions. Other newspapers in other towns might be interested in plugging worthwhile local enterprises, hence we're passing the idea along.

KEN HAYDEN USING VARIETY OF STUNTS TO BOOST BUSINESS

Business keeps up about the same out at Howard Beach, Long Island, N. Y., reports Ken Hayden, manager of the Howard Theatre, but we have a hunch that his efforts have greatly helped keep the box office up to par.

In addition to running his Gift Nights on Saturdays and Pay Nights on Thursdays he's trying out a new one called Guest Ticket Night, whereby a series of passes will be given away. First honors will rate a month's pass, second, a 3-week's pass, third, a two week's pass, and seven other one-week passes. It's a little too early to give his fellow showmen a full report on this stunt so we'll have to await further word.

Concluding that merchants in his neighborhood were fed-up with various tie-ups and promotional schemes, Hayden has attempted to remedy the situation by promoting a Merchants Association. He called his first meeting a short time ago and had a remarkable response to the move. A good speaker was secured from the Jamaica Chamber of Commerce and his talk "pepped" the men up in great shape. A Brooklyn newspaper had a reporter cover the event, thanks to Hayden, and gave the story a two-column head in the news section, mentioning name of manager and theatre. Right now, Ken thinks, these storekeepers are so enthusiastic that he could go out and sell them most any kind of a reasonable tie-up.

He is also working on the formation of a weekly newspaper, entirely independent of the theatre ad of which we'll tell you more just as soon as we receive additional information.

We believe all his fellow Club members will agree that Hayden is doing a whole lot to keep his house before patrons and business men in his neighborhood and we will await further word from him with interest. We have also passed along his best regards to Russ Cohen, of the Garden Theatre, and Russ is shooting his right back. Keep socking the old ball, Ken, and keep in touch with headquarters.

MOSS IN MIDST OF BIG CAMPAIGN FOR RETURN OF VARIETY

Latest reports concerning the activities of Richard Moss, manager of the Orpheum Theatre, Los Angeles, Calif., disclose that this well known member of our organization is right up to his ears in a campaign being waged in the interest of the return of vaudeville.

The catchline is, "Big Time Vaudeville Comes Back to the Orpheum." Every conceivable form of advertising is being used—billboards, radio, newspapers, stunts, throwaways, trailers, lobby, letters from important dignitaries, wires from stars and the big arcs are all set for opening night. Jack Dailey, publicity man, is assisting.

Sounds like a real old fashioned Dick Moss campaign, doesn't it fellows? You'll hear more about it as soon as we can gather up the details.

ORLOVE'S LETTER

Louis Orlove, manager of the Uptown Theatre, Milwaukee, did not overlook the fact that the Class of 1932 in his neighborhood held many potential patrons for his theatre.

He secured a list of graduates and mailed each one a letter of congratulation, stating that presentation of the letter during Commencement Week would entitle the holder to free admittance. The letter also mentioned the institutional value held by the theatre in the neighborhood, and stated that wherever the graduate might go he or she would receive the same friendly welcome in every link of the Fox chain.

ATTRACTIVE BANNER HELPED SAMPHYA PUT OVER BANGKOK SHOW

It's a long way from Broadway to Bangkok, Siam, but when it comes to the bannering of a theatre it's just a step around the corner, as far as similarity of method is concerned.

Note the accompanying illustration of a photo sent the Club by E. Samphya,



manager of the Phathanakorn Cinema, showing how "All Quiet" was advertised. A big banner, with big letters spelling out the title was stretched across what is apparently the front of the arcade entrance leading to the theatre. Bursting shells decorated the banner and flags of all nations further lent to the scheme.

Communications from Samphya and other Round Table representatives in far off countries are always interesting and serve to strengthen the conviction that methods of showmanship are more or less the same the world over. We thank him for sending the photograph and hope he will remember his Club in the future.

CARROLL SENT OUT NOVELTY POST CARD TO PLUG A PICTURE

A novelty post card was mailed out a short time ago by Charles P. Carroll, manager of the Audubon Theatre, New York City, to exploit "Disorderly Conduct." The back of the card he has headed "Summons" in bold face type. The words in caps in the following quotation were written in ink in the dotted line space on cards. The balance was printed. The card was numbered and purported to have originated at the "City Magistrate's Court, Amusement District, in The Name of Better Entertainment." The rest follows:

"You are hereby summoned to appear before the Show—District Magistrate's Court —Audubon Theatre—City of New York, from Friday, —— through Monday, ——, to answer a charge of Disorderly Conduct made by police officer Spencer Tracy, —— precinct. If You Fail to Appear you will miss one of the most vital, thrilling dramas of the year, featuring Sally Eilers, Spencer Tracy," etc., etc. The card was signed Spencer Tracy, Police Officer; Charles P. Carroll, Managing Director.

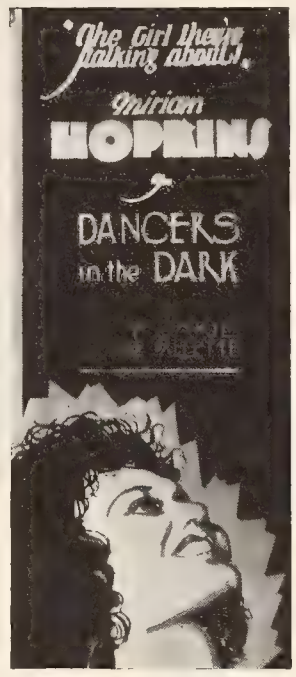
"The Showman's Calendar"

JULY

6th	Commodore Sloat Took Possession of California—1846 John Paul Jones' Birthday—1747 Ricardo Cortez's Birthday
9th	General Braddock's Defeat—1755
10th	Wyoming Admitted to Union—1890 Slim Summerville's Birthday Lily Damita's Birthday Evelyn Laye's Birthday John Gilbert's Birthday
11th	Aaron Burr Killed Alexander Hamilton in Duel—1804 John Quincy Adams' Birthday—1767 Sally Blane's Birthday
12th	Orangeman's Birthday Jean Hersholt's Birthday Marjorie Rambeau's Birthday
13th	Sidney Blackmer's Birthday
14th	Bastille Day
16th	Ginger Rogers' Birthday Barbara Stanwyck's Birthday
17th	Sherman's March to Sea—1864 Munoz Rivera Day (Puerto Rico) James Cagney's Birthday
18th	America's Successful Attack at Chateau Thierry—1918 Lupe Velez' Birthday Richard Dix' Birthday
21st	Battle of Bull Run—1861 Irene Delroy's Birthday
22nd	Marjorie White's Birthday Phillips Holmes' Birthday
24th	Pioneer Day—Utah
25th	Occupation Day (Puerto Rico) Lila Lee's Birthday
26th	Kenneth Harlan's Birthday Emil Jannings' Birthday
27th	Dr. Barbosa's Birthday (Puerto Rico) Wireless Between Japan and U. S. Established—1915
28th	Joe E. Brown's Birthday Skeets Gallagher's Birthday Blanche Mehaffey's Birthday
29th	Clara Bow's Birthday William Powell's Birthday Katherine Dale Owen's Birthday
31st	Lafayette Arrived from France—1777

LOUIS VAUGHN AND HIS STAFF TURNING OUT FINE DISPLAYS

We're going to try our level best to reproduce examples of some of the work being turned out by Louis Vaughn and his staff at the Fox-Dodge Theatre, Dodge City, Kansas, but the snaps at hand fall somewhat short of requirements on account of small size and lack of sharpness. However, it is easy for us to see from the originals that these boys are making effective displays and merchant tie-ups.



The smaller of the two photos illustrates a poster made for "Dancers in the Dark." The top portion above the catchline, "The Girl They're Talking About," really ran to a clipped-off peak but we had to trim it. The portion below the face of Hopkins broadened out into a base on the left and showed considerable more of the lady's locks than portrayed here.

The larger photo shows one of two window tie-ups sold a jewelry store and clothing shop on the strength of the line, "If You're 'Girl Crazy' Go Get Her." The jewelry store followed this line with, "We have the ring," while the clothing shop used the same lead line and followed with,



"Buy a New Suit." As Vaughn states, the same copy can be used for a tie-up with a furniture dealer, such as "If You Are 'Girl Crazy' Go Get Her, We'll Furnish The Home," etc.

We're sorry that Vaughn's snaps will not do full justice to these attractive displays but trust that the idea has been clearly described for others who may want to carry out similar poster design and merchant tie-ups. Regardless of all this, however, we are obliged to him for sending word of what he has been doing and will look forward to hearing from him again in the near future.

It is the Club's custom to publish photos from time to time showing what members are turning out in the poster line. Others are invited to submit evidence of their work.

LOOK
before you Book!





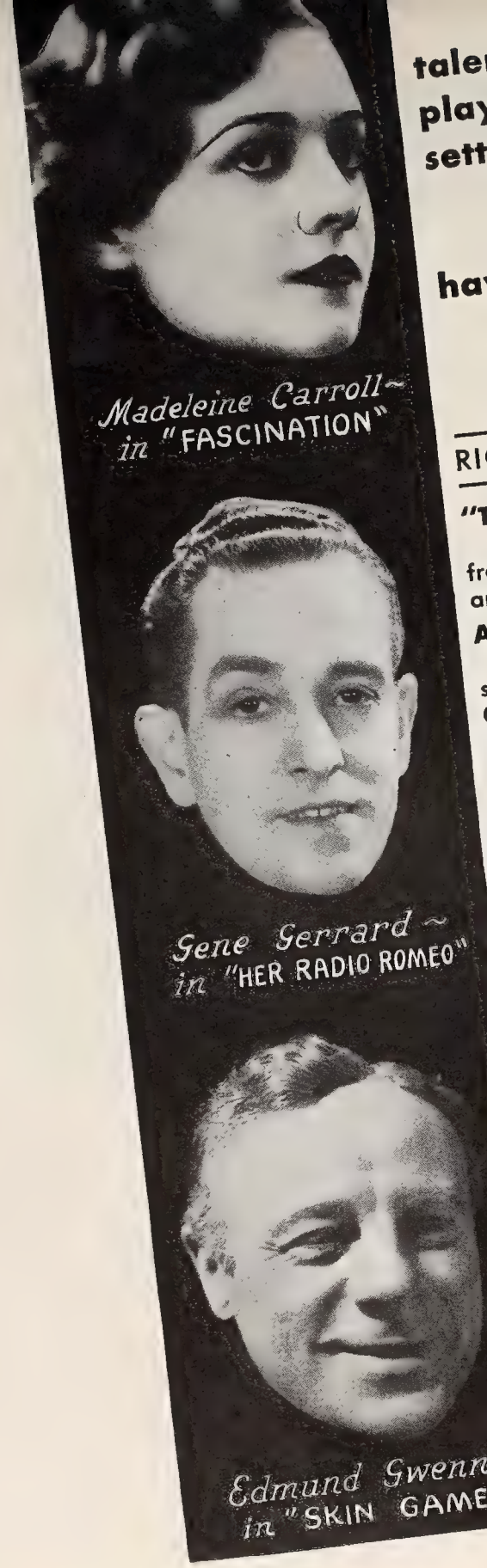
In my opinion *not all* good pictures are made in America. That is why I negotiated for a number of features that combine the best European and American methods and personnel. Then I went abroad. I made suggestions. I picked stories, players, directors. Powers Pictures are produced for American audiences—according to American standards and tastes.

Every day you are asked to book blindly—to load up your booking sheet with a lot of highly priced features—"sight unseen." But I offer you Powers Pictures on a "Look before you Book" basis. You know what you are buying. You judge the entertainment value at no risk.

You will find Powers Pictures *are different.* The crowds that the current "cycles" of crime, sex and sophisticated smut are keeping out of your theatres, will come back to see the human, dramatic Powers features.

Authors whose books sell by the millions wrote the stories. Past masters in pleasing the public, these writers can find and express human emotions that are based on neither sex nor crime. They present warm-blooded, real people in out-of-the-ordinary dramatic situations.

Your patrons will welcome the fresh faces and personalities of the highly trained and



talented Powers players; they will revel in fascinating settings and backgrounds impossible to reproduce over here. You will welcome Powers prices and this opportunity. I saw these pictures before I selected them. You have the same privilege.

"LOOK BEFORE YOU BOOK!" P. A. Powers

RIGHT NOW — 12 FINE FEATURES AWAIT YOUR PRE-VIEW — MORE TO COME

"THE LIMPING MAN"
A distinctly different fast-action mystery drama adapted from Will Scott's famous story. Featuring Franklin Dyall and Margot Grahame.

ADRIANNE ALLEN IN "THE WOMAN DECIDES!"
A powerful drama adapted from the sensational stage success "Conflict", by Miles Malleson. Adrianne Allen and Owen Nares in leading roles.

"HER STRANGE DESIRE"
Absorbing story of a society scandal based on Middleton's sensational play "Potiphar's Wife." Featuring Laurence Olivier and Nora Swinburne.

GENE GERRARD IN "MY WIFE'S FAMILY"
A rollicking, rib-tickling laugh riot, wherein "in-laws" almost turn outlaws. Starring the inimitable Gene Gerrard, with Muriel Angelus.

"THE SHADOW BETWEEN"
Gripping unusual drama of a woman who sacrificed her good name to hold her husband's love. Featuring Godfrey Tearle and Katherine O'Regan.

"TRAPPED IN A SUBMARINE"
A vivid, thrilling reproduction of the brave fight for life made by the crew of a sunken submarine. Directed by Walter Summers.

"THE GABLES MYSTERY"
Spine-tingling thrills centering in and around an old mansion where a surprise climax solves a baffling mystery. Featuring Anne Grey and Lester Matthews.

"THE FLYING FOOL"
A thrilling tale of daring and danger in the skies and in the purlieus of Paris. Featuring Henry Kendall and Benita Hume. Directed by Walter Summers.

GENE GERRARD IN "HER RADIO ROMEO"
An hilarious comedy of a radio Romeo and a Cinderella who fell in love with his voice. From the musical play "Little Tommy Tucker." Starring Gene Gerrard.

"CARMEN"
A colorful, dramatic and melodious screen translation of the immortal opera of Bizet and Merimee. Starring Marguerite Namara and Tom Burke.

"FASCINATION"
A startlingly modern angle to the eternal triangle, wherein a wife pits her brains against a rival's charms. Starring Madeleine Carroll.

"SKIN GAME"
John Galsworthy's famous stage play brought to the screen. Featuring Edmund Gwenn, the eminent character actor, Phyllis Konstam and Jill Esmond.

"LOOK BEFORE YOU BOOK"
At Your nearest Powers Exchange

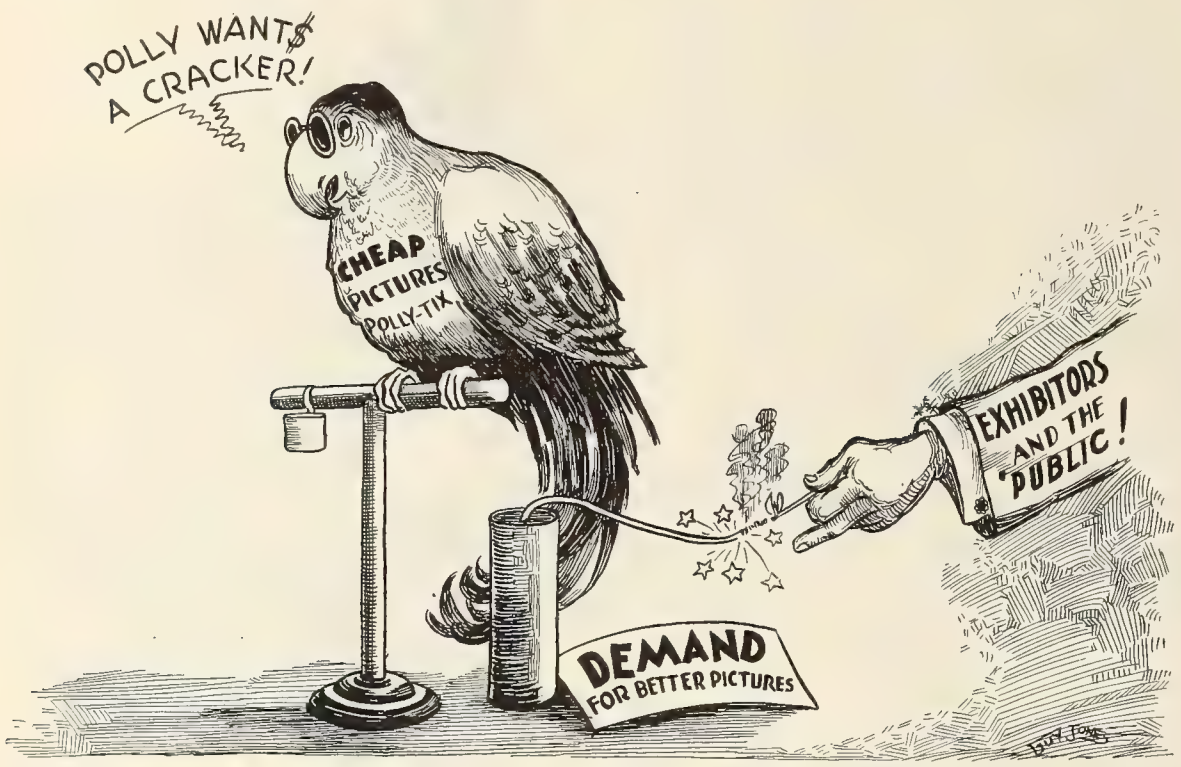
SAN FRANCISCO	PORTLAND, ORE.
LOS ANGELES	CINCINNATI
PITTSBURGH	CLEVELAND
BALTIMORE	NEW HAVEN
NEW YORK	BUFFALO
CHICAGO	SEATTLE
BOSTON	DALLAS

POWERS PICTURES, INC.

723 Seventh Avenue **New York, N. Y.**

KEEPING UP WITH THE TIMES!

By GUY JONES



PORTER IS HANDLING PUBLICITY FOR CASEY AT MELBOURNE HOUSES

The last time the Club heard from John Porter he was in charge of the Palace and Princess Theatres in Melbourne, Australia, but Dan Casey, general manager for Universal in that country, wanted a hustling fellow to take charge of publicity in Melbourne, so that's what Porter is doing these days—and doing a good job, we'd say, after a glance through some trade reports and local newspapers.

In addition to securing a half-page of photos on "Frankenstein" in a conservative, hard-boiled newspaper, a stunt he pulled on the same picture must have been a cuckoo. The picture happened along at Commencement Day celebration and Porter contrived a tie-up with a group of University students to take part in a burlesque operating exhibition on the platform of a truck.

Staged Mock Operation

While leading authorities viewed the spectacle and horrifiedly made inquiry as to whether it was an advertising stunt, the students, dressed in regulation medical smocks, rode through the streets and performed their mock operation on a fellow classman. Forty students rode the five-ton truck and helped create the "Monster" on an operating table. Both sides of the truck bore banners reading, "Dr. Frankenstein Creates a Monster—Ruin 'Em Smith Drags Him Apart." At intervals during the procession, students cautioned the onlookers to "beware of the Frankenstein Monster." At the last moment the truck driver refused to have anything to do with the stunt and Porter had to take the wheel.

Porter also had a thrilling experience not long ago in an effort to hold a first showing of a newsreel on Phar Lap's victory at the Agua Caliente truck. After driving 600 miles at an average of 55 miles per hour in a high-powered car he was forced to play second fiddle to a rival film man, due to a forced landing of the airplane that carried the film. However, he made record time at that and was a close second with his shots of the race.

The above well illustrates the kind of work being done in far-off countries for the sake of showbusiness by members of this organization. It's very interesting to hear from Porter again and we hope he'll not wait such a long time before again communicating with headquarters. We wish him continued success in his endeavors.

HANDSOME SOUVENIR PROGRAM PUBLISHED BY STODEL, AFRICA

A communication from J. H. Stodel of African Theatres, Cape Town, South Africa, announces the opening of the Capitol Theatre, a new Consolidated link at Pretoria, S. A., and it is our privilege to glance through a copy of the attractive program prepared for the occasion.

This program compares favorably with the best issued on similar occasions in our own country and Stodel deserves much praise for the way he handled the work. Practically every right hand page describing the theatre and its appointments is faced on the left by a page ad from some firm which played a part in the construction of the theatre, leaving no room for doubt as to the small amount of production cost borne by the theatre company.

The Club is glad it was of some service to African Theatres in the matter of helping this firm get in touch with theatre people in the U. S. A. on the program matter and that also goes for any other Round Table representative in far off countries. Mr. Stodel expects to open another house, the Plaza, next September, and we'll tell you something about this when the event occurs. In the meantime, we'd like to hear what is doing in showbusiness in Cape Town and other cities on the circuit.

Reis Promoted!

Jack Reis has been promoted from assistant to manager of the U. S. Theatre, Bronx, N. Y. Reis is an experienced showman, having served under managers Bill Brock, Max Cooper, Mort Green, Sig Solomon and Jules Fields. He is a nephew of Mose Reis, founder of the old Reis Circuit, and of Charles Reis, at one time manager of the Rialto, Strand, Rivoli and Capitol Theatres, Broadway, New York City.

NAYOR CONSTRUCTED A PRACTICAL FRONT



The attractive front made by H. T. Nayor, manager of the Warner Theatre, Worcester, Mass., was not only strikingly effective but practical for use on other pictures. Notice the uprights and cross section of compo board with mortices for display of stills. The uprights can be used again and again for the same purpose. Panels in the entrance doors to auditorium are also used for a similar display. The large cutout on easel in the lobby contributed to the general scheme.

GOLDBERG AND BECK HANDLED CAMPAIGNS ON GOLF RE-ISSUES

Lou Goldberg, in charge of advertising and exploitation of Warner's Broadway Theatres, New York City, and his assistant, Meyer Beck, have been looking after the re-issue of the Bobby Jones Golf shorts this season at the Strand Theatre. The accompanying illustration is a reproduction of a post card mailed out to all golf clubs and officers in the Metropolitan district. A 16x9 inch card bearing the same head and schedule of shorts to be shown at both



Strand and Warner theatres was also sent to all clubs. The shorts also receive mention in all newspaper ads, on marquees and in lobbies.

This popular game is in full swing and Goldberg's tip is a timely one to all club members who contemplate making their first or second showing of the Jones Series. Last summer there was a lot of activity on the part of many showmen when exploiting these pictures and it resulted in many profitable tie-ups with local golf clubs, sporting goods stores, etc.

This Might Go Over!

Over in London and other English cities the newsboys are prohibited by law from shouting their wares and therefore resort to use of posters such as our regular one-sheets to play up some news feature, etc. Club members who have tie-ups with their local newspapers might try the gag. The very novelty of a silent newsboy in this country would be apt to get attention.

BATHING BEAUTY REVUES!

Always a surefire tonic for the box office, this year's should prove even more inviting for the patrons because of the newer styles on bathing suits.

Best handled by merchant and newspaper tie-up with the stores furnishing the models or the newspaper securing them as entries for a Bathing Beauty Popularity Contest. Great care should be exercised in the selection of the girls to avoid picking those of questionable reputation in the town.

As in all activity of this nature, too much work is involved to warrant making it only a one-night affair. Get the most out of your efforts and the effectiveness of the idea so that it runs for a period of about four weeks, one night a week, and then a whirlwind finish on a special night to determine the final winner.

Each week's Show can feature some particular line of bathing and beach clothes. If any of the girls are talented, let them do special numbers of songs or dances or both. If they cannot entertain, it would pay you to engage several to break up the monotony of the Show and serve as a good excuse for the various models to parade around the stage during the singing of a number.

Great possibilities in this idea. Last year's Club pages carried any number of successfully engineered Bathing Beauty and Popularity Contests. Look them over and watch this month's issues for additional dope.

ROSENBERG HITTING USUAL PACE OUT AT SAN DIEGO THEATRE

Just to let fellow Club members know that Jack Rosenberg, manager of the Plaza Theatre, San Diego, Calif., is still hitting the ball out in his town, we'll tell about a little gag he used on the sailor boys; of how he made up an attractive booklet from ordinary exchange mats, and of a tie-up for free printing and distribution of window cards.

The gag that brought the sailors to his theatre was a little envelope with calling card enclosed, copy reading "Meet Me At the Plaza Theatre Tonight And We'll See Edward G. Robinson in 'Two Seconds'—Vivienne Osborne." The envelope was addressed in handwriting, "Personal." The message inside was also handwritten.

The folder made for "Crowd Roars" from exchange mat, as Rosenberg points out, shows what can be done along these lines. A single mat of a speeding auto and words of the title decorated the first page. The second featured photos of Cagney, Blondell, Dvorak and Linden, each captioned with a catchline. The same mat used on the first page, although much smaller, occupied space in the center. Horizontal and vertical Scotch rule borders enclosed catchlines on the following page, and the fourth showed head cuts of Cagney and Blondell, with another speeding auto mat below. Scene cuts of two racing cars were staggered on the fifth page, along with title and list of cooperating racing drivers. The next page depicted a smash-up scene with copy relating to production at Hollywood. The lead-line on the seventh read, "Its Thrills Begin Where Others Leave Off," followed by additional scene mats of leading characters. The last page carried title, names of featured players, playdates and theatre. Two pieces of 8½x5½ coated stock clipped together made the folder.

The window cards, 300 in all, were promoted by a deal made with Richfield Gas and distributed by company salesmen to every service station within a radius of 40 miles. All stations were good locations and two cards were placed in windows of each station.

All of which would seem to indicate that Jack is after business and, we take it for granted, getting it. His tip on using exchange mats is, we believe, worth taking seriously. Much can be accomplished, as in the folder described, by judicious use of the ordinary garden variety of mat and small cuts made from stills. We will hope to receive other evidence of his handiwork.

SUGGS MADE FINE DISPLAY AT LOW COST



Pictured above is the lobby display made for "Tarzan" by M. S. Suggs, manager of the Paramount Theatre, Bristol, Tenn., most of which was fashioned from a used jungle drop piece obtained from one of the old roadshow type houses. Pieces from the drop were placed in the foyer and around lobby, giving a splendid background. Small trees and branches secured just outside the town and cutout material from regular accessories all combined to create a striking effect.

EGAN SOLD CALGARY BAKER TIE-UP IDEA THAT BOOSTED TRADE

Pete Egan, the Club's well known representative in Calgary, Canada, recently made a profitable tie-up with the manufacturer and distributor of a popular brand of bread. He tells us that he "sold the theatre" to the company and we're setting it down just that way, which, we assume, means that the baker took care of cost of a special 9.30 A. M. show. A large ad stated that every child who brought along a wrapper from a loaf of the bread would be admitted free. It was also advertised that all mothers accompanying their youngsters would be admitted free. A 23 piece dinner set, handled in the usual give-away style, was presented to one of the mothers.

Details of the above piece of promotion are lacking but, knowing Pete Egan as we do, we think it's safe enough to assume that the bakery took care of all cost. If it didn't, then the theatre came in for generous mention in a large size display ad in the newspaper. But we'll bank on it that Showman Egan received even a better break.

EXCHANGE MATS & NEWSPAPER ADVERTISING!

By KEN LONG

(See Text on Opposite Page)

Illustration "A"



Copy - (A) --

She expects days and nights of tender love, but soon finds that a man, once won, must be held though risks she never saw in her girlhood dreams!

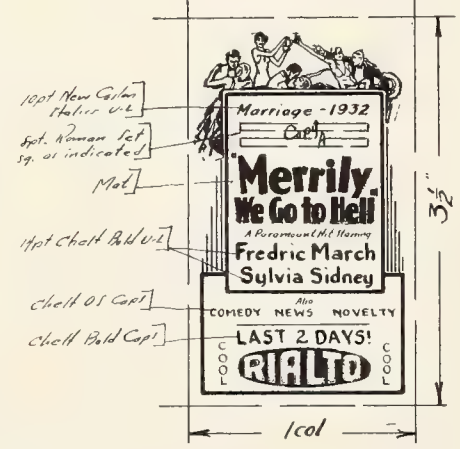
Illustration "B"



Copy - (A) --

You may know these people...they may live in your block...belong to your church...be among your friends! They are today's young people with today's laughter and tears.
See them in this vibrant, drama-packed tale of modern marriage...as unconventional as it is unique!

Illustration "C"



Copy - (A) --

Are you bandits out to hold up your sweeties for all they are worth? Do you put price tags on your emotions and taximeters on your hearts?
This man says "yes", and proves it!

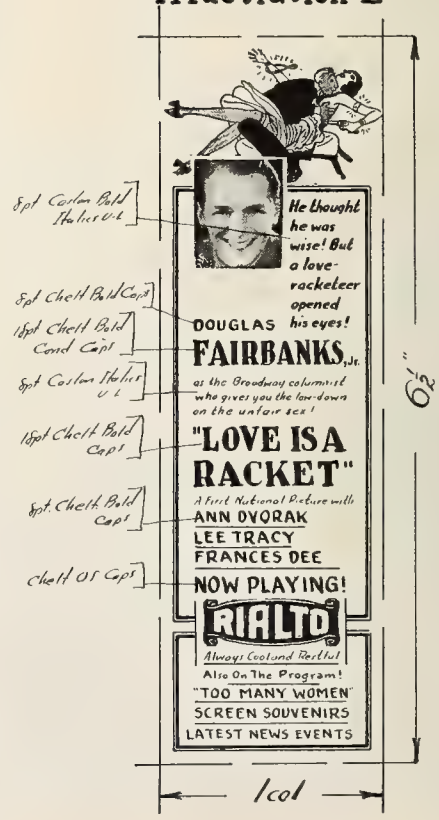
Illustration "D"



Copy - (A) --

Are you bandits out to hold up your sweeties for all they are worth? Do you put price tags on your emotions and taximeters on your hearts?
This man says "yes", and proves it!

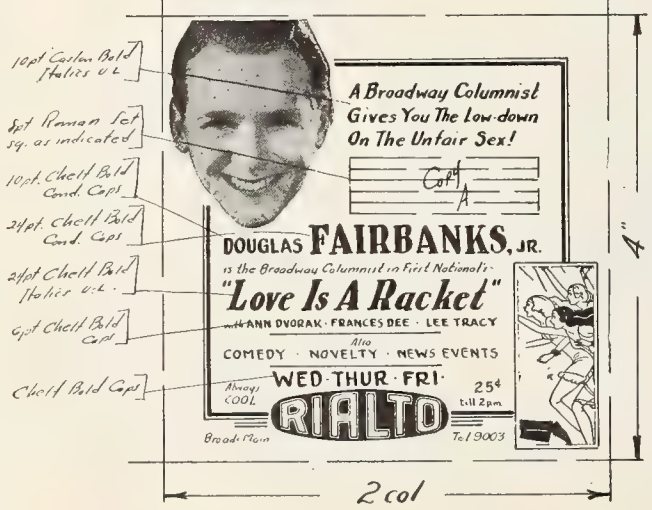
Illustration "E"



Copy - (A) -- For Illustration "F"

He shows you how they play the game of love at the double-cross roads of the world...where every frail is out to "take" the unwary male!

Illustration "F"



POAG HITTING THE BALL SAME OLD WAY IN DEL RIO, TEXAS

Just when we began to wonder what happened to P. J. Poag, manager of the Princess Theatre, Del Rio, Texas, and one of this Club's consistent contributors, the postman brought us the desired information. He's still in his border town and still hitting the ball with the same old wallop. Following is some evidence to that effect.

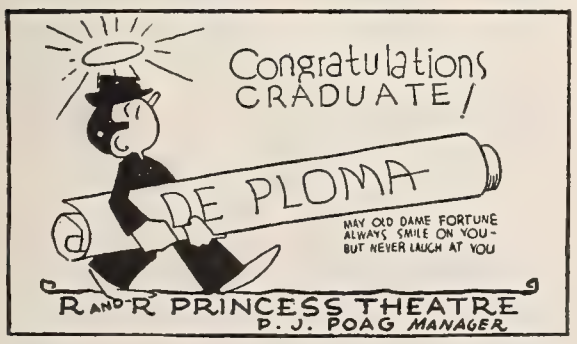
Your attention is called to the reproduction of a page ad headed, "Free Theatre



Day." This resulted from a three-cornered deal between theatre, newspaper and merchants, the latter paying the entire cost of the show. The occasion was called "Downtown Day" and special tickets were printed for this "Gift Matinee." The shows were held at 12 noon; 1.30; 3.00, and 4.30 P. M. We note that Poag got in a plug for his night show on one end of the ticket. We believe all will agree that the page co-op gave the Princess a fine break. The newspaper also carried many stories on the show.

While on the subject of tie-ups, let us also state that he recently cooperated with the local fire department for a benefit show. A long, two column ad the newspaper advertised the occasion and while we haven't any details at hand, we'll assume it was handled on a percentage basis, the house retaining sufficient to cover its nut.

Another little gag recently used by Poag, which is illustrated on this page, was the



issue of cards of congratulations to graduates. These were sent out to every student participating in the exercises.

Other recent effort included a herald on "Wet Parade," carrying appropriate copy on the "wet or dry" question; a novelty throw-away with safety pin attached for "When A Feller Needs A Friend," and a novelty folder plugging several forthcoming attractions.

That "Free Theatre Day" of Poag's certainly came in for a lot of attention on the part of the cooperating newspaper, being mentioned several times in boxes on the front page. While we are unable to furnish details of this stunt, we believe it's safe to state that the entire cost of the show was taken care of by the participating merchants. On account of the advertising the paper came through with generous publicity.

WHAT WAS WRONG WITH THOSE ADS?

One point we want to emphasize in connection with that experimental group of ads in last week's issue is: that they were expressly made up by Ken Long and were NOT complete ads taken from press books. There may be one or two who will get the wrong impression that we are using this series to find fault with the ads turned out by the press-book crews of the various companies. We are not. Our sole aim is to help you improve your own newspaper advertising through the use of exchange mats.

IMPROVING YOUR NEWSPAPER ADS!

By KEN LONG

(SEE OPPOSITE PAGE)

The answers to last week's questions are as follows:

In layout "A" the title of the feature picture was omitted.

In layout "B" the theatre names and play dates were omitted.

In layout "C" the play dates were omitted.

Layout "D" would not be accepted by the average newspaper because of its size. Few newspapers will accept an ad which is more columns wide than it is inches deep, with the exception of single column ads.

In layout "E" the cast was omitted.

Layout "F" shows the lack of thought put into the preparation of such an ad in that the copy throughout refers to a girl and the ad carries an illustration of a man. The body copy is also too bold . . . it overshadows the title and cast.

Layout "G" is illustration heavy. In ads of this size it is not advisable to use an illustration of such proportions, unless it is a star with outstanding box-office value. If such is the case, be sure that it is a good likeness.

You can judge for yourself the value of an ad in which such information as star or cast, title of attraction, play dates or theatre name has been omitted. Of course such errors are usually caught on the first proof from the newspaper, but a few minutes spent in carefully reading the layout may save hours of time when the error is noticed on the first proof. In reading the layout, keep in mind the four basic facts which should appear in every theatre advertisement . . . namely, WHO, WHAT, WHEN and WHERE.

The layout may be correct, but frequently errors are made in the composing room. Therefore, it is a good plan to SEE A PROOF OF EVERY AD, no matter how small, before it is published! With this proof in hand, the ad-writer who has difficulty in visualizing his layout in type may also find something which should be modified. Time is valuable in daily newspaper advertising, so make any necessary changes, endorse the proof O.K. WITH CHANGES and return it to the newspaper immediately. Even if there are several changes, a capable composing room will invariably attend to them without the necessity of submitting a revised proof. However, if there is any doubt about the corrections being made as ordered, a second proof should be requested.

On the opposite page, illustration "A" is a two column by seven and one-half inch ad on "Merrily We Go To Hell." Exchange mats Nos. 2-AX and 2-A are used. Illustration "B" is a three column by seven inch display using Exchange mats Nos. 2-AZ, 3-A and 3-AZ. Illustration "C" is a one column by three and one-half inch ad. Exchange mats Nos. 1-A and 1-AX are used.

Illustration "D" is a two column by seven and one-half inch ad on "Love Is a Racket" using Exchange mats Nos. 2 and 10. Illustration "E" is a one column by six and one-half inch ad. Exchange mat No. 2 is used. Illustration "F" is a two column by four inch ad using Exchange mats Nos. 4 and 23.

LYNCH SENT MESSAGE TO PATRONS ON LARGE SIZE TELEGRAM FORMS

An enlarged telegram form measuring 11x17 inches was used by Ed Lynch, manager of the Cameo Theatre, Bridgeport, Conn., as a plug for "So Big." It bore the following copy:

> "To every man and woman in Bridgeport: The importance of our coming attraction prompts us to send you this huge message warning you not to miss it stop The picture is called 'So Big' and is based on Edna Ferber's Pulitzer Prize Novel stop Barbara Stanwyck one of the screen's most popular actresses plays the leading role stop Many of your favorites are in the cast including Bette Davis stop George Brent stop Dickey Moore and Hardie Albright stop It will be at the Cameo Theatre for one week starting ——— stop No advance in prices stop Best regards ——— Manager Cameo Theatre."

The enlarged telegram has been resorted to in many instances to plug an attraction and a profitable deal can generally be made with either of the big companies in lieu of advertising received. The messages are usually delivered by uniformed messengers.

COOKING CLASS BIG!

Litchard Promoted Cooking Demonstration Series With Fine Results For All Concerned!

SOME time ago we were privileged to publish an excellent article on theatre management by F. M. A. Litchard, managing director of the Morse Theatre, Franklin, Mass., which bore the title "Brick and Mortar." We now take pleasure in presenting the details of a carefully worked out Cooking School tie-up with a local light and power company, a subsidiary of a powerful organization operating throughout New England.

Power Company Tie-up!

The power company agreed to furnish an electric range and furnish an instructor for cooking lessons on the theatre stage every Monday, Tuesday, Thursday and Friday afternoons at 2.15 during the campaign. The time of day was chosen because of it being fifteen minutes before starting time and therefore not interfering with men patronage. Here is a brief resume of the steps taken:

A trained demonstrator was secured; awards were secured from all merchants retailing electric refrigerators, because of light company policy; awards were made at the rate of one or two each Friday at the break; it was necessary for the person receiving the award to be at theatre; each adult ticket purchased during the four-week period was accompanied by a card to be placed in a receptacle in foyer (handled in the regular give-away fashion).

Adding Atmosphere!

Ushers and doormen were clothed in Chef's uniforms during period, a move that occasioned much comment; a 24-sheet on sign cloth was attached to baton in two and displayed with lights during all demonstrations; a special signature cut was made for newspaper advertising during period; all heralds plentifully splashed with displays on all angles of tie-ups (samples at hand are four pages, carrying merchants ads, plugs on current and coming attractions and plugs for cooking school demonstrations); letters were mailed to all secretaries of women's organizations within large radius; letters were written with personal appeal from demonstrator and included pass for entire series of lessons; donation of ten passes secured a vacant store with four large windows for display of awards and advertising streamers (power company turned on electricity in store for night flash).

A radio store was tied up for the broadcasting of an especially made up record through racon horns from tops of buildings (this is a regular tie-up and costs the theatre nothing); all awards were displayed under baby spot in lobby, display enhanced by small figures furnished by the Range company; special sound trailer made up at expense of theatre with announcements of everything pertaining to demonstrations, etc.; all raw material for cooking promoted from chain store company, for which it received credit on trailer and heralds; all finished dinners immediately taken to local charity organization for needy families; free space for theatre in various ads inserted by merchants, and a display of a refrigerator on stage during demonstrations, same used to freeze parts of dinner.

The demonstrator started her act by setting an automatic clock and telling ladies in audience that she was going to enjoy picture with them. When she announced that the dinner will be cooked when the performance is at an end she linked her statement with the fact that each one could do the same thing at home; that is, go to the movies, etc., without worrying about getting a hurry up dinner or having it spoiled.

Must Be Built Up!

Litchard advises those in the smaller communities not to be discouraged if they try out this plan and find that it does not go off with a terriffic bang at the start, as it takes time for the average public to assimilate a new idea, but just keep plugging it for all it's worth and that the stunt will turn out to be a corker for the building of good will and as a box office booster.

Aside from the above, he comments interestingly upon a display of "wooden money" he now has in his foyer. It is actually wooden money which has been in circulation in the city of Tenino, State of Washington. He tells us it offers untold opportunities along the line of "Don't Take Any Wooden Money," etc. As the majority of people are not aware that any such stuff is actually legal tender in some places it takes some explaining; hence, he keeps it in the foyer where people have to pay admission to see it.

This Round Tabler also calls attention to the use of "water glass" in place of mucilage and the fact that it gives much better results than the latter for general use in the work shop. We gather that he refers to silicate of soda, which is really liquid glass. It can be applied with ease and when it hardens it certainly does stay put.

We are mighty glad to hear from Showman Litchard again and wish to thank him for the detailed information set forth above. We know he'll continue the good work at his house and hope that he'll not forget to send along other contributions to this department.

HARRY HOLDSBERG, formerly manager of the State Theatre, Cedar Rapids, Iowa, has been transferred to the Iowa Theatre.

Easy Method Bookkeeping System
FOR THEATRES
(copyrighted)
Consisting of: Ledger, Film Invoice Record and Dating Book, covering period of two years.
Price Complete, $7.50
Ledger includes Income Tax Form, summarized so as to place on Government form.
Prompt Delivery on Receipt of Check
Address EASY METHOD LEDGER SYSTEM, Seymour, Ind.

STEARN'S A CHAMP WHEN IT COMES TO PROMOTING CO-OPS

When it comes to promoting trucks and double trucks at no cost to theatre and grabbing the lion's share of space, Harry Stearn, manager of the Capitol Theatre, Williamsport, Pa., need never take a back seat.

Look them over and see if you won't agree that Stearn knows how to put co-ops over. Note the one that carries the Packard Eight ad at the foot of the page, which amounts to about 3¼ inches in depth for the company that footed the bill.



Take a glance at the other ad that ties in a sponsored "Booster Club" with the announcement of a new policy and presence of Willie Creager, a recent importation to Williamsport. As usual, the merchant gets a small part at the bottom of the page and Stearn steals the balance! Not so bad.



These can certainly be classed as worthwhile co-op ads and must have brought a gratifying smile to Harry's countenance when issued. How he gets away with such a lot of free space we're at loss to explain. Maybe he knows the newspaperman's language. Maybe he's just a darn good salesman. Anyway, he delivers the goods.

PERSONALITIES

H. W. KNUDSEN, proprietor of the State Theatre, Livingston, Mont., recently opened the house to an enthusiastic first night audience.

▽

L. J. KINGMAN has again taken over management of the Empress Theatre, Rockwell City, Iowa.

▽

B. D. COCKRILL has succeeded Harry Golub as manager of the RKO Orpheum Theatre, Salt Lake City. He is an experienced theatre man, having served as city manager for RKO in Fort Wayne for the past two years.

▽

JACK RETLAW, recently appointed Oregon district manager for Fox theatre interests, will make his headquarters at Eugene, Ore., prior to and following a trip through his entire zone.

▽

J. W. LARITSON has installed new sound equipment in the Idan-ha Theatre, Soda Springs, Idaho.

▽

CLEM POPE, former manager of the Rialto Theatre, Tacoma, is associated with Fox interests in Louisville, Ky.

▽

L. D. GUIDRY has been made manager of the Dreamland Theatre, a house recently acquired by the Realart Corporation.

▽

HARRY ASHTON, for the past year manager of the Fox and Paramount Theatres, North Platte, Neb., has been transferred to Denver; it's a promotion.

▽

LYLE CARISCH and Ray Lee, owners of a new motion picture theatre at Wayzata, Minn., expect to open their house during July.

▽

WILLIAM SEARS, formerly manager of the RKO Orpheum Theatre, Davenport, Iowa, has been transferred to another post. He is succeeded by Rockey Newton.

▽

GEORGE BICKFORD, manager of the Capitol Theatre, Davenport, Iowa, will also look after operation of the Garden Theatre.

▽

JACK YEO, manager of the Plaza Theatre, Racine, Wis., has also acquired the Crystal Theatre, another local house.

▽

A. J. HAMILTON has replaced John E. Bangs as manager of the Fox-Strand Theatre, Rawlins, Wyo. Bangs leaves a job he has been on for the past ten years. Hamilton was formerly located at Sidney, Neb.

▽

N. J. ZIMMER has taken over operation of the Rialto Theatre, Wessington Springs, S. D.

▽

MARK BOWMAN is the new publicity manager of the Paramount Theatre, Portland, Ore.

▽

ANDREW SASO, veteran Hamrick manager, has been placed in charge of Hamrick's Oriental Theatre, Portland.

▽

NATHAN ROTENBERG, formerly manager of the Devon Theatre, Chicago, is now in charge of the Howard, another local house.

▽

OSCAR MILLER has been appointed manager of the Alamao Theatre, Pine Bluff, Ark., by owner, Dr. Clark. Miller formerly managed the Saenger, same city.

E. J. BAEHR recently opened a new motion picture theatre at Bemidji, Minn.

▽

L. H. SUTTON, JR., has been named manager of the Liberty Theatre, Hamilton, Mont., and the American Theatre, Stevensville, Mont.

▽

F. W. HORRIGAN, veteran theatre operator, has taken a lease on the Oregon State Theatre, Covallis, Ore.

▽

J. W. KEECH has reopened the Star Theatre, Stayton, Ore.

▽

DAN REARDON, manager of the Fox Theatre, Richmond, Calif., recently announced that the house would be closed for the summer.

▽

ROY LAPIN, under supervision of Ned Edris, will have charge of the Temple Theatre, Tacoma, Wash., a house recently acquired by John Hamrick. A total of $15,000 is being expended to put the house in shape, after which it will be operated with a policy of presenting return engagements of all leading pictures of the season.

▽

J. M. THOMPSON has reopened the Sun Theatre, Norfolk, Neb.

▽

PAUL HEFNER will manage the Horton, Kas., recently acquired from the Dickinson Circuit.

▽

MAX VAN BUREN has succeeded Cope Forbes as manager of the Fox Theatre, Beatrice, Neb., the latter having been transferred to Topeka to take charge of the Fox Grand. Van Buren was formerly in charge of the Fox Theatre in Marysville, Kas.

▽

LOGAN McCALLUM, owner of the Strand Theatre, Edgewood, Iowa, has traded his theatre to James McCarthy of Tipton for an apartment house. McCarthy plans to reopen.

▽

H. L. BEAR has reacquired the Dorothy Theatre, Henriette, Tex., from Mrs. Steen, and will continue operation.

CLUB EMBLEM PIN!!

Use This Blank:

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 per pin.

Name of Member .....

Theatre .....

Address .....

City ..... *State* .....

BOB SHERIDAN has been appointed manager of the Strand Theatre, Des Moines, Iowa. He was formerly in charge of the Des Moines.

▽

HOWARD SCHUESSLER, manager of the Riviera Theatre, Lafayette, Ala., has had the name of his house changed to "Lafayette" since it came under the banner of R. E. Martin, circuit theatre operator in Georgia and Alabama.

▽

J. M. JOHNSON, manager of the Colonial Theatre, Jasper, Ala., recently announced that his fire-damaged house had been repaired and that it would reopen during June.

▽

FLOYD MAXWELL has joined the RKO force and will have charge of the RKO Orpheum Theatre, according to a recent announcement by Homer Gill, division manager in the Northwest.

▽

L. WARD FARRAR, formerly assistant manager of Loew's Ohio Theatre, Columbus, Ohio, has been promoted to the post of manager of Loew's Broad Theatre, succeeding Everett Watson.

▽

RAY MILHOLLAND, former staff artist for Fox West Coast, San Francisco, has succeeded Sol Worthington at the RKO division at Cincinnati. Worthington has joined Publix in Chicago. Noel Sickles, former newspaper artist, will act as Milholland's assistant. It is planned to make Cincinnati divisional headquarters for all newspaper ad and engraving work.

▽

DOUGLAS F. GEORGE, former Warner manager in Ohio territory and a well known member of this Club, has been placed in charge of the Palace Theatre, downtown Philadelphia house

▽

JOHN DUNLOP recently succeeded Edgar Hart as manager of the Liberty Theatre, Astoria, Ore.

▽

HAROLD MANN has been named manager of the United Artists Theatre, Portland, Ore. He was formerly publicity manager for the RKO Orpheum, same city.

▽

WALTER SMITH is the new manager of the Oriental Theatre, Denver, succeeding Dan McAuliffe. The latter has been made manager of the Isis Theatre, same city.

▽

JOE COOPER, well known RKO manager in Portland, Seattle and Spokane, has been transferred to the RKO publicity department in Los Angeles.

▽

SOL STASEL has taken a long term lease on the Elston Theatre, Chicago, Ill.

▽

GAIL PETTIT, manager of the Columbia Theatre, Hammond, La., for several months, has been transferred to New Orleans. Bob Willair succeeds to the Hammond post.

▽

FLOYD JUNKINS has reopened the New Isis Theatre, New Isis, North Dakota, following installation of new sound equipment, new seats and a modern air-conditioning plant.

▽

HERB AND ALEX LANGER have taken over the Faust Theatre, Pierz, Minn.

▽

AL W. GILLIS has succeeded Clem Pope as manager of the Rialto Theatre, Tacoma, Wash.

MITCHELL PROMOTING NUMBER OF COSTLESS CO-OPS UP IN CANADA

One of our Canadian members, no less than Charles H. Mitchell, manager of the Capitol Theatre, Leamington, Ontario, reminds us that some of the showmen in his neck of the country have been somewhat lax in the matter of contributing to this department and straightway proposes to help remedy the situation by sending along some news concerning show business in his town.

We can easily see that the promotion of cooperative ads and other free advertising is not a lost art as far as Mitchell is concerned, a full page in a local newspaper and a four page herald testifying to his ability along this line of endeavor. He lined up a number of merchants for the page on the strength of making an announcement of lower admission prices at his theatre and the herald struck rather a new note in that it was made up in the form of a program.

The first page of the herald carried a masthead for the theatre, followed by, "The Play's The Thing. . . . Highlights of This Issue. . . . Two Barrymores—score together. . . . Style Topics, By S. Ferguson. . . . The Double Feature Special. . . . The Ice Question, By Cook's Hardware. . . . Sky Devils, with Spencer Tracy. Space in the inside spread was equally divided between the theatre and two advertisers, and back page between theatre and one advertiser.

We are obliged to Mitchell for sending along word of his activities and glad to know that he finds these pages interesting. Our answer to the latter is that it's his kind who keep the pages alive. So here's hoping that others of the Canadian contingent will read these lines and pay up their back dues by shooting along some additional notes on show-selling up in Canada.

HARRY LEWIS USING TOY MATINEE EVERY SATURDAY AT RITZ

Every Saturday is Toy Day at the Ritz Theatre, Brooklyn, N. Y., according to a herald recently issued by Manager Harry Lewis. Following copy at the top which featured the event, attention was called to the feature attractions and short subjects. The titles indicate that care was exercised when selecting the program. Copy at foot of herald instructed the youngster to present the herald to the doorman when asking for a toy. Lack of information prevents us from telling you whether Harry promoted the toys, or not.

BASEBALL STUNT

Charlie Carroll, manager of the Audubon Theatre, New York City, is trying out a base ball stunt which might prove profitable to other Club members.

He recently arranged for Manager Terry of the New York Giants to be guest of honor at the theatre, and on that occasion inaugurated the "Terry Booster Club," an organization of the younger element whose avowed purpose will be to boost the Giants.

The possibilities of such a club will at once become apparent to managers in all cities boasting a membership in the major and minor leagues. Hence, we are passing Carroll's tip along.

POSTER ART WORK FOR THE THEATRE!

This week's contributor to the poster series is none other than our friend D. Newton Perkins, artist for the Majestic Theatre in Jackson, Miss., where A. M. Jacob holds forth as managing director. In fact, Jacob is responsible for many of the



art display ideas executed by Perkins, therefore the two of them, working together, can be honestly credited with the attractive and ticket-selling fronts and posters seen at the Majestic at all times.

The top illustration shows a group of small posters on popular newsreels, shorts and cartoons. This idea has been gaining in favor ever since Dave Davidson first



emphasized it in a special article for the Short Subject Issue.

The lower illustration is a combination of poster and display. We particularly call your attention to the grouping of stills in triangular form at the upper right of the display. No question about the powerful effectiveness of this sort of work.

SCANLON IS AMUSING HIS PATRONS WITH A GAME CALLED "BINGO"

The craze for all sorts of games these days has found its way to the Warner Theatre, Torrington, Conn., where Manager John Scanlon has been entertaining his patrons with "Bingo," a game based on the old familiar "Lotto." It is handled between the audience and two men on the stage with a blackboard. When identifying marks on the board correspond with the slips handed out to patrons, a holder is entitled to shout "Bingo."

Believing that most everyone is familiar with the old game of "Lotto" and for other good, sound reasons, we're not going into any further details on "Bingo," except to remind all that it has been a most popular form of entertainment at benefits, fairs, resorts, etc. We also think that Johnnie will be glad to supply additional information to the uninitiated upon request.

Among other recent activities of Scanlon's we note that he made a tie-up with a local restaurant whereby the last page of menus are devoted to a plug for current attractions; the issue of special heralds headed, "Torrington's First Talkie Stars in a Three Reel Comedy"; the mailing of post cards with personal endorsement of manager on "Rich Are Always With Us," and a $5,000 Reward herald on "Scarface."

It's been quite some time since the name of Johnnie Scanlon has graced these pages and we're very glad to have him on the active list again. He pulls a lot of interesting stunts up in his home town and we know that every member of this organization will find plenty of practical show-selling information in accounts of his work, if we can prevail upon him to send the dope along at regular intervals.

SMITH TURNED OUT ATTRACTIVE AD FOR CURRENT ATTRACTION

Our attention was called not long ago to one of the newspaper ads being turned out by E. C. Smith, manager of the Carolina Theatre, Chapel Hill, N. C., which we would have gladly reproduced on the Club ad page had there not been considerable copy in small type which would have been lost in so doing.

It was an attractive three-column display enclosed in three and two line borders and headed, "They Came In The Night—I Was All Alone—They Accused Me—I Am Innocent." The feature attraction was "Night Court." A combination of mats, silhouette and otherwise, lent to the general attractiveness of layout.

NO DUES OR FEES!

Our mail bag recently prompts us to again broadcast the fact that there are no initiation fees, dues or charges of any kind in conjunction with your membership in the Round Table Club.

You are likewise under no obligation of any kind other than to keep us posted on your activities and to let us be of whatever help we can to you and your theatre.

JOE FELDMAN'S AUTO RACE IN ALBANY WAS AN EFFECTIVE STUNT

A highlight of the campaign on "Crowd Roars" by Joe Feldman, manager of the Strand Theatre, Albany, was a "Junior Automobile Sweepstakes," in which kid speed demons ranging from five to eight years of age took part.

He hooked up with a local newspaper for the stunt and the front page of the last edition was held to announce the name of the winner. It was, of course, necessary to secure permission from the Mayor and Police Department to have the main street clear of traffic for the duration of the race. Merchants were induced to enter junior model cars bannered with their names, the understanding being that if any of their cars won the kid driving was to get the car.

The Mayor acted as starting judge and the Chief of Police as judge of the finish. The race lasted for twenty minutes and ended directly in front of the theatre. All newspaper advance stories and other advertising and publicity definitely connected the stunt with the picture. The only cost to the theatre were passes ao each of the kids and the two racing cars, which the theatre intended using, anyway, as ballys. The two cars, fully bannered, acted as pacemakers.

Feldman states that Albany hadn't seen so much excitement since Admiral Byrd paraded along the same street.

ROUND TABLE BIOGRAPHIES

From grand opera to the movies briefly sums up the theatrical career of Adolfo Caruso, formerly manager of the United States Theatre, Hoboken, N. J., and now in charge of the Grenada, Corona, L. I., and although there is considerable gap between these two forms of entertainment, we'll go on record in stating that this was an entirely logical and sensible move on the part of the Major.



Adolfo Caruso

Caruso was born in Rome, Italy, and although business pursuit and name may suggest kinship with the departed tenor of international fame, he claims no family associations. He has managed opera companies in Italy, Germany, Holland and the United States, his last connection with opera before entering motion picture show business being the Caruso Music Bureau of Philadelphia.

So far his career in this line has been brief but full of action, having been promoted from the assistant managership of the Embassy Theatre in Orange, N. J., to full charge of the house where is is now located, all in the short space of four weeks.

We predict this manager will go far in show business. They don't make Majors over night in the Army and that's the rank he attained while attached to the Military Intelligence Corps during the World War. From what we can learn he saw plenty of service. He's in another army now—your army and our army of showmen—and we will watch his work with much interest.

SOME NEWSPAPER SUGGESTIONS

Chief among the "don'ts" to be carefully observed in connection with your newspaper contracts is the preparation of reader copy for special or feature story purposes.

Although the average press book contains excellent stories for use in your local paper it must NEVER be clipped and sent to the editor as it comes out of the press book. Always type it out on clean paper double spaced and try to inject a little localized copy in the rewriting process.

No newspaper editor ever respected a theatre manager whose chief claim to ability consisted of a pair of scissors and a paste pot. Yet, they will never credit anyone but yourself if you send them their copy typed out.

The second point is: type out all the text matter to be incorporated into your advertisements. Writing it out in a scrawling long hand, causing everyone in the composing room to get "maderinell" won't bring about good looking ads. In connection with this thought we again call your attention to the Ken Long series on newspaper advertising in which he points out the many better type faces and sizes all of which you ought to start getting acquainted with.

Every newspaper will gladly furnish, upon request, a proof sheet of ALL their available type faces and sizes so that you can intelligently mark your copy accordingly. This eliminates all possibility of the composing room misunderstanding what you want emphasized and brings about a more familiar relationship with one of the most important phases of your job, namely, ad layouts.

The third point is: keep up friendly relations with all departments of your local paper. You can never tell when you will need the co-operation of the sporting editor, advertising manager, business manager, editorial writers, etc. So visit them frequently and extend to ALL of them the courtesy of your theatre.

J. BECCERA TIED-UP WITH AUTO MERCHANT FOR GIVEAWAY OF CAR

We are indebted to J. Beccera, manager of the Uptown Theatre, Cleveland, Ohio, for the original photo of the accompanying illustration, which shows some fortunate Clevelander about to become the proud possessor of a brand new motor car.

Beyond the photo and a statement that this stunt proved most successful for the theatre, we can give no further description at the present time. The large sign at the left stated that the car was presented through the courtesy of the car agency and the Uptown Theatre. Of course it was a give-away and handled in the usual fashion, but just what it cost the house we do not know. As you all know, the agency generally stands the greater portion of the cost in lieu of advertising received through having the car in the theatre lobby. In other instances merchants sometimes club together and pay the main share of the expense. There are various methods of promoting an auto give-away, all of which has been dwelt upon from time to time in this department.



The above display was nicely put on, judging from the special sign erected for the occasion and the interested expressions of faces of spectators. Most everybody is anxious to get in on a give-away of this kind, whether the owner of a car or not, for autos always have cash value. Thanks to Beccera for remembering the Club, and we'll hope to hear further from him.

ASSISTING MICKEY MOUSE

A forty-eight-page book explaining to the theatre owner how he can benefit by a vast amount of free publicity in connection with showings of Mickey Mouse shorts has been prepared by United Artists for mailing to 15,000 exhibitors.

This assisting campaign, as it is termed, is based on the fact that larger national advertisers licensed by Walt Disney to manufacture Mickey Mouse articles have appropriated considerable sums to plug the names of theatres playing this short feature. It is claimed that 28 of the largest manufacturers in the country, whose goods are sold through more than 170,000 stores, will insure coverage in every town or city, regardless of size.

Window displays, newspaper ads and direct mailings will not be handled at random, but will be so timed as to intermesh with playdates supplied direct to the manufacturers of Mickey Mouse products by United Artists. Under the new plan "Silly Symphonies" will also come in for exploitation assistance.

Becker, Not Booker!

We learn through the good offices of A. J. Cooper, manager of the Bellevue Theatre, Upper Montclair, New Jersey, that when listing Dave Becker's name among newly-elected Round Tablers we inadvertently set it down as Booker. Dave manages the Broadmoor Theatre, Bloomfield, and Coop tells us he let out a howl when he saw the error. Now that this is straightened out, maybe both these Jerseyites will let the Club know what's going on in showbusiness over their way.

IT REALLY HAPPENED!

By ROY HUFFORD



That "cooler inside" sign does not seem to synchronize with the appearance of this crowd as it left a theatre located close to New York during that last heat spell that knocked local grosses for a row of ashcans. You can't fool Kid Customer. If your house is hot, don't try to tell them it's cool. Just keep quiet.

BURNS ENGINEERED SPLENDID DEAL WITH BIG TELEGRAPH FIRM

A distribution tie-up made with the branch office of one of the large telegraph companies by Will Burns, manager of the Princess and Rialto Theatres, Joliet, Ill., has assured direct distribution of 1,000 weekly pocket programs for each theatre and 2,000 personal current attraction reminders each week. The telegraph company receives in return a one frame trailer every show every day with copy changed, as per direction, four times during the year. This agreement is to run indefinitely. Details of the plans are as follows:

The local branch of the telegraph company delivers and picks up approximately 750 telegrams each week in addition to almost as many contacts with its regular package, personal message pick-ups and contracts with the four large manufacturing firms, six large and popular drug stores, four leading department stores and about fifteen smaller stores, such as florists, candy shops, etc., for delivery service.

Uniformed Messengers

To take care of this work three regular uniformed and well mannered boys are employed. In the event of extra distribution for theatre on special attractions it is agreed to call out a relief boy (in uniform) to concentrate solely on the campaign. Any distribution not taken care of along with regular deliveries is handled between times in order to keep up to the mark of 2,000 contacts each week.

The Theatre management advises the branch office of bookings for both houses at least one week in advance and has provided it with a rubber stamp outfit consisting of upper and lower case 18 point Gothic type and two stamps. One stamp is about 4 x 5 inches in size and the other two inches by three inches. The theatre also provided a supply of multi-colored scrap paper, post card size, and every time a change of program occurs copy similar to the following is set up: "Forget Your Troubles—By Seeing—Wheeler and Woolsey's Girl Crazy—Rialto Now." Enough cards are stamped the night before opening to take care of message delivery and about 200 more are for direct delivery to doors of different homes each evening. The stamp is also used on spot near address on all packages delivered. The catchline is changed for each change of picture.

Message Will Be Read

One of the main points to consider in this tie-up is the fact that the theatre is certain the message will reach the intended prospect at a time when it will be read. People will open the door to a clean cut young fellow wearing a uniform of a well known company. The weekly programs serve as an advance notice, with the current cards as a daily reminder. The latter are apt to prove a pleasing variation from form letters, circulars and other printed matter. In case of special drives on pictures relating to certain types, the theatre has the advantage of reliable concentration on these prospects.

We also note that Burns recently promoted free distribution of 5,000 folded heralds through a tie-up made with a local radio dealer, who was convinced that two lines in 10 point type at the bottom of the third page would do him more good than a full page ad, which readers would interpret as "just another advertisement," These heralds were distributed by the telegraph tie-up and by placing two on each seat in street cars on each trip. Method of distribution was the final selling point when convincing the cooperating merchant. The front page of the herald merely carried in large Vogue type the copy, "Listen! . . . You Lovers of Life." The second page played up the High School Orchestra as an attraction, followed by mention of the feature picture. The third page carried some well-gotten-up copy on how a patron could relax in a comfortable arm chair and enjoy the show. Musical numbers were mentioned and described and synopsis of picture given. The back page was blank. "Strangers in Love" was the feature film.

Burns' tie-ups are very interesting to us and we're sure that Club members will find them likewise. As far as we know his deal with the telegraph firm is in full swing at this time and, apparently, producing excellent results. It appears to be a well-mapped-out plan and we're passing it along in case other Round Tablers want to contact their local telegraph offices for a similar tie-up. As Burns points out, an arrangement such as described becomes a powerful, effective and flexible means of distribution.

CRAIG INVITED ALL GOLD STAR MOTHERS TO ATTEND PICTURE

Memorial Day was observed by Charles B. Craig, manager of the Strand Theatre, Gloucester, Mass., through the courtesy of inviting all gold star mothers in town to attend a showing of the current picture.

Seven of the mothers, escorted by members of the Local posts of the Legion and Veterans of Foreign Wars, marched from the G. A. R. Hall to the theatre, where, under crossed flags, they were taken in hand by the theatre management. At 5 P. M. they left the theatre for a restaurant, where they were served an appetizing supper. An ice cream concern donated its part of the menu and a florist presented each of the seven women a corsage bouquet made up especially for the occasion. After supper they returned to the theatre to witness the rest of the performance.

Appreciation of the above courtesy was expressed by the guests the following day in a front page story in a local newspaper, Craig's name and theatre figuring prominently throughout.

It's a bit late, of course, to be plugging Decoration Day stunts, but good ones can always be filed away for next year or adapted to some other occasion. It would appear that Craig earned a lot of publicity and good will for his house at the sacrifice of seven guest tickets.

THE BALLYHOO DOES THE TRICK!

If ever a theatre marquee was dressed up and charged with super-strength magnetism that marquee is in front of the Mayfair Theatre in New York where Bob Sisk's sensational jungle and animal display is stopping the crowds by the thousands. Now in its second week, "Bring 'Em Back Alive" continues to pack 'em in to the tune of busted records day after day.

Unquestionably, the display on that large marquee is responsible for no small measure of the many tickets being sold and it demonstrates beyond all possible argument how effective such ballyhoos can be made for theatres located on busy transient thoroughfares.

Do not overlook the value of your own marquee if you are so located. It can literally drag them into the theatre if what you are displaying is effective enough. Think it over before your next "unusual" picture arrives and perhaps you, too, can cash in on a spectacular ballyhoo.

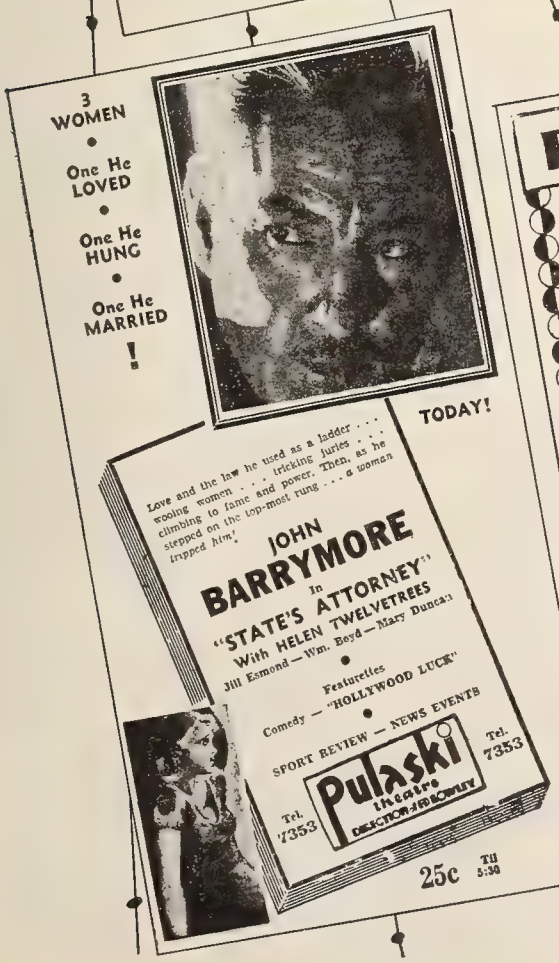
HERE ARE SOME SPLENDID EXAMPLES OF WHAT CAN BE ACCOMPLISHED IN NEWSPAPER ADVERTISING THROUGH THE USE OF EXCHANGE MATS. LOOK EACH OF THESE ADS OVER CAREFULLY AND SEE HOW YOU CAN IMPROVE ON THEM FROM THE STANDPOINT OF LAYOUT, ATTRACTIVENESS, LIMITED USE OF SPACE, ETC. THEY CAME TO US THROUGH THE COURTESY OF JIMMIE THAMES, JR., OF THE ARKANSAS AMUSEMENT CORP., OF LITTLE ROCK. THE "STATE'S ATTORNEY" AD SHOWS THAT THE KEN LONG SERIES IS PROVING HELPFUL TO MANY SHOWMEN ENGAGED IN MAKING UP NEWSPAPER ADVERTISING.

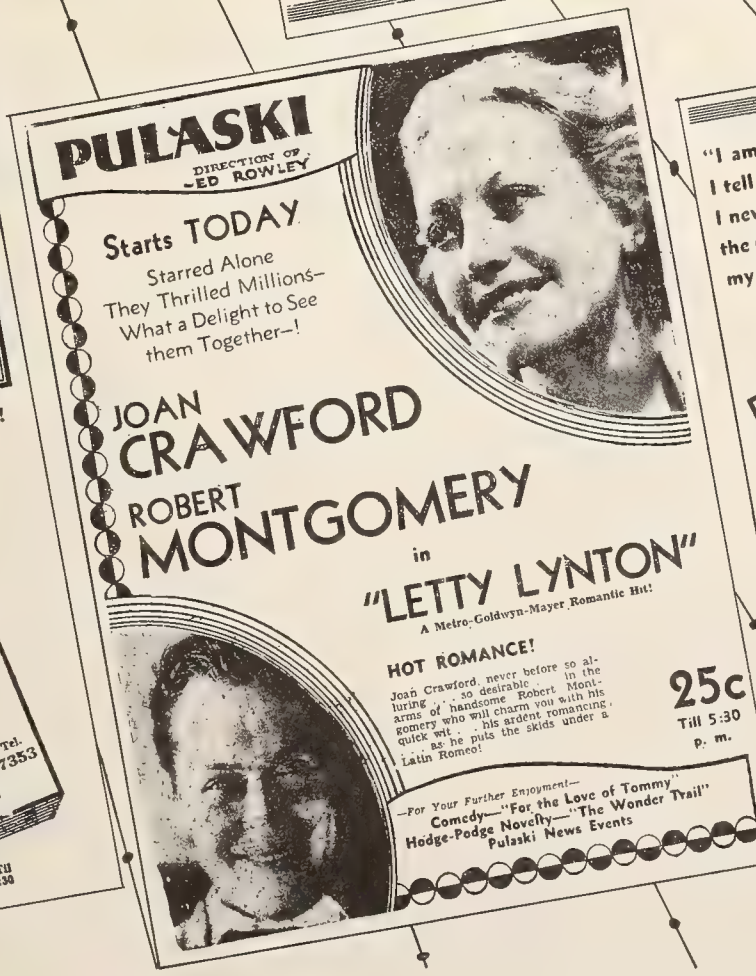














SEND YOUR APPLICATION IN NOW!

JACK F. DAILEY has been a reader of this department for several years, and now that he has become a member we believe his fellow showmen will be in line for additional show-selling information. Dailey is the publicity director for the Orpheum Theatre, a first-run RKO house managed by Round Tabler Dick Moss in Los Angeles. Most of our members are familiar with the kind of work turned out by Moss, and from what we hear about Dailey, he, too, is an enterprising showman. Okay, Jack, you and Dick take turns shooting the good word along.

———*Wear Your Club Pin! ! !*———

PAUL HEFNER is the manager of the Liberty Theatre, Horton, Kansas, and we're taking this opportunity to acknowledge his recent application for membership in our fast-stepping organization of showmen. We're glad to have you with us, Paul, and hope you will use this department as a means of communicating with your fellow Club members. Just as soon as an opportunity arises, sit down to your trusty typewriter and knock out a story about what you have been doing to sell shows in your town.

———*Wear Your Club Pin! ! !*———

F. A. POLICH not only assists Joe Cooper with the management of the RKO Orpheum Theatre, Portland, Ore., but also holds down the job of treasurer for the house. We also have his application at hand, and a cordial welcome is extended to this newly-elected Clubman. Between Polich and his boss we ought to be able to keep all their friends and fellow showmen informed on what's going on in showbusiness out their way.

———*Wear Your Club Pin! ! !*———

LAWRENCE LEHMAN manages the RKO Mainstreet Theatre, a 3,000-seater out in Kansas City, Mo. We believe that Lehman has been following our department for some time, and now that we have him for a regular member, it should be a foregone conclusion that the rest of our gang will be let in on how shows are sold at the Mainstreet. Shoot along some of your ideas, Lawrence, and we'll do our part in the matter of passing them along.

———*Wear Your Club Pin! ! !*———

L. L. MILLS is located up in Portland, Maine, where he has the job of assisting W. F. Freiday with the management of the RKO Keith's Theatre, a 2,000 seater that features pictures and vaudeville the first half of the week and double features the latter half. His application for membership in this organization makes it 100 per cent at Keith's, for we listed Freiday's name a week or so ago. We hope that both Freiday and Mills will do their level best to keep their theatre represented in this department.

———*Wear Your Club Pin! ! !*———

HENRY WTULICH is the assistant manager of the Stratford Theatre, Poughkeepsie, N. Y., where he has the job of helping J. A. Hartung, manager, sell his shows. Henry gave up the toolmakers' profession two years ago to become a showman and he's been hard at the game ever since. He is but 21 years of age and already has a fine start. Read the Club pages regularly, Henry, and we're sure you'll find a lot of tips from brother Round Tablers which will help you in your climb up the ladder. Tender our best regards to Hartung and ask him to let us know what's going on in showbusiness at the Stratford.

JOE COOPER manages the RKO Orpheum Theatre in Portland, Ore., and it certainly is like old times to have this enterprising showman join our organization. This is the first opportunity Joe has had to join the Club and we feel sure that he intends to make up for lost time. He and a lot of other fellows out his way are right on the job when it comes to showmanship, so we may as well count on receipt of some interesting yarns concerning his campaigns. You can start the ball rolling any minute, Joe—the sooner the better. Incidentally, we'll pass along your best regards to Eddie Hitchcock.

———*Wear Your Club Pin! ! !*———

W. H. SETH is in charge of the Luxor Theatre in Sourabaya, Borneo, and he is proposed for membership in this Club by Round Tabler Lim of Samarinda, also in Borneo. We are indeed glad to have another representative over in his country and think we can promise our members some interesting stories about how shows are sold over there. In a forthcoming issue we'll publish a picture of Seth's theatre and tell you how he ballyhoos an attraction. We hope he will send in other material as often as possible.

———*Wear Your Club Pin! ! !*———

JOHN A. CASSIDY is located right down the street from Club headquarters in New York City at the Home Office of Radio Pictures, where he is engaged with the handling of advertising and publicity. He's another RKO man in line for introduction to this big army of showmen and we're also glad to list his name among the recent applicants. We hope he will keep his obligations in mind and shoot along any material which he thinks will be of interest to his fellow members. The fellows at the RKO Mayfair. RKO de luxer in Manhattan are building some unusually interesting fronts. We hope Cassidy will find it possible to keep us informed on these front time to time.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

MATTY FOX takes care of publicity and exploitation for R. W. Thayer, manager of the Riverside Theatre, Milwaukee, Wis., and also acts as assistant manager. He's another one of the many RKO men who have recently become members of this constantly-increasing organization and we're glad to include his name on the list. He and Thayer look after a 2,600 seater, which is a man's size job. We'll be on the lookout for news of what both these men are doing to boost trade.

———*Wear Your Club Pin! ! !*———

ART H. STEAGALL is another assistant manager to join the Club and he's located out at the Palace Theatre, Rockford, Ill., where he helps Ed Masters. We also extend a cordial welcome to this new Round Tabler and wish him continued success in his chosen field. Read the Club pages every week, Art, and you'll note that a great many other assistant managers are contributing their share to this department. So let us remind you and your boss to keep us duly informed on what's going on.

———*Wear Your Club Pin! ! !*———

JOHN E. JOSEPH is the director of publicity in the central division for RKO, which takes in the State, Lake and Palace Theatres, Chicago, Ill. The State and Lake run on a straight picture policy, while the Palace shows both vaudeville and pictures. Joseph should be in a position to contribute some very interesting articles on showmanship to this department and we hope he'll find the necessary time to do so. In the future these pages will be a meeting place for all RKO men, as well as every other theatre circuit, and we're sure Joseph will enjoy swapping yarns with his fellow showmen.

———*Wear Your Club Pin! ! !*———

CHARLES J. DUFFY is holding down the job of assistant manager and treasurer of the RKO Pickwick Theatre, Greenwich, Conn., and we've already told readers that this house is managed by B. O. ("Box Office") Shelton. Duffy and his boss change pictures four times a week over in their town and without a doubt have plenty to do. However, we earnestly hope that both these new Club members will find time to communicate often as possible with headquarters. We want them to pass along any good show-selling tips they may have up their sleeves. We'll do the rest.

———*Wear Your Club Pin! ! !*———

B. O. SHELTON is another New York man to join the Club ranks and he is located up in Greenwich, Conn., where he manages the RKO Pickwick Theatre. There's plenty of room for you around the Table, Shelton, so pull up a chair and let's hear what you've got to say to the other fellows in this organization. It is impossible to proceed any further without reminding other Round Tablers of this new member's initials—"B. O."—Box Office Shelton! Born to showbusiness, and unless we miss our guess he'll make good as a contributor to this department.

———*Wear Your Club Pin! ! !*———

RAY O'CONNELL manages the Orpheum Theatre out in St. Paul, Minn., and he's still another RKO man to join this ever-increasing army of managers. We're glad to receive your application, Ray, and list your name among the many enterprising showmen in this organization. Running a 2,200 seater ought to be productive of many a good show-selling stunt and we hope this new Round Tabler will send along some evidence of what he and his staff are doing to put their attractions over the top.

STAGE ATTRACTIONS
FOR PICTURE THEATRES

NOVELTY

Harold Stern & Orchestra
New York Palace

This band has what it takes to entertain, using a trio, quartette and a solo vocalist, Bill Smith, whose clever impersonations of famous radio personalities received a hearty response. Stern offered a violin solo of "Dark Eyes," with a vocal rendition by George Sturney, who incidentally is one of the best pianists in these parts. Imitating the Four Mills Brothers, the quartette sang "Tiger Rag," for a bang-up finale.—H. P.

Barto and Mann (2)
Cincinnati Albee

This team, claiming previous connection with the "Vanities," represents extreme contrasts in stature, one being six feet or more tall, and the other about half that height, which alone brings laughter. They specialize in soft shoe and acro dances, punctuated by rough-house clowning during which both take hard bumps and falls. Their bodily entanglements during the routine maneuvers are especially funny.

Danny Beck
Detroit Fox

Nothing can be said for, and nothing need be said against Beck's impersonation of Harry Langdon. Beck gives the audience a fair share of mirthful amusement with his work as a trap artist, striking rhythm from everything in reach. He won the noisiest reception on this bill.

Bernardo de Pace, Celine Lescar
Milwaukee Wisconsin

Bernardo de Pace, half comedian, half musician makes his mandolin speak in an effective manner. Miss Lescar, assisting him, offers a bit of fine singing and also acts as a foil for his musical conversation on the mandolin, which she answers to on a "uke." Their act should click anywhere.

Robbins Trio
Dallas Palace

This roller skating act is as fast and thrilling as any one could hope to see. The two men and the girl are all good in their rapid series of numbers on a mighty tiny space in the center of the stage and when it seems they have spun and done all possible in their veritable whirlwind of spinning, it is a breath-taking finale when one of the men supports his two partners in the act as he revolves rapidly on the proverbial dime. Maneuvers are exciting and will be liked by any type of audience, as they are experts.

The Musical Shermans (2)
Detroit Hollywood

These two, man and girl, open with a fluid, murmuring guitar duet of "Oh, That Kiss." The man offers clever novelty impressions of a fife and drum corps, a little girl's recitation of "Mary Had a Little Lamb" and a cat-and-dog-midnight-alley skit. They finish with a fast banjo and guitar number.

Jackson, Gardner and Adams (3)
Detroit Hollywood

No more successful comedy act has been seen here for many months. Moreover the girl in the act, Dorothy Adams, is a treat for weary optics. The act opens with an M. C. announcement that Jackson and Gardner, famous radio artists, will offer their own version of "William Tell," which, of course, turns out to be a comic song. The girl is introduced as a shy hopeful, but her shyness dissolves when she starts to vocalize "Minnie the Moocher" with appropriate hip and shoulder movements. The diaphragm of the prop "mike" quivers feverishly and finally explodes in a burst of white smoke. An eccentric tap by one of the males in the guise of feeble age is a comedy act in itself. He also does a comedy spring dance. All three take part in a skit called "Potiphar's Wife and Salome." Despite its unusual length this act hasn't a dull moment. Insistent applause brought an encore skit.

Mills, Kirk and Martin (4)
New York Palace

Here is a trio of slap-dash, rough and tumble boys, whose clowning proved a show-stop. One of the boys offers a ukelele solo, imitating an old-fashioned music box, for a nice reception. During a rhythm tap dance a stooge flits across the stage, timed for a big laugh. For the finale, the trio offer a hot rendition of "Margie," during which the stooge again makes an appearance for another hearty laugh.—H. P.

Marie Remington
New Orleans State

This is a pretty miss, capable at dancing, who makes her work harder and more novel by doing it on skates. She flips, breaks, skates around the stage in great style.

Rudy Valee & Orchestra
New York Paramount

Rudy received an ovation on his appearance and did a straight for the comedy of Willie Howard, who offers a satirical announcement of a radio program while Rudy croons "Good Night, Sweetheart," through a microphone. With his band Rudy offers a vocal of "My Silent Love," for a big hand and then imitates Chevalier singing "All I Want Is But One Girl," cleverly done. Rudy indicated his ability to draw the customers.—H. P.

Ebony Follies (5)
Denver Orpheum

This act opens with four males dancing and a girl singing capably. Later men change to oldtime costumes, with sideburns and old clothes, and act closes with rough and tumble. A good comedy act.

Wilson, Kepple and Betty
Detroit Fisher

Although this is billed as comedy, the laugh sauce is mild, to say the least. The act does embrace some fair tap dancing and nimble manipulation of an accordian.

Baron Lee & Blue Rhythm Band (12)
Brooklyn Metropolitan

The "Baron" and his band compare favorably with the two other famous colored bands playing this country. They are all on a par, as a whole, but with each topping the other in their own specialties. The "Baron's" (to this reviewer) is the fine playing of his orchestra. These boys, capably directed by Lee, offer a program of music that is hard to beat, and "sell it" to the audience in a showmanly manner. As added attractions the band carries Ada Ward, blues singer, and Nicodemus, comedian and dancer, both getting good applause for their part in entertaining the audience. Lee himself is an accomplished showman who makes a fine appearance when he leads his orchestra. For closing they offered a special arrangement of "St. Louis Blues" that "wowed" the audience and earned them applause that nearly amounted to an ovation.—E. D.

Dorothy Mackaill
Detroit Michigan

In a performance that can do her screen prestige no good, the blond star parades her new husband, Neill Miller. The act consists of singing, dancing and a brief skit in which Miller is frequently addressed as "Mr. Mackaill" despite his protests. Montgomery and McDowell are two stepping lads who help out.

Brock and Thompson
Philadelphia Fox

Opening with a routine tap dance, these two boys with the aid of an old chair with a license tag attached, give an imitation of an old model Ford car in which one represents the driver, the other the engine, that is good for plenty of laughs.

George D'Ormonde (2)
Detroit Fisher

D'Ormonde's work is cycling, trimmed with comedy, on a motorcycle. The girl is nearly his equal on the wheel. Together they put on a wild polo game that is both spectacular and funny.

Paul Howard
Denver Denver

Will please any audience. Paul is double jointed, can kick backwards over his head and tap his nose with his feet. He can assume poses that look ridiculous and the crowd is hearty in applause.

A. Robins
Detroit Fox

This is a droll bit of clowning that wins applause on its originality. Robins works alone with what is probably the most elaborate wardrobe and array of props on any variety bill. From voluminous pockets he extracts, throughout the act, enough bananas to satisfy all the monks in the Bronx Zoo. He also does, vocally, a number of musical imitations and several grotesque impersonations.

(*Continued on next page, column* 1)

ATTENTION EXHIBITORS BOOKING TALENT! This department aims to serve you in booking acts. We have on file the information on how to get in touch with any act reviewed. Write to Stage Attractions Department, Motion Picture Herald, 1790 Broadway, New York City.

STAGE ATTRACTIONS

REVIEWS OF ACTS FOR PICTURE THEATRES

NOVELTY

(*Continued from preceding page*)

Dooley and Lee (2)
Cincinnati Albee

Billy Dooley, as the "Goofy Gob," does the same work which he claims he originated in screen comedies nearly a decade ago. Entering on a unicycle, he goes into a routine of dancing and wisecracking, ably assisted by Frances Lee. Highlight of the act is a session of lariat spinning, with the team doing a nifty dance inside the loop while crossing the stage.

Serge Flash
Detroit Fisher

Flash apparently can juggle anything he can get his hands on, and in any attitude of posture. Considerable merriment results from inability of members of the audience to return to the stage balls casually tossed out to them. Best audience appeal on the bill.

Pete and His Accordian
Detroit Hollywood

Pete's popular tunes squeezed from a flashy music box are refreshing entertainment.

Harry White and Alice Manning (7)
Baltimore Hippodrome

Three Mangan Brothers singing and then doing a familiar three cadet high stepping routine. Then Alice and Harry, in Bavarian costumes, did a comedy and song about pretzels, followed by a comedy hokum eccentric act.

Jimmy Hadreas
Detroit Fox

Hadreas appears as a street cleaner pushing a cart into which he delves for hats. For every hat he has a dance. In the second part of his act he embellishes his cosmopolitan assortment of steps with acrobatic touches. He is a clever lad who wins noisy audience approval.

COMEDY

Willie & Eugene Howard
New York Paramount

The Howard boys open and are interviewed by a reporter, whose questions are answered by Willie, resulting in hearty response from the audience. Eugene offers a vocal selection from "Pagliacci," after which Willie shows how George Jessel, Al Jolson and Eddie Cantor would sing "My Mother's Eyes," earning a round of applause. For the finale Eugene and Willie harmonize "Put That Sun Back in the Sky."—H. P.

Fred Pisano & Co. (2)
Brooklyn Gates

This is a team of two men who offer a comedy sketch as an opener that draws the laughs right from the start. Andrew Basso, as an Irish "cop" is aided and abetted by Pisano, who has the audience in an uproar at his "wop" dialect. Their gags and stories are put over in the form of an argument and get plenty of laughs. Basso sings a "gang" song in an excellent voice and earns himself a great reception. The act closes with a bass drum and tambourine bit, in which Pisano and Basso sing comedy lines to a special song. The act is entertaining from start to finish and the audience proved their satisfaction by lustily applauding them.—E. D.

Mlle. Ann Codee (4)
New York Palace

This French comedienne possesses charm and personalitity and offers a comical sketch using Frank Orth as her foil. As a guide she shows Orth the sights of Paris, but becomes jealous of another girl at a cafe and a fight between the two girls gets a nice hand. In the finale, Miss Codee and Orth offer an Apache dance in which Ann puts her partner across her knee and spanks him. A little risque, but good fun.—H. P.

Presslar-Klais
New Orleans State

This is a low comedy act which starts out snappily with the feminine half singing "Alexander's Rag Time Band" in the boisterous manner. Follows the introduction of the male as a pianist with burlesque Paderewski hair. He clowns about, falling all over the place, losing his collar, developing rubber legs and finally getting started with something that remotely resembles Chopin's "Polonaise in A." Rest of the comedy is a scream burlesque of a certain style of concert artist. Closes with both singing.

Glenn & Jenkins
New York Loew's State

A team of blackface comedians and dancers who offer 12 minutes of sure-fire gags, songs, talk and dancing. One has an infectious laugh that gets under the skins of the patrons and has them quickly and uncontrollably laughing at everything they do or say right to the finish. One of the outstanding bits of this act is the novelty in which they sweep the floor with brooms while dancing. This is an entertaining and clean act.—E. D.

Bob Hall
Dallas Palace

This chap concocts his chatter as the lead subjects are flipped to him by members of the audience, rehashing it to pour it forth as some sort of rhyme. Calling for "National Subjects," he is given the names of plenty of local appellations with "beer" and "more beer" and the name of a patent medicine. His clever manipulating of words brings good applause.

Irene Ricardo
New York Roxy

This clever comedienne opens with a comedy song in which she bemoans the fact that her visage is not more beautiful, the audience laughing at her antics. Then a novelty song, which she sings in German and Swiss, drew a nice hand. Dressed as a cop, she goes into her famous "Whoa, Pagliacci," with new verses that the audience found highly amusing. —H. P.

Lee Gresham & Gladys Blake
Milwaukee Wisconsin

A combination of nutty antics including a Spanish dance and an imitation of a ventriloquist and dummy comprise the offering by this couple. Their comedy, however, is refreshing and gets a good hand.

Joe Kelso & Company (3)
Detroit Hollywood

"Hokuemagicians" is the billing of this. The act consists of some vocal melody and comedy tricks.

3 Sailors
New York Capitol

Opening with a comedy bit which may be called, "He who gets slapped," this trio goes into a novelty bit in which they are adept. Their formation of a wheel rolling offstage brought a nice response, after which they offer a routine of tap dancing, closing with a difficult dance trick.—H. P.

Rome and Gaut
Baltimore Hippodrome

This act is of the comedy hokum, slapstick variety and played to running laughs.

Ted Healy & Gang
New York Roxy

Healy offers a nonsensical act employing a gang of nit-wits whose antics keep the audience laughing from beginning to end. A novel collapsible piano that suddenly takes shape is a surprise, while the clog dance on stilted shoes by one of the gang is well received. This act appears certain to please.—H. P.

DANCERS

Griffith and Weston
Dallas Palace

This team appearing as "ultra-collegiates," judging from their garb, are good and give some good catch-as-catch-can sequences, after their initial appearance when the girl is transported to the stage in the seat of her partner's pants. Even though appearing with a bandaged knee, it does not seem that any steam is restrained from the man's velocity of pitching Miss Griffith about the stage, and her recoveries are interesting, although not always intended to be graceful. She is certainly a two-footed high kicker in addition to her other successful efforts.

Miss Vanessi
New York Palace

The Biltmore Boys, a vocal trio, introduce Miss Vanessi, who offers a graceful dance, after which the trio again vocalize with a novel arrangement of "How's Your Uncle?" Miss Vanessi then presents a rainbow dance, which earns her a nice hand, the trio following with a vocal of "Jig Time," then into bits of clever tap dancing. In a Spanish scene, Miss Vanessi offers the Rhumba, going into a hot harlem finale. Audience reaction favorable.—H. P.

Ray Bolger
New York Paramount

This ex-"Vanities" star stopped the show. Opening with a comical dance, Bolger offers an imitation of an acrobatic Spanish tango, his clowning with an imaginative partner earning plenty of laughs. An old-fashioned soft-shoe dance for the finale drew an encore in which Ray offers a highly amusing political speech. He closed with a clever imitation of a tap dance trio.—H. P.

Verna, Sylvia and Ruth (3)
Detroit Fox

These three serve as clever pacemakers for the 16-girl line of Sunkist beauties. With smart modern steps they lead the ballet in foreign native costumes, through transitions from folk dances to American shuffles, struts and taps.

(*Continued on next page, column* 1)

STAGE ATTRACTIONS

REVIEWS OF STAGE ACTS

(Continued from preceding page)

Jack and Betty Willing (7)

Brooklyn Gates

Seven young people in this act who offer 15 minutes of novelty, comedy, singing and dancing. Opens with a male harmonica trio, who are joined by two personable blondes, all five going into a happy rhythm tap routine, finishing with dancing and playing. Jack and Betty, dressed as "rubes," first sing "Pickin' Petals Off of Daisies" (with gestures), and then offer a laughable comedy dance which earns them a great reception. The two young girls, nicely dressed in white evening gowns, next offer a well-performed high kick and acrobatic dance and are followed by the three boys with a challenge tap routine, all getting good applause. Jack and Betty do another good comedy dance and are joined by the entire ensemble for the grand finale. This is a good, clean act, outstanding for hard work and an effort to please. It should entertain any audience.—E. D.

Sammy Lewis and Patti Moore (2)

Detroit Michigan

This redheaded lass and wise-eyed gob partner open with a rhymed patter line and a comedy dance routine. A roughhouse necking skit sent merry rumbles through the house.

La Voane Sweet

Philadelphia Fox

She introduced some novel acrobatic and tap dancing feats. Standing on her hands on a piano stool she executed a tap dance with her feet on the crown of her high hat and then followed with cartwheels and other gymnastic stunts quite out of the ordinary.

Audrey Wykoff (3)

Baltimore Hippodrome

The act started with a fast acrobatic dance by Audrey, including cartwheels and splits. The father does a single tap dance made famous by George Primrose, and is followed by the grandfather, over 60, who does a buck dance. The grandfather took most of the lavish applause.

The Rhythemettes (3)

Detroit Fox

This trio makes its entrance in funereal shrouds, professing in song to be censors who will correct a number of popular evils. They discard the shrouds and go into a number made up of the lines of a group of popular songs. This is long enough to become tiresome. Their version of "The Rhumba on the Tuba" is an entertaining bit.

Ann Pennington

New York Roxy

Ann Pennington offers a routine of fair dancing, employing a hot cornetist to set the pace. Her offerings were only moderately well received.—H. P.

Reri

Milwaukee Wisconsin

This young lady has her native hip-shaking dance step down to a "T." She has a pleasing personality and sings in a pleasant manner accompanying herself on the guitar.

The Gray Family (6)

Detroit Hollywood

This sextet, two men and four girls, has a smart, fast routine that gives it a class rating.

SINGERS

Frances White

New York Palace

Miss White opens with "Every Little Bit of Me," then offers an imitation of a gold digger on Broadway, with favorable results. Frances introduces her pianist as the author of her material, and scores with a song called "Parade of the Racketeers." For an encore, she offers a medley of old-time tunes including "Ohio," "I'd Like to Be a Monkey in the Zoo" and "Mis-sis-sippi," which pleased.—H. P.

Lillian Roth

Philadelphia Mastbaum

Lillian Roth, screen star and also star of Earl Carroll's "Vanities," won long and appreciative applause for her singing of various "blues" songs, including "Sing, You Sinners, Sing," "Between the Devil and the Deep Blue Sea" and "What Can It Be."

James Melton & Johnny Green

New York Palace

James Melton, radio star, accompanied by Johnny Green, noted composer, at the piano, opens with "Cuban Love Song," then offers "My Silent Love." Green plays a medley of his compositions including "I'm Yours," "Out of Nowhere," "Hello, My Lover, Goodbye" and "Body and Soul," receiving a fine reception. Melton closes with "Song of Songs" for his share of the applause.—H. P.

ACROBATICS

On Wah Troupe (5)

New York Palace

This Chinese quintette offer a variety of difficult acrobatics and juggling. For the finale each does somersaults, the while balancing two twirling plates on rods. Good opening act.—H. P.

Merrill Bros. and Maude

Brooklyn Gates

This first-class acrobatic team offered 10 minutes of sensational feats of strength, balancing and wire-walking. Opening with an acrobatic pose, the male members, dressed in evening clothes, present feats of balancing and tricks on a 15-foot pole, earning a good hand for their efforts. One of the Merrill Brothers next does a breath-taking bit on a slack wire, swinging and walking to the tempo of the music played by the orchestra. They follow this with acrobatic work, done on a platform and two flights of stairs, closing the act with a sensational bit, in which one man walks on his hands, up and down the stairs, while Maude encircles his waist. The entire act is done in a dignified but showmanly manner, and earned the fine applause given them at finish.—E. D.

Mills and Shea (2)

Detroit Fox

This pair, in gob clothes of outlandish fit, have a neat variety of comedy acrobatic dancing and tumbling.

Paul & Nino Ghezzi

Milwaukee, Wisconsin

These two boys are plenty good with their strong arm gymnastics. They draw heavy applause for their work and for an encore offer the black bottom dance done on their hands.

SPOTS & SHOTS ON BROADWAY

Paul (Scarface) **Muni** and **Edward** (Little Caesar) **Robinson** were seen last week at the Park Avenue Flower Show—of all places.

▽

Mary Brian and **Buddy Rogers** are plenty that way about each other. Incidentally Buddy's guitar player is often mistaken for Buddy.

▽

Charlie Ahearn and his **Millionaires** are back from a successful European engagement and are set for a long vaudeville tour here.

▽

This Broadway influence works so fast that already the stuffed animals atop the Mayfair marquee are snarling and making faces at eash other.

▽

There are two good aftermaths of the **Sharkey-Schmeling** fistic encounter. In the first place there is something to talk about besides the financial condition of the country, and secondly, talking fight may instill some fight into us to lick the unpopular champ, depression.

▽

And now they're calling it the **Sh—— Sch——** fight.

▽

Jean Herbert and **John Hancock**, who wrote the music and lyrics for the current floor show at the Paramount Grill, will do the new show for the fall.

▽

We were introduced to **Pete**, the black-eyed bulldog of **Our Gang** comedies, who was strolling along the main stem with a pipe in his mouth. Did he say woof-woof or goof-goof?

▽

Arthur Tracey (Street Singer) plays a return engagement at Loew's State this week by popular demand.

▽

Lilian Shade has been signed to appear in the forthcoming Broadway show Ballyhoo."

▽

Aubrey Scotto, formerly with Paramount, will direct "Divorce Racket," a Paradise production, which will be filmed at the Ideal studios.

HERMAN PINCUS.

ON WAH TROUPE

Week of June 25

NEW YORK PALACE

Management

GLADYS F. BROWN

STAGE ATTRACTIONS

OVERTURES

FREDDY MACK (Brooklyn Fox) conducted his Joy Gang in an entertaining overture built up of popular tunes. As an added attraction, Mack introduced Miss Ruth King, radio personality, who assisted greatly in drawing applause for the overture. The orchestra opened with the song, "Little Side Door to Heaven," with a vocal chorus by Miss King, as Mack played a violin accompaniment on the second chorus. A novel twist was given the song when the orchestra next played a chorus in split-rhythm. Mack, with his pleasing voice, then sings a chorus with an octette made up of the bandmen, accompanying in close harmony. Miss King joins in the finale and shares in the fine applause given this popular group.

DAVID ROSS (Philadelphia Mastbaum) and the 60-piece Mastbaum Symphony Orchestra offered Lehar's melodious "Merry Widow" overture, carrying out the Viennese atmosphere even in the suits of the orchestra members, who wore the scarlet coats and plentiful gold braid of the Austrian army officers. The Mastbaum Ensemble danced the famous "Merry Widow Waltz," with the girls in white, full skirts and the men dressed as Austrian army officers. The applause which greeted this offering showed that the audience appreciated the combined efforts of orchestra and ensemble.

JOHN CHRISPIN (Detroit Michigan), appropriate to the appearance of Rudy Vallee and "Scandals" stars here, directs an overture composed of hits from the "Scandals." The introductory theme strains are from "That's Why Darkies Were Born," followed by "Life Is Just a Bowl of Cherries," "The Thrill Is Gone"—which Crispin sets off with a violin solo—, "This Is The Missus" and the fully developed score of "That's Why Darkies Were Born." Considering that Crispin followed such a reputable conductor as Eduard Werner here, he is doing admirably.

RUBINOFF (New York Paramount) offers for this week's overture selections from George White's "Scandals," opening with a medley consisting of "This Is the Missus," "That's Why Darkies Were Born," "The Thrill Is Gone" and "Life Is Just a Bowl of Cherries." Rubinoff renders a violin solo of "My Song," after which the entire orchestra goes into "This Is the Missus," modulating into "That's Why Darkies Were Born," the latter a blare by the brass section. This overture was very enthusiastically received.—H. P.

LOU SCHRADER (Baltimore Hippodrome) stepped from the right stage entrance into the spot, then down into the pit to direct the musicians through the intricacies of "The Student Prince" score with various colored flood lights playing over the members to interpret the various moods. Ended to applause.

SAMUEL BENAVIE (Detroit Fisher), with typical Benavian musical gestures offers a two part overture. First on the program is "Little Nest of Heavenly Blue," followed by a gavotte featuring the double string bass viol. Benavie does the inconceivable with this seldom featured instrument. The audience was demonstrably appreciative.

HERSCHEL LEIB (Detroit Fox) uses the rich strains of Southland music for his overture this week, alternating old and modern favorites. Among his selections were "Swanee River," "Sleepy Time Down South" and "My Old Kentucky Home."

UP AND DOWN THE ALLEY

HELLO, EVERYBODY!

The woes of the music business were forgotten, for at least the one day, by all members of the **Remick, Witmark** and **Harms** music firms when the **Warner Club** held its annual outing and picnic last week. . . . Practically everyone came home sunburned and tired, but they all knuckled down a little harder than usual the next day and looked at the business situation with a little different attitude.

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Up Broadway at the **Audubon,** the **Skouras** outfit is slowly but surely building up a new personality in the person of **Teddy King**, orchestra leader. . . . Heretofore, Teddy has been announcing acts and conducting the overtures only . . . now the entire stage shows are being built around him while he is working from the stage with his band and with the acts. . . .

▽

Horace Heidt and his band, **Jimmy Caruso** and his Cafe de Paris London Orchestra and **George Olson** and his band have been signed for the **Warner Vitaphone** series of band shorts, known as "Melody Masters." . . . Official word says that there will be 13 of them in all, the balance to be announced in the near future. . . . **Tommy Tucker** and his orchestra, playing from the Hollywood Restaurant over **WMCA** daily at 11.30 P. M., also plays for **NTG'S** floor show. . . .

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"Smile, Darn Ya, Smile" . . . That's Brooklyn's new theme song since **"Smiling" Eddie Lowry's** inaugural performance at the Brooklyn Paramount. Eddie, with his merry smile and his cheery chatter has taken the town across the river by storm and it looks like he is their "fair-haired" boy from now on. . . . He is offering Brooklynites a new type of personality and a brand of entertainment they have never received. . . . Eddie established a record in theatrical annals when he was featured master of ceremonies for five years in the city of St. Louis. . . . Whether he can duplicate this record now remains to be seen, but he certainly is making a grand start. . . . Talking about records reminds me that the four **Mills Brothers, CBS** radio stars, have just had added to their original 18-week contract an additional 15 weeks. . . . Thirty-three (33) weeks on one circuit (Publix) is a record for an act in these days. . . . **Jack** and **Betty Willing** and their company of five recently broke in a new comedy dance act at Loew's Gates, Brooklyn. . . . The audience liked it plenty . . . so it looks as if this team will have plenty work before them soon. . . .

▽

Can you imagine a parade of 2,000 persons in honor of a neighborhood personality. . . . Well that's what happened last week up in the Bronx. . . . **Lou Bonder,** organist at the Park Plaza, celebrated his second anniversary, so the local merchants, societies and school children "threw" a parade for him, incidentally bringing plenty business into the theatre. . . .

S'long **ED. DAWSON.**

ORGAN SOLOS

BILL MEEDER (Richmond Hill Keith) continues to please the patrons of this house with his enjoyable organ novelties and solos. Currently he is offering a solo of singable numbers, introducing each orally with a clever continuity before playing it. Numbers include: "Lazy Days," "I Wish You Were Here," "My Silent Love" and "Cabin in the Cotton." For a clever bit of novelty, Meeder used four lines from each of eight popular numbers, rapidly changing from one to the next, both in melody and lyrics. Naturally this twisted the audience, but it drew numerous laughs and a big hand at the finish, as did the entire presentation. The audiences of this theatre not only have the pleasure of singing to good programs, but also of listening to a first class musician as well. Their reaction at the close of each solo proves their appreciation and his worth to the house.

DICK LIEBERT (Jersey City Loew's) presented a most interesting organ presentation this week, which was conceded a huge success and assisted in still further building up this organist's popularity. The solo was titled "Dream Train" and incorporated not only a number of singable songs, but some fine scenic motion pictures. Starting with the song "Hummin' to Myself," the "train" started on its tour, with the audience singing its way from place to place. Near the end the "train" ran wild and smashed, ending the solo with a special to the song "Paradise." A most novel solo, and from the applause at finish, one thoroughly enjoyed by this audience.

LOU BONDER (New York Park Plaza) celebrated his second anniversary at this neighborhood house with a special organ presentation built around the occasion. The popularity of this young fellow was demonstrated by the packed houses during the entire week, the parade of local merchants, societies, school children, the lobby full of baskets of flowers and a huge cake given him by a local merchant. Bonder used special lyrics and songs for his solo and as an added attraction presented radio and stage personalities each night of the week. He is enjoying great popularity at this house and is unquestionably a box-office attraction, his value to the house increasing with the time he is there.

MAX MARLIN (Brooklyn Metropolitan) recently presented "Barber Shop Chords" as the community songfest, introduced as "Sing With Marlin." He offered four songs, "Can't We Talk It Over," "Dream Sweetheart," "Paradise" and "Somebody Loves You," for the audience to harmonize to. The audience joined agreeably on the singing of each number, following it up with good applause for Marlin at the finish.

KEN WRIGHT (Menominee Lloyd's) recently presented another of his original and outstanding microphone novelties. This one was entitled "Memories," and was offered as a straight spotlight solo, with Wright explaining via "mike." Opening with a rendition of "Memories," and then reminiscing at the microphone on wartime songs, Wright offers solos of many of them. As a grand climax, Sousa's "Stars and Stripes," played with full organ, drums, etc., was used. A smart display of color, scenes and a varied combination of organ stops, together with Wright's good showmanship, helped make this concert one of the best of the popular organist's career.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
A Man's Land	Hoot Gibson	June	11,'32	65	June 11,'32
Clearing the Range	Hoot Gibson				April 25
File 113	Lew Cody-Mary Nolan	Feb.	19,'32	63	Mar. 5,'32
Gay Buckaro, The	Hoot Gibson-Myrna Kennedy				
Hard Hombre	Hoot Gibson-L. Basquette				Aug. 22
Local Bad Man, The	Hoot Gibson-Sally Blane				Jan. 16,'32
Spirit of the West	Hoot Gibson-Doris Hill	Mar.,	'32		
Stoker, The	Monte Blue-Dorothy Burgess			70	June 25,'32
Vanity Fair	Myrna Loy-Conway Tearle	Mar.,	'32		
Wild Horse	Hoot Gibson-Alberta Vaughn				

Coming Feature Attractions

Anna Karenina	All Star
Midnight Alarm	All Star
Three Castles	All Star

ARTCLASS PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Border Devils	Harry Carey	Apr.	4,'32	75	
Cavalier of the West	Harry Carey	Nov.	15	65	Apr. 9,'32
Cross Examination	H. B. Warner-Sally Blane-Natalie Moorhead			72	Feb. 13,'32
Phantom, The	"Big Boy" Williams-Allene Ray	Dec.	1	70	
Pleasure	Conway Tearle-Carmel Myers	Sept.	1	66	
They Never Come Back	Regis Toomey-Dorothy Sebastian	May	'32	68	June 11,'32
Unmasked	Robert Warwick	Oct.	1	62	
White Renegade		Oct.	1	66	
Without Honors	Harry Carey	Jan.	2,'32	66	Jan. 16,'32

Coming Feature Attractions

Across the Line	Harry Carey
Auctioned Off	
Bridesmaid	
Confidential	
Double Sixes	Harry Carey
Foolish Girls	
Horsehoofs	Harry Carey
Humanity	
Hurricane Rider, The	Harry Carey
I Accuse	
Night Rider, The	Harry Carey
Where Are Your Children?	

BIG 4 FILM CORPORATION

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Human Targets	Buzz Barton	Jan.	10,'32		Feb. 6,'32
Mark of the Spur	Bob Custer	Feb.	10,'32		
Murder at Dawn	Mulhall-Dunn	Feb.	22,'32	60	Mar. 12,'32
Quick Trigger Lee	Bob Custer	Nov.	24	60	
Scarlet Brand, The	Bob Custer	May	7,'32		
Tangled Fortunes	Buzz Barton	Mar.	22,'32		

Coming Feature Attractions

Dance Hall Kisses	6 reels
Blazed Trails	6 reels
Bull Dog Edition	
Driving Demons	
Fighting Gloves	
Gambling Sex	
Guns and Saddles	6 reels
Pony Express Kid	
Rip Roaring Broncs	6 reels
Rio Grande Raiders	6 reels

COLUMBIA

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Attorney for the Defense	Edmund Lowe-C Cummings-E. Brent	May	21,'32	68	June 4,'32
Behind the Mask	Jack Holt-C. Cummings (Reviewed under the title "The Man Who Dared")	Feb.	25,'32		Feb. 6,'32
Big Timer, The	Ben Lyon-C. Cummings	Mar.	10,'32	74	Mar. 26,'23
Border Law	Buck Jones-L. Tovar	Oct.	15	61	
Deadline	Buck Jones	Dec.	3	68	Jan. 30,'32
Fighting Fool, The	Tim McCoy	Jan.	20,'32	58	Apr. 9,'32
Fight Marshal, The	Tim McCoy	Dec.	18	58	
Final Edition, The	Pat O'Brien-Mae Clarke	Feb.	20,'32	66	Feb. 27,'32
Forbidden	Barbara Stanwyck-Adolphe Menjou-Ralph Bellamy	Jan.	15,'32	83	Jan. 16,'32
Love Affair	Dorothy Mackaill - Humphrey Bogart	Mar.	17,'32	68	May 7,'32
High Speed	Buck Jones-Loretta Sayers	Apr.	2,'32	62	May 14,'32
Maker of Men	Jack Holt-Richard Cromwell-John Wayne	Dec.	25	67	Dec. 26
Menace, The	Walter Byron-Bette Davis-H. B. Warner	Jan.	25,'32	64	Feb. 6,'32
Men in Her Life, The	Lois Moran-Chas. Bickford	Dec.	10	75	Dec. 5
No Greater Love	Alexander Carr-Dickey Moore	June	4,'32	60	May 21,'32
One Man Law	Buck Jones	Dec.	4	63	Feb. 20,'32
Ridin' for Justice	Buck Jones	Jan.	4,'32	64	Jan 16,'32
Shopworn	Barbara Stanwyck-R. Toomey	Mar.	25,'32	78	Apr. 9,'32
Shot Gun Pass	Tim McCoy	Nov.	1	59	
South of the Rio Grande	Buck Jones	Mar.	5,'32		
Texas Cyclone	Tim McCoy	Feb.	24,'32		
Three Wise Girls	Jean Harlow - Mae Clarke - Walter Byron-M. Prevost	Jan.	11,'32	68	Feb. 13,'32

Coming Feature Attractions

American Madness	W. Huston - C. Cummings-K. Johnson
Bitter Tea of General Yen	Anna May Wong-Barbara Stanwyck-Nils Asther
By Whose Hand?	Ben Lyon-Barbara Weeks — July 6,'32
Child of Manhattan	
Daring Danger	Tim McCoy
Destroyer, The	
Hello Trouble	Buck Jones-Lina Basquette
Hollywood Speaks	Genevieve Tobin-Pat O'Brien — June 25,'32
McKenna of the Mounted	Buck Jones-Greta Granstedt
Mike	
Murder of the Night Club Lady	Adolphe Menjou-Mayo Methot
Riding Tornado, The	Tim McCoy-Shirley Grey
Thirteenth Man, The	Jack Holt
Two Fisted Law	Tim McCoy-Alice Day — June 8,'32
War Correspondent	Jack Holt-Ralph Graves-Lila Lee
Washington Merry Go Round	
White Eagle	Buck Jones-Barbara Weeks

FIRST NATIONAL

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Alias the Doctor	Richard Barthelmess	Mar.	26,'32	62	Mar. 12,'32
Dark Horse, The	Warren William-Bette Davis	June	16,'32	75	June 18,'32
Famous Ferguson Case, The	Joan Blondell	May	14,'32	74	Apr. 30,'32
Fireman, Save My Child	Joe E. Brown	Feb.	27,'32	87	Feb. 27,'32
Hatchet Man, The	Edward G. Robinson	Feb.	6,'32	74	Feb. 13,'32
It's Tough to Be Famous	Douglas Fairbanks, Jr.	Apr.	2,'32	79	Apr. 16,'32
Love Is a Racket	Douglas Fairbanks, Jr.	June	18,'32	72	June 18,'32
Rich Are Always With Us	Ruth Chatterton	May	21,'32	71	May 21,'32
Strange Love of Molly Louvain	Lee Tracy-Ann Dvorak	May	28,'32	74	May 14,'32
Tenderfoot, The	Joe E. Brown	June	11,'32	70	May 28,'32
Two Seconds	Edward G. Robinson	May	28,'32	68	May 28,'32
Union Depot	D. Fairbanks, Jr.-J. Blondell	Jan.	30,'32	68	Dec. 26
Week-end Marriage	Loretta Young-Norman Foster	June	18,'32	66	June 11,'32

Coming Feature Attractions

Cabin in the Cotton	Richard Barthelmess
Crooner	David Manners — Aug. 20,'32
Dr. X	Lionel Atwill-Fay Wray — Aug. 27,'32 — 80 — June 11,'32
Life Begins	Loretta Young-Eric Linden
Miss Pinkerton	Joan Blondell- George Brent — July 30,'32 — 66
Pages from Life	Ruth Chatterton
Revolt	D. Fairbanks, Jr.-N. Carroll
They Call It Sin	Loretta Young-David Manners
Three on a Match	Blondell-William-Dvorak
Tiger Shark	Edw. G. Robinson
You Said a Mouthful	Joe E. Brown

FOX FILMS

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
After Tomorrow	Chas. Farrell-Marian Nixon	Mar.	13,'32		Mar. 5,'32
Amateur Daddy	Warner Baxter-Marian Nixon	Apr.	10,'32	74	Apr. 30,'32
Ambassador Bill	Will Rogers	Nov.	22	70	Oct. 24
Bacheler's Affairs	Adolphe Menjou-Minna Gombell-Joan Marsh-I. Purcell	June	26,'32	76	June 18,'32
Business and Pleasure	Will Rogers-Jetta Goudal	Mar.	6,'32	57	Aug. 15
Careless Lady	Joan Bennett-John Boles	Apr.	3,'32	67	Mar. 12,'32
Charlie Chan's Chance	Warner Oland-L. Watkins-M. Nixon-Ralph Morgan-H. B. Warner-A. Kirkland	Jan.	24,'32	71	Jan. 9,'32
Cheaters at Play	Thomas Meighan-L. Watkins	Feb.	14,'32	57	Jan. 23,'32
Dance Team	James Dunn-Sally Eilers	Jan.	17,'32	85	Jan. 2,'32
Delicious	Gaynor-Farrell	Dec.	27	106	Dec. 12
Devil's Lottery	Elissa Landi-Alexander Kirkland-Vic. McLaglen	Mar.	27,'32	74	Apr. 9,'32
Disorderly Conduct	Sally Eilers-Ralph Bellamy-Spencer Tracy	Mar.	20,'32	82	Apr. 16,'32
Gay Caballero, The	George O'Brien - Conchita Montenegro	Feb.	28,'32	60	Apr. 2,'32
Good Sport	Linda Watkins-John Boles	Dec.	13	68	Nov. 14
Heartbreak	C. Farrell-H. Albright	Nov.	8	59	Oct. 10
Man About Town	Warner Baxter-Karen Morley	May	22,'32	76	June 4,'32
Over the Hill	Dunn-Eilers-Marsh-Crandall-Kirkwood-Lane	Nov.	29	89	Oct. 31
Rainbow Trail, The	Geo. O'Brien-Cecilia Parker	Jan.	3,'32	60	Dec. 5
She Wanted A Millionaire	J. Bennett-S. Tracy	Feb.	21,'32	74	Feb. 27,'32
Silent Witness, The	Lionell Atwill-Greta Nissen	Feb.	7,'32	73	Feb. 13,'32
Society Girl	J. Dunn-P. Shannon-S. Tracy	May	29,'32	74	June 18,'32
Stepping Sisters	Louise Dresser - Wm. Collier, Sr.-Minna Gombell	Jan.	10,'32	59	Dec. 12
Surrender	Warner Baxter-Leila Hyams	Dec.	6	69	Dec. 5
Trial of Vivienne Ware, The	J. Bennett-D. Cook-L. Bond	May	1,'32	56	May 7,'32
Week Ends Only	Joan Bennett-Ben Lyon	June	19,'32	70	June 11,'32
Woman in Room 13, The	Landi-Bellamy-Hamilton	May	15,'32	69	May 28,'32
While Paris Sleeps	McLaglen-Helen Mack	May	8,'32		
Yellow Ticket, The	Elissa Landi-L. Barrymore	Nov.	15	76	Oct. 17
Young America	Tracy-Kenyon-Bellamy	Apr.	17,'32	70	May 14,'32

Coming Feature Attractions

After the Rain	P. Shannon-Spencer Tracy-Wm. Boyd — Aug. 14,'32
Almost Married	Violet Heming-Ralph Bellamy-Alexander Kirkland — July 17,'32
Down to Earth	Will Rogers — Sept. 4,'32
First Year, The	Gaynor-Farrell — July 31,'32

(THE RELEASE CHART--CONT'D)

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Mystery Ranch	Geo. O'Brien-C. Parker	June	12, '32	65	June 25,'32
Rebecca of Sunnybrook Farm	Marian Nixon-R. Bellamy	July	3,'32		
Undesirable Lady	Elissa Landi-Paul Lukas-A. Kirkland	Aug.	7,'32		

MAYFAIR PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Behind Stone Walls	Eddie Nugent-Priscilla Dean	Mar.	15,'32		Mar. 26,'32
Dragnet Patrol	Glenn Tryon-Vera Reynolds	Dec.	15	59	Jan. 9,'32
Docks of San Francisco	Mary Nolan-Jason Robard	Feb.	1,'32	60	Jan. 30,'32
Dynamite Denny	Jay Wilsey-Blanche Mehaffey	May	27,'32		
Gorilla Ship	Ralph Ince-Vera Reynolds	June	11,'32		
Hell's Headquarters	Jack Mulhall-Barbara Weeks	Apr.	15,'32	63	May 14,'32
Honor of the Press	Edw. J. Nugent-Rita La Roy	May	15,'32		
Love In High Gear	Alberta Vaughn-H. Ford	May	1,'32	65	May 7,'32
Monster Walks, The	Rex Lease-Vera Reynolds	Feb.	10,'32	60	Feb. 6,'32
Passport to Paradise	Jack Mulhall-B. Mehaffey	Apr.	1,'32		
Night Beat	Jack Mulhall-Patsy R. Miller	Nov.	30	62	Dec. 26
Sally of the Subway	J. Mulhall-D. Revier	Jan	1,'32	60	Jan. 23,'32
Sin's Pay Day	D. Revier-Forrest Stanley	Mar.	1,'32	63	Mar. 19,'32
Sky Spider, The	Glenn Tryon-Beryl Mercer	Oct.	1	59	

Coming Feature Attractions

Temptation's Workshop	Helen Foster-Tyrrell Davis	June	20,'32	
Widow in Scarlet	D. Revier-Kenneth Thompson	July	1,'32	

METRO-GOLDWYN-MAYER

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Are You Listening?	William Haines-M. Evans	Mar.	26,'32	76	Mar. 5,'32
Arsene Lupin	Lionel and John Barrymore-Karen Morley	Mar.	5,'32	84	Jan. 16,'32
As You Desire Me	Garbo-Von Stroheim-M. Douglas	May	28,'32	71	June 11,'32
Beast of the City, The	Walter Huston-Jean Harlow	Feb.	13,'32	90	Mar. 5,'32
Ben Hur (Reissue-Synchronized)	Ramon Navarro-May McAvoy	Jan.	2,'32	128	Dec. 12
But the Flesh Is Weak	Robt. Montgomery-Gregor	Apr.	9,'32	82	Apr. 23,'32
Emma	Marie Dressler	Jan.	2,'32	73	Jan. 2,'32
Freaks	Wallace Ford-Leila Hyams	Feb.	20,'32	64	Jan. 23,'32
Grand Hotel	Garbo-John Barrymore			115	Apr. 16,'32
Hell Divers	Beery-Gable	Jan.	16,'32	113	Dec. 26
Huddle	Ramon Novarro-M. Evans	May	14,'32	104	June 25,'32
Letty Lynton	Joan Crawford-Montgomery	May	7,'32	86	May 7,'32
Lovers Courageous	R. Montgomery-Madge Evans	Jan.	23,'32	77	Feb. 27,'32
Mata Hari	Garbo-R. Navarro	Dec.	26	91	Jan. 9,'32
Night Court	W. Huston-P. Holmes-A. Page	May	7,'32	95	June 4,'32
Passionate Plumber	Buster Keaton-Durante	Feb.	6,'32	74	Mar. 19,'32
Polly of the Circus	Marian Davies-C. Gable	Feb.	27,'32	70	Mar. 26,'32
Possessed	Joan Crawford-Clark Gable	Nov.	21	76	Oct. 31
Private Lives	Shearer-Montgomery	Dec.	12	85	Dec. 26
Tarzan, the Ape Man	Johnny Weismuller-Maureen O'Sullivan	Apr.	2,'32	101	Feb. 20,'32
Wet Parade	Walter Huston-Dorothy Jordan Neil Hamilton	Apr.	16,'32	122	Apr. 30,'32
When A Feller Needs A Friend	Jackie Cooper-"Chic" Sale	Apr.	30,'32	76	May 21,'32

Coming Feature Attractions

China Seas	Clark Gable			
Downstairs	John Gilbert			
Flesh	Wallace Beery			
New Morals for Old	Robert Young-M. Perry	June	4,'32	76
Prosperity	Dressler-Moran	July	23,'32	
Rasputin	Ethel, John, Lionel Barrymore			
Red Headed Woman	Harlow-Chester Morris	June	25,'32	75 June 25,'32
Skyscraper Souls	W. Wiliam-M. O'Sullivan	July	23,'32	
Smilin' Thru	Norma Shearer-Frederic March-Leslie Howard			
Speak Easily	Buster Keaton	July	16,'32	
Strange Interlude	Shearer-Gable	June	11,'32	
Unashamed	Helen Twelvetrees	July	2,'32	77
Untitled	Marion Davies-R. Montgomery	July	30,'32	
Washington Show	Lionel Barrymore	July	9,'32	

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Arm of the Law	Rex Bell-Lina Basquette	Apr.	20,'32	68	
County Fair	Ralph Ince-Hobart Bosworth	Apr.	1,'32	71	Apr. 30,'32
Flames	Johnny Mack Brown	May	30,'32	70	June 18,'32
Galloping Thru	Tom Tyler	Dec.	5	58	
Ghost City	Cody-Shuford	Dec.	20	60	Apr. 9,'32
Honor of the Mounted	Tom Tyler	June	20,'32	60	
Land of Wanted Men	Bill Cody	Oct.	30	62	
Law of the North	Bill Cody-Andy Shuford	May	30,'32	55	
Law of the Sea	All Star	Dec.	15	61	
Man from New Mexico	Tom Tyler	Apr.	1,'32	60	
Mason of the Mounted	Bill Cody-Nancy Drexel	May	15,'32	58	
Midnight Patrol	Regis Toomey-Mary Nolan	Apr.	10,'32	60	Apr. 9,'32
Oklahoma Jim	Bill Cody	Oct.	10	60	Jan. 23,'32
Police Court	Leon Janney-H. B. Walthall	Feb.	15,'32	65	Mar. 5,'32
Single Handed Sanders	Tom Tyler	Feb.	1,'32	50	
Texas Pioneers	Bill Cody-Andy Shuford	Feb.	15,'32	58	
Two-Fisted Justice	Tom Tyler	Oct.	20	63	Feb. 6,'32
Vanishing Men	Tom Tyler	Apr.	15,'32	62	

Coming Features

Klondike	All Star	July	1,'32	7 reels
Western Limited, The	All Star	July	20,'32	7 reels

PARAMOUNT PUBLIX

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Broken Lullaby (Revieved under the title "The Man I Killed")	L. Barrymore-N. Carroll-P. Holmes	Feb.	26,'32	94	Jan. 16,'32
Broken Wing, The	Lupe Velez-Melvyn Douglas	Mar.	25,'32	74	Apr. 2,'32
Dancers In the Dark	Miriam Hopkins-Jack Oakie	Mar.	11,'32	74	Mar. 26,'32
Dr. Jekyll and Mr. Hyde	Fredric March-M. Hopkins	Jan.	2,'32	98	Dec. 26
Forgotten Commandments	Sari Maritza-Gene Raymond	May	27,'32	65	June 11,'32
Husband's Holiday	Clive Brook-V. Osborne	Dec.	19	68	Jan. 2,'32
Ladies of the Big House	Sylvia Sidney-Wynne Gibson	Dec.	26	77	Dec. 19
Man From Yesterday	C. Colbert-C. Brook	July	1,'32	70	June 25,'32
Merrily We Go To Hell	S. Sidney-Fredric March	June	10,'32	78	June 18,'32
Miracle Man, The	S. Sidney-C. Morris	Apr.	1,'32	87	Apr. 30,'32
Misleading Lady, The	Claudette Colbert-Stuart Erwin-Edmund Lowe	Apr.	15,'32	74	Apr. 16,'32
No One Man	Carole Lombard-Ricardo Cortez-Paul Lukas	Jan.	30,'32	73	Jan. 30,'32
One Hour with You	Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin	Mar.	25,'32	80	Apr. 2,'32
Reserved for Ladies	Leslie Howard-Benita Hume	May	20,'32	71	May 28,'32
Shanghai Express	Marlene Dietrich-C. Brook	Feb.	12,'32	84	Feb. 27,'32
Sinners in the Sun	Carole Lombard-C. Morris	May	13,'32	70	May 21,'32
Sky Bride	Rich'd Arlen-J. Oakie-Robert Coogan-Virginia Bruce	Apr.	29,'32	78	Apr. 30,'32
Strange Case of Clara Deane	Wynne Gibson-Pat O'Brien	May	6,'32	78	May 14,'32
Strangers in Love	Fredric March-Kay Francis	Mar.	4,'32	70	Feb. 20,'32
This Is the Night	Lily Damita-Chas. Ruggles	Apr.	8,'32	82	Apr. 23,'32
This Reckless Age	Buddy Rogers-Peggy Shannon	Jan.	9,'32	76	Jan. 16,'32
Thunder Below	T. Bankhead-C. Bickford-P. Lukas	June	17,'32	69	June 25,'32
Tomorrow and Tomorrow	Ruth Chaterton-Paul Lukas	Feb.	5,'32	80	Feb. 6,'32
Two Kinds of Women	P. Holmes-M. Hopkins	Jan.	16,'32	73	Jan. 23,'32
Wayward	Nancy Carroll-Richard Arlen	Feb.	19,'32	74	Feb. 20,'32
Wiser Sex, The	C. Colbert-Wm. Boyd	Mar.	18,'32	74	Mar. 19,'32
World and the Flesh, The	G. Bancroft-M. Hopkins	Apr.	22,'32	74	May 14,'32

Coming Features

Blonde Venus	Marlene Dietrich			
Devil and the Deep	T. Bankhead-G. Cooper	July	29,'32	
Horse Feathers	Four Marx Bros.			
Lady and Gent	Geo. Bancroft-Wynne Gibson	July	15,'32	
Lives of a Bengal Lancer, The	Clive Brook-Philips Holmes			
Love Me Tonight	Maurice Chevalier-Jeanette MacDonald			
Madame Racketeer	Ailson Skipworth-R. Bennett	July	22,'32	
Make Me a Star	Joan Blondell-Stuart Erwin	July	1,'32	68 June 18,'32
Million Dollar Legs	Jack Oakie	July	8,'32	
Movie Crazy	Harold Lloyd-C. Cummings			
Riddle Me This	Edmund Lowe-Victor McLaglen			

PEERLESS PRODUCTIONS, INC.

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Lovebound	N. Moorhead-J. Mulhall-Roy D'Arcy	Mar.	1,'32	61	
Reckoning, The	Jas Murray-Sally Blane	Feb.	15,'32	63	Apr. 9,'32
Sea Ghost, The	L. La Plante-Alan Hale	Nov.	1	64	Dec. 5
Sporting Chance, The	Wm. Collier, Jr.-Claudia Dell-James Hall	Nov.	21	69	Nov. 7

POWERS PICTURES, INC.

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Bridegroom for Two	Gene Gerrard	Jan.	15,'32	65	Jan. 30,'32
Carmen	Marguerite Namara-Tom Burke	May	15,'32	70	Jan. 16,'32
Fascination	Madeleine Carroll	Apr.	1,'32	68	
Flying Fool, The	Henry Kendall	Feb.	1,'32	62	Aug. 29
Gables Mystery, The	Lester Matthews-Anne Grey	Feb.	15,'32	71	May 7,'32
Her Strange Desire	Laurence Olivier	July	15,'32	70	
Limping Man, The	Franklin Dyall	June	15,'32	63	
My Wife's Family	Gene Gerrard	Apr.	15,'32	62	Mar. 26,'32
Out of the Blue	Gene Gerrard	July	15,'32	60	
Shadow Between, The	Godfrey Tearle-Kathleen O'Regan	May	1,'32	68	Sept. 19
Skin Game	Edmund Gwenn-Phyllis Konstam	June	1,'32	70	
Trapped In a Submarine	John Batton-Sydney Seaward	Jan.	15,'32	45	Feb. 6,'32

RKO PATHE

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Big Shot, The	Eddie Quillan	Dec.	18	66	Dec. 12
Carnival Boat	Bill Boyd	Mar.	19,'32	62	Mar. 26,'32
Ghost Valley	Tom Keene-Myrna Kennedy	May	13,'32	54	
Lady with a Past	C. Bennett-B. Lyon	Feb.	19,'32	80	Feb. 13,'32
Panama Flo	Helen Twelvetrees	Jan.	29,'32	74	Jan. 23,'32
Partners	Tom Keene	Jan.	8,'32	58	Mar. 12,'32
Prestige	Ann Harding	Jan.	22,'32	71	Jan. 16,'32
Saddle Buster, The	Tom Keene	Mar.	19,'32	60	
Westward Passage	Ann Harding	May	27,'32	73	June 11,'32
Young Bride (Reviewed under the title "Love Starved")	Helen Twelvetrees	Apr.	8,'32	76	Apr. 23,'32

Coming Features

Beyond the Rockies	Tom Keene-Rochell Hudson	July	8,'32	
What Price Hollywood	Constance Bennett	June	24,'32	88 June 18,'32

RKO RADIO PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Bring 'Em Back Alive	Frank Buck's Adventure	July	15,'32	70	June 4,'32
Girl Crazy	E. Quillan-D. Lee-Wheeler-Woolsey	Mar.	25,'32	75	Apr. 2,'32
Girl of the Rio, The	Dolores Del Rio-Lee Carillo	Jan.	15,'32	69	Jan. 16,'32
Is My Face Red?	Helen Twelvetrees-Ricardo Cortez-Robt. Armstrong	June	17,'32	66	June 11,'32
Ladies of the Jury	Edna May Oliver	Feb.	5,'32	64	Dec. 19
Lost Squadron	Richard Dix-Mary Astor	Mar.	12,'32	79	Mar. 5,'32
Men of Chance	Mary Astor-Ricardo Cortez	Jan.	8,'32	63	Nov. 14
Office Girl	Renate Muller-J. Hulbert	Apr.	8,'32	83	
Roadhouse Murder, The	Eric Linden-Dorothy Jordan	May	6,'32	73	May 7,'32
State's Attorney	John Barrymore-H. Twelvetrees-Mary Duncan	May	29,'32	79	May 14,'32

(THE RELEASE CHART--CONT'D)

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Symphony of Six Million	Irene Dunne-Ricardo Cortez	Apr.	29,'32	94	May 28,'32
Woman Commands, A	Pola Negri	Jan.	1,'32	84	Jan. 2,'32

Coming Feature Attractions

Bill of Divorcement					
Bird of Paradise	D. Del Rio-Joel McCrea	Aug.	26,'32	80	June 25,'32
Deported	Zita Johann				
Fraternity House	Eric Linden-Arline Judge				
Hell Bent for Election	Edna May Oliver				
Hold 'Em Jail	Edna May Oliver-Wheeler-Woolsey-Roscoe Ates	July		74	June 25,'32
Kong	Fay Wray-Bruce Cabot				
Law Rides	Tom Keene				
Liberty Road	Richard Dix				
Most Dangerous Game, The	Leslie Banks-Joel McCrea				
Roar of the Dragon	Richard Dix-Gwili Andre	July	12,'32		
Thirteen Women	Irene Dunne-Gregory Ratoff				

STATE RIGHTS

Features

Title	Star	Dist'r	Rel.	Date	Running Time Minutes	Reviewed
A Nous La Liberte	Rolla France	Harold Auten			93	June 25,'32
Aren't We All	Gertrude Lawrence	Para.-British			79	Apr. 9,'32
Blonde Captive, The		Capital Films	Feb.	26,'32	58	Mar. 5,'32
Cain	Thomy Bourdelle	Principal Distributing Corp.	Jan.	15,'32	78	Feb. 20,'32
Cossacks of the Don	Emma Cessarskays	Amkino	Mar.	18,'32	81	Mar. 26,'32
Crooked Lady, The	Austin Trevor	MGM-British			77	Apr. 9,'32
Diary of a Revolutionist	G. V. Mouzalevsky	Amkino	June	8,'32	100	June 18,'32
Drifter, The	Wm. Farnum-Noah Beery	Capital Film	Feb.	10,'32	71	Mar. 26,'32
East of Shanghai	Henry Kendall	B.I.P. America			72	Apr. 9,'32
Ebb Tide	Joan Barry	Para.-British			74	Mar. 12,'32
Emil and the Detectives	Fritz Rasp	Ufa	Dec.	18	75	Jan. 9,'32
Explorers of the World		Raspin Prod't'ns			82	Dec. 19
Faithful Heart, The	Herbert Marshall-Edna Best	Gainsborough Gaumont				May 28,'32
First Mrs. Fraser, The	Henry Ainley	Sterling Films			90	May 7,'32
Fool's Advice, A	Frank Fay	Frank Fay				Feb. 20,'32
Frail Women	Mary Newcomb	Radio-British			71	Feb. 6,'32
Gentleman of Paris, A	Arthur Wontner	Gaumont			78	Jan. 16,'32
Hell's House	Jr. Durkin-Pat O'Brien-Bette Davis	B. F. Zeldman	Feb.	10,'32	75	Feb. 20,'32
His Grounds for Divorce	Lien Deyers	Ufa	Feb.	19,'32	79	Feb. 27,'32
Immortal Vagabond, The	Gustav Froelich	Ufa			88	June 4,'32
In a Monastery Garden	John Stuart	Associated Prod. & Distr. of America			80	Apr. 9,'32
Indiscretions of Eve	Steffi Duna	British Int'l			64	June 11,'32
Keepers of Youth	Garry Marsh	B.I.P. America			70	Mar. 26,'32
Life Goes On	Hugh Wakefield	Para.-British			78	Apr. 23,'32
Love Is Love	Kathe von Nagy	Ufa				June 11,'32
Love's Command	Dolly Haas	Tobis	Apr.	26,'32	90	May 7,'32
Man of Mayfair	Jack Buchanan	Paramount-British				Jan. 9,'32
Midnight Lady, The	John Darrow	Chesterfeld			65	June 11,'32
Missing Rembrandt, The	Arthur Wontner	Twickenhem Films			84	Mar. 19,'32
Money for Nothing	Seymour Hicks	British Int'n't'l			73	Feb. 13,'32
Monte Carlo Madness	Sara Maritaz	First Division	Sept.	15,'32	66	June 11,'32
Night Like This, A	Ralph Lynn	British and Dominions			73	May 21,'32
Nine Till Six	Louise Hampton	Asso. Radio-British			76	May 21,'32
Private Scandal, A	Marian Nixon-Lloyd Hughes	Headline Pic.			72	Nov. 14
Probation	John Darrow - Sally Blane	Chesterfield	Apr.	1,'32	70	Apr. 23,'32
Puss in Boots	Junior Addario	Picture Classics	Mar.	27,'32	38	Mar. 12,'32
Ringer, The	Franklyn Dyall	First Division	Sept.	15,'32	65	June 11,'32
Read to Life	Mikhail Zharov	Amkino				Feb. 6,'32
Ronny	Kathe von Nagy-Willy Fritsch	Ufa	Apr.	13,'32	82	Apr. 23,'32
Shop Angel	Marion Shilling	Tower Prod.	Mar.	19,'32	71	May 7,'32
Silver Lining, The	Maureen O'Sullivan	Patrician Pictures			58	June 4,'32
Song Is Over, The	Llane Haid	Asso. Cinemas	Apr.	11,'32	90	Mar. 12,'32
South Sea Adventures		Principal Distr. Corp.	Mar.	31,'32	50	Apr. 9,'32
Strictly Business	Betty Amann	B.I.P.			37	Mar. 19,'32
Sunshine Susie	Renate Muller	Gainsborough			88	Jan. 9,'32
Tempest, The	Emil Jannings	Ufa	Mar.	15,'32	105	Mar. 26,'32
Theft of the Mona Lisa	Willy Forst	Tobis	Mar.	27,'32	92	Apr. 9,'32
Trapeze	Anna Sten	Protex	May	2,'32	80	May 14,'32
Two Souls	Gustav Froelich	Capital Films	Dec.	22	100	Feb. 6,'32
Two White Arms	Adophe Menjou	MGM-British			80	Mar. 26,'32
Unfortunate Bride, The	Maurice Schwartz-Lila Lee	Judea Film, Inc.				
Waltz by Strauss, A	Hans Junkerman	Capital Films	Feb.	10,'32	89	Mar. 5,'32
Water Gypsies	Sari Maritza	Asso. Radio-British			79	May 21,'32
White Face	John H. Roberts	Gainsborough-British			71	June 11,'32
Women Who Play	Mary Newcomb-Benita Hume	Para. British			79	Apr. 16,'32

TIFFANY

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Hotel Continental	Peggy Shannon-Theodor Von Eltz	Mar.	7,'32	71	Feb. 6,'32
Lena Rivers	Charlotte Henry-M. Galloway	Mar.	28,'32	67	May 28,'32
Near the Trail's End	Bob Steele	Sept.	20	55	
Pocatello Kid	Ken Maynard	Dec.	6	61	Jan. 9,'32
Strangers of the Evening	Zasu Pitts-Lucien Littlefield	May	15,'32	70	June 11,'32
Sunset Trail	Ken Maynard	Jan.	3,'32	82	Jan. 30,'32
Texas Gun-Fighter	Ken Maynard	Feb.	7,'32	63	Feb. 20,'32
Whistlin' Dan	Ken Maynard	Mar.	20,'32	64	Mar. 26,'32

Coming Feature Attractions

Dynamite Ranch	Ken Maynard			
Hell Fire Austin	Ken Maynard	June	26,'32	
Last Mile, The	Preston Foster			
Man Called Back, The	Conrad Nagel-Doris Kenyon	July	17,'32	
Those We Love				

UNITED ARTISTS

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Arrowsmith	Ronald Colman	Feb.	27,'32	110	Nov. 21
Cock of the Air	Billie Dove-Chester Morris	Jan.	23,'32	80	Jan. 30,'32
Congress Dances	Lilian Harvey			83	May 28,'32
Greeks Had a Name for Them	Ina Claire-M. Evans-Blondell	Feb.	13,'32	80	Nov. 28
Scarface	Paul Muni	Mar.	26,'32	95	May 28,'32
Sky Devils	All Star	Mar.	12,'32	89	Jan. 12,'32
Struggle, The	Zita Johann-Hal Skelly	Feb.	6,'32	77	

Coming Feature Attractions

Cynara	Ronald Colman			
Happy Ending	Mary Pickford			
Kid from Spain, The	Eddie Cantor			
New Yorker, The	Al Jolson			
Perfect Understanding	Gloria Swanson			
Rain	Joan Crawford			
Robinson Crusoe of the South Seas	Douglas Fairbanks			

UNIVERSAL

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Cohens & Kellys in Hollywood	G. Sidney-C. Murray	Mar.	28,'32	75	Mar. 19,'32
Destry Rides Again	Tom Mix	Apr.	17,'32		
Doomed Battalion, The	Tala-Birell-Victor Varconi	June	16,'32	82	June 18,'32
Impatient Maiden	Lew Ayres-Mae Clarke	Mar.	1,'32	80	Feb. 6,'32
Law and Order	Walter Huston-Lois Wilson	Feb.	7,'32	73	Mar. 12,'32
Michael and Mary	Edna Best-Herbert Marshall	Jan.	31,'32	78	Nov. 21
Murders in the Rue Morgue	Bela Lugosi-Sidney Fox	Feb.	21,'32	61	Feb. 20,'32
Nice Women	Sidney Fox-Frances Dee	Nov.	28	67	Feb. 27,'32
Night World	Lew Ayres-Mae Clarke	May	5,'32	58	June 4,'32
Racing Youth	Slim Summerville-Louise Fazenda	Feb.	14,'32	63	Dec. 12
Scandal for Sale	Chas. Bickford-Rose Hobart	Apr.	17,'32	75	Apr. 16,'32
Steady Company	Norman Foster-June Clyde	Mar.	14,'32		Jan. 30,'32
Stowaway	Fay Wray-Leon Waycoff	Apr.	11,'32	50	Mar. 19,'32
Unexpected Father, The	Slim Summerville-Zazu Pitts	Jan.	3,'32	62	Apr. 16,'32

Coming Feature Attractions

Air Mail	Pat O'Brien-Ralph Bellamy				
Back Street	Irene Dunne-John Boles				
Fast Companions	Tom Brown	June	23,'32	78	
Jungle Mystery	Tom Tyler				
My Pal The King	Tom Mix	Aug.	4,'32		
Old Dark House	Boris Karloff-L. Bond				
Radio Patrol	Rob't Armstrong-June Clyde-Lila Lee	June	2,'32	68	
Rider of Death Valley	Tom Mix-Lois Wilson	May	26,'32	78	
Texas Bad Man	Tom Mix	June	30,'32		
Tom Brown of Culver	Tom Brown	July	14,'32		

WARNER BROTHERS

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Beauty and the Boss	M. Marsh-W. William	Apr.	9,'32	66	Feb. 27,'32
Crowd Roars, The	Cagney-Blondell	Apr.	16,'32	84	Apr. 2,'32
Expert, The	Charles "Chic" Sale	Mar.	5,'32	69	Mar. 5,'32
Heart of New York, The	Smith & Dale	Mar.	26,'32	74	Mar. 12,'32
High Pressure	Wm. Powell-Evelyn Brent	Jan.	30,'32	74	Jan. 9,'32
Manhattan Parade	W. Lightner-Butterworth	Jan.	16,'32	77	Jan. 2,'32
Man Wanted	Kay Francis	Apr.	23,'32	83	Mar. 25,'32
Man Who Played God	George Arliss	Feb.	20,'32	83	Feb. 13,'32
Mouthpiece, The	Sidney Fox-Warren William	May	7,'32	86	Mar. 26,'32
Play Girl	Loretta Young-Norman Foster-Lightner	Mar.	12,'32	81	Feb. 27,'32
So Big	Barbara Stanwyck	Apr.	30,'32	82	Mar. 19,'32
Street of Women	Kay Francis	June	4,'32	60	June 4,'32
Taxi!	Jas. Cagney-Loretta Young	Jan.	23,'32	68	Jan. 16,'32

Coming Feature Attractions

Big City Blues	Joan Blondell	Sept.	10,'32	70	June 18,'32
Big Stampede, The	John Wayne				
Blessed Event	Lee Tracy-Mary Brian				
Jewel Robbery	Wm. Powell-Kay Francis	Aug.	13,'32	68	June 11,'32
One Way Passage	Wm. Powell-Kay Francis				
Purchase Price, The	B. Stanwyck	July	23,'32		
Successful Calamity, A	George Arliss	Sept.	24,'32	72	
Stranger In Town (Reviewed under the title "Without Consent")	Ann Dvorak-David Manners	Aug.	6,'32	72	June 18,'32
Two Against the World	Constance Bennett	Sept.	3,'32		
Winner Take All	James Cagney	July	16,'32	67	June 25,'32

WORLD WIDE

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Bachelor's Folly	Herbert Marshall-Edna Best	June	12,'32	69	
Cannonball Express, The	Tom Moore-Rex Lease-Lucille Browne	Feb.	7,'32	63	Mar. 19,'32
Devil on Deck	Reed Howes-Molly O'Day	Jan.	1,'32	62	
Law of the West	Bob Steele	Mar.	20,'32	58	Mar. 26,'32
Man from Hell's Edges, The	Bob Steele	June	5,'32	61	June 4,'32
Mounted Fury	J. Bowers-Blanche Mehaffey	Dec.	1	65	Jan. 9,'32
Riders of the Desert	Bob Steele	Apr.	24,'32	59	May 28,'32
South of Sante Fe	Bob Steele	Jan.	8,'32	61	
U. S. C.-Notre Dame	Football Game	Jan.	17,'32	50	Jan. 30,'32

Coming Feature Attractions

Racetrack	Leo Carillo	June	5,'32	78	
Sign of Four, The	Arthur Wontner			76	June 4,'32
Son of Oklahoma	Bob Steele	July	10,'32		

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1931 unless otherwise stated]

COLUMBIA

Title	Rel.	Date	Running Time Minutes	Reviewed
CURIOSITIES				
C 230	Jan.	7,'32	1 reel	
C 231	Feb.	18,'32	1 reel	
C 232	Feb.	18,'32	1 reel	
C 233			1 reel	
EDDIE BUZZELL SPECIALTIES				
Gall of the North	Feb.	15,'32	1 reel	
Chris Crossed	Aug.	3	1 reel	
Love, Honor and He Pays	Jan.	14,'32	9	Apr. 23,'32
She Served Him Right	Dec.	10		
Soldiers of Misfortune	Oct.	26	1 reel	
Wolf in Cheap Clothing	Apr.	21,'32	1 reel	
KRAZY KAT KARTOONS				
Birth of Jazz	Apr.	13,'32		
Hash House Blues	Nov.	2	1 reel	
Hiccoups	May	28,'32		
Hollywood Goes Krazy	Feb.	13,'32		
Lighthouse Keeping				
Love Krazy	Jan.	25,'32	6	Apr. 9,'32
Paperhanger				
Piano Mover	Jan.	4,'32		
Restless Sax, The	Dec.	1		
Ritzy Hotel	May	9,'32		
Soldier Old Man	Apr.	2,'32		
Weenie Roast, The	Sept.	14	1 reel	
What a Knight	Mar.	14,'32		
MEDBURY SERIES				
Laughing with Medbury in Abyssinia	Mar.	2,'32	10	Apr. 30,'32
Laughing with Medbury in Africa	Dec.	16	1 reel	
Laughing with Medbury in India			1 reel	
Laughing with Medbury in Mandalay	May	31,'32	1 reel	
Laughing with Medbury in Turkey	Sept.	7	9	Dec. 5
Laughing with Medbury in Voodoo Land	Jan.	28,'32	1 reel	
MICKEY MOUSE				
Barnyard Broadcast	Oct.	9	7	Mar. 5,'32
Barnyard Olympics	Apr.	18,'32	7	May 21,'32
Beach Party, The	Nov.	4		Feb. 13,'32
Duck Hunt	Jan.	28,'32	7	Apr. 23,'32
Fishin' Around	Sept.	14	1 reel	
Grocery Boy, The	Feb.	3,'32	1 reel	
Mad Dog, The	Mar.	5,'32	7	May 21,'32
Mickey Cuts Up	Dec.	2	1 reel	
Mickey's Revue	May	27,'32		
Musical Farm				
MONKEYSHINES				
Dangerous Dapper Dan	Dec.	16	1 reel	
Jazzbe Singer	Nov.	9	9	Jan. 23,'32
Monkeydoodles	Oct.	12	1 reel	
Sez You	Jan.	30,'32	1 reel	
RAMBLING REPORTER				
Vale of Kashmer, The	Aug.	21	1 reel	
SCRAPPY CARTOONS				
Dog Snatcher, The	Oct.	15	1 reel	
Chinatown Mystery	Jan.	4,'32	1 reel	
Fare Play				
Pet Shop, The	Apr.	28,'32		
Railroad Wretch				
Scrappy Minds the Baby	Nov.	16	1 reel	
Stepping Stones	May	17,'32		
Showing Off	Nov.	16	1 reel	
Treasure Hunt, The	Feb.	25,'32		
SILLY SYMPHONIES				
Bird Store, The	Jan.	16,'32	7	May 21,'32
Busy Beavers, The			7	
Fox Hunt, The	Nov.	18	1 reel	
In the Clock Store	Sept.	30	1	
Spider and the Fly	Oct.	16	1 reel	Dec. 19
Ugly Duckling, The	Dec.	16	1 reel	

EDUCATIONAL

Title	Rel.	Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES				
For the Love of Ludwig	July	24,'32	19	
Giddy Age, The			21½	June 4,'32
Boudoir Butler, The	May	28,'32	22	
Heavens! My Husband!	Mar.	6,'32	30	Mar. 12,'32
Shopping with Wife	Feb.	7,'32	20	Jan. 9,'32
Speed in the Gay Nineties	Apr.	3,'32	18	Mar. 26,'32
BILL CUNNINGHAM'S SPORTS REVIEWS				
He-Man Hockey	Dec.	20	10	Jan. 9,'32
Inside Baseball	Oct.	11	9	
Slides and Glides	Feb.	21,'32	9	Mar. 26,'32
Speedway	Jan.	24,'32	9	Jan. 23,'32
BURNS, WM. J. DETECTIVE MYSTERIES				
Anthony Case, The	Aug.	2	11	
Foiled	July	19	11	Dec. 5
CAMEO COMEDIES				
Anybody's Goat	Jan.	24,'32	10	
Bridge Wives	Feb.	21,'32	16	Feb. 27,'32
Idle Roomers	Nov.	29	9	Oct. 24
Mother's Holiday	Mar.	20,'32	11	
One Quiet Night	Oct.	25	10	
Smart Work	Dec.	27	10	Jan. 9,'32
That's My Meat	Oct.	4	11	
CANNIBALS OF THE DEEP				
Man Eating Sharks	Apr.	10,'32	8½	June 11,'32
Playground of the Mammals	Jan.	10,'32	9	Mar. 26,'32
Wrestling Swordfish	Nov.	8	8	
HODGE-PODGE				
All Around the Town	Feb.	21,'32	9	
Fury of the Storm	July	3,'32		
Prowlers, The	May	1,'32	9	May 7,'32
Wonder Trail, The	Oct.	11	10	
IDEAL COMEDIES				
Hollywood Lights	May	8,'32	20	Apr. 30,'32
Hollywood Luck	Mar.	13,'32	21	Mar. 5,'32
Brooks-Flynn-Dean				
Moonlight and Caetus	Jan.	10,'32	21	Dec. 26
MACK SENNETT COMEDIES				
Alaska Love	July	17,'32	20	
Candid Camera, The	June	19,'32	19	
Divorce a La Mode	May	22,'32	22	May 21,'32
Flirty Sleepwalker	Mar.	27,'32	19	Apr. 9,'32
Stone-Granger				
Girl in the Tonneau	Jan.	31,'32	20	
Lady Please!	Feb.	28,'32	20	Jan. 30,'32
Line's Busy, The	Apr.	24,'32	19	
Arthur Stone-D. Granger				
Poker Widows	Sept.	13	19	
Pottsville Palooka, The	Dec.	27	21	Jan. 16,'32
Gribbon-Granger				
MACK SENNETT FEATURETTES				
Billboard Girl	Mar.	20,'32	21	Mar. 26,'32
Bing Crosby				
Dream House	Jan.	17,'32	17	Jan. 9,'32
Hatta Marri	July	10,'32	20	
Harry Gribbon				
I Surrender Dear	Sept.	13	22	
Bing Crosby				
One More Chance	Nov.	15	21	
Bing Crosby				
Spot on the Rug, The	June	19,'32	19	May 21,'32
MERMAID COMEDIES				
It's a Cinch	Mar.	27,'32	20	Apr. 9,'32
Collins-Crane				
Keep Laughing	Jan.	24,'32	20	Feb. 20,'32
Up Pops the Duke	Sept.	20	20	
Chandler-Bolton				
NOVELTIES				
War in China	Mar.	20,'32	19	Mar. 26,'32
OPERALOGUES				
Milady's Escapade	May	15,'32	21	Apr. 30,'32
Vendetta	July	3,'32	20	
ROMANTIC JOURNEYS				
Harem Secrets	Oct.	4	10	Dec. 5
Lost Race, The	Mar.	13,'32		
Mediterranean Blues	Apr.	17,'32		
Peasant's Paradise	Nov.	15	10	Dec. 12
Road to Romance	Jan.	17,'32	10	Jan. 2,'32
Treasure Isles	Feb.	14,'32	9	
TERRY-TOONS				
Aladdin's Lamp	Dec.	27	6	Dec. 12
Around the World	Oct.	4	6	
Black Spider, The	Nov.	1	6	Oct. 31
Bluebeard's Brother	May	29,'32	6	
Bull-ero	Apr.	3,'32	6	
Champ, The	Sept.	20	6	
China	Nov.	15	6	Nov. 7
Cocky Cock Roach	July	10,'32	6	
Farmer Al Falfa's Bedtime Story	June	12,'32	6	June 18,'32
Lorelei, The	Nov.	29	6	Dec. 12
Mad King, The	June	26,'32	6	
Noah's Outing	Jan.	24,'32	6	Jan. 16,'32
Peg Leg Pete	Feb.	21,'32	6	Jan. 30,'32
Play Ball	Mar.	6,'32	6	
Radio Girl	Apr.	17,'32	6	Apr. 9,'32
Romance	May	15,'32	6	May 28,'32
Spider Talks, The	Feb.	7,'32	6	
Summer Time	Dec.	13	6	
Villain's Curse, The	Jan.	10,'32	6	
Woodland	May	1,'32	6	
Ye Olde Songs	Mar.	20,'32	6	Mar. 12,'32
TORCHY				
Torchy	Oct.	4	22	Oct. 3
Ray Cooke-Dorothy Dix				
Torchy's Night Cap	Apr.	3,'32	20	Mar. 26,'32
Torchy Passes the Buck	Dec.	6	22	Nov. 14
Torchy Raises the Auntie	May	1,'32	19	Apr. 30,'32
Torchy Turns the Trick	Feb.	7,'32	21	Feb. 20,'32
Torchy's Two Toots	June	5,'32	20	May 14,'32
VANITY COMEDIES				
For the Love of Fanny	Dec.	27	27	Jan. 9,'32
Freshman's Finish, The	Sept.	20	22	
He's a Honey	Apr.	17,'32	21	Apr. 9,'32
Harry Barris				
Now the Time	June	12,'32	20	June 4,'32
Harry Barris				
Ship A-Hooey			20	
That Rascal	Feb.	21,'32	21	Mar. 12,'32

FOX FILMS

Title	Rel.	Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES				
21 Fires of Vulcan	Dec.	27	8	Feb. 6,'32
22 Stamboul to Bagdad	Jan.	3,'32	8	
23 With the Foreign Legion	Jan.	10,'32	10	Feb. 6,'32
24 Spreewald Folk	Jan.	17,'32	9	
25 Over the Yukon Trail	Jan.	24,'32	8	Feb. 6,'32
26 The World of Prayer	Jan.	31,'32	8	May 9
27 Alpine Echoes			10	Mar. 5,'32
28 Big Game of the Sea			8	
29 Manhattan Medley			10	
30 By-Ways of France			9	
31 Zanzibar			9	
32 Incredible India			9	
33 The Tom-Tom Trail			9	
34 Over the Bounding Main			9	
35 Belles of Bali			8	
36 Fisherman's Fortune			9	
37 Rhineland Memories			8	
38 Pirate Isles			9	
39 Sampans and Shadows			9	
40 In the Clouds			9	
41 The Square Rigger			9	
42 The Gulanas			9	
43 In Old Mexico			10	
44 Venetian Holiday			9	
45 Anchors Aweigh			8	
46 Inside Looking Out			9	

METRO-GOLDWYN-MAYER

Title	Rel.	Date	Running Time Minutes	Reviewed
BOY FRIENDS, THE				
Call a Cop	Sept.	12	20	
Kick Off, The	Dec.	5	21	Dec. 5
Knockout	Dec.	5	21	
Love Pains	Feb.	13,'32	21	Apr. 23,'32
Mama Loves Papa	Oct.	24	17	
Too Many Women	May	14,'32	19	
You're Telling Me	Apr.	16,'32	19	
Wild Babies			17	
CHARLEY CHASE				
First in War	May	28,'32	20	Apr. 9,'32
Hasty Marriage	Dec.	19	21	Dec. 12
In Walked Charley	Apr.	23,'32	21	
Nickel Nurser	Mar.	12,'32	21	Feb. 13,'32
Skip the Malee	Sept.	26	21	
Tobasco Kid, The	Jan.	30,'32	21	Mar. 5,'32
What a Boze	Nov.	7	21	
DOGVILLE				
Trader Hound	Nov.	28	15	Jan. 9,'32
Two Barks Brothers	Oct.	17	17	Nov. 14
FISHERMAN'S PARADISE				
Color Scales			9	May 14,'32
Fisherman's Paradise	Aug.	15	10	
Pearls and Devilfish	Sept.	19	9	Nov. 7
Piscatorial Pleasures	Nov.	28	9	
Sharks and Swordfish	Oct.	24	10	
Trout Fishing			9	
FITZPATRICK TRAVELTALKS				
Bali, the Island Paradise	Dec.	5	10	Dec. 6
Benares, the Hindu Heaven	Oct.	31	9	Nov. 7
Colorful Jaipur	Mar.	19,'32	10	Dec. 5
Come Back to Erin			9	June 4,'32
Cradles of Creed	Feb.	6,'32	10	
Home Sweet Home	Jan.	9,'32		
Ireland, The Melody Isle	Jan.	9,'32	10	Mar. 26,'32
London, City of Tradition	Feb.	6,'32	10	
Madeira, a Garden in the Sea	Sept.	26	8	Oct. 3
Melody Isle, The			9	Jan. 9,'32
Over the Seas to Borneo			9	
Tropical Ceylon	Feb.	27,'32	10	Dec. 12
World Dances, The			9	
FLIP THE FROG				
Africa Squeaks	Oct.	17	8	Jan. 9,'32
Bully			7	
Fire, Fire			6	Mar. 5,'32
Jailbirds	Sept.	26	9	Nov. 21
Milkman, The	Feb.	20,'32	7	
Puppy Love			7	
School Days			7	
Spooks	Dec.	21	7	
Village Specialist, The	Sept.	12	8	Dec. 12
What A Life	Mar.	26,'32	7	Apr. 23,'32
HARRY LAUDER				
I Love a Lassie	Dec.	19	8	Jan. 9,'32
Nanny	Nov.	14	8	Dec. 19
LAUREL & HARDY				
Any Old Port	Mar.	5,'32	21	Feb. 13,'32
Chimp, The	May	21,'32	25	Apr. 9,'32
Come Clean	Sept.	19	21	Nov. 28
County Hospital	June	25,'32	20	Apr. 23,'32
Helpmates	Jan.	23,'32	20	Dec. 12
Music Box	Apr.	16,'32	29	Mar. 12,'32
One Good Turn	Oct.	31	21	Nov. 21
NOVELTIES				
Desert Regatta				Jan. 9,'32
Duck Hunter's Paradise				Feb. 6,'32
Jack Cooper's Christmas Party				Jan. 2,'32
OUR GANG				
Big Ears	Aug.	29	21	
Choo Choo	May	7,'32	20	May 21,'32
Dogs Is Dogs	Nov.	21	21	
Free Eats	Feb.	13,'32	20	Feb. 18,'32
Pooch	June	4,'32	21	May 28,'32
Readin' and Writin'	Jan.	2,'32	21	Dec. 19
Spanky	Mar.	26,'32	20	Apr. 9,'32
PITTS-TODD				
Old Bull	June	4,'32	20	May 7,'32
On the Loose	Dec.	26	20	
Pajama Party	Oct.	3	20	Nov. 7
Red Noses	Mar.	19,'32	21	Mar. 26,'32
Seal Skins	Feb.	6,'32	21	
Strictly Unreliable	Apr.	30,'32	20	
War Mamas	Nov.	14	21	May 7,'32
SPORT CHAMPIONS				
Athletic Daze	Mar.	26,'32	10	June 11,'32
Dive In	Feb.	2,'32	10	Oct. 31
Flying Spikes	Apr.	16,'32	9	
Lesson In Golf, A	Jan.	16,'32	10	
Olympic Events	Mar.	5,'32	10	May 28,'32
Splash	Oct.	3	10	
Timber Toppers	May	7,'32	9	
Whippet Racing	Dec.	12	9	

PARAMOUNT PUBLIX

Title	Rel.	Date	Running Time Minutes	Reviewed
ONE REEL ACTS				
Babbling Book, The	Mar.	11,'32	10	May 7,'32
Burns and Allen				
Backyard Follies	Dec.	12		
Haig Trio				
Beach Nut, The	Oct.	3		
Herb Williams				
Beyond the Blue Horizon	Apr.	1,'32		
Vincent Lopez				
Bridge It Is	May	13,'32		
The Musketeers				
Bun Voyage	June	3,'32		
Lester Allen				
Cheaper to Rent	Sept.	19	10	Apr. 23,'32
Willie West & McGinty				
Close Harmony	Jan.	9,'32		
Boswell Sisters				
Coffee and Aspirin	Apr.	8,'32		
Solly Ward				
Finn and Caddie	Oct.	17		
Borrah Minnevitch				
Hollywood Beauty Hints	July	15,'32		
Ireno	July	1,'32		
Ethel Merman				
Jazz Reporters	Nov.	21		
Charlie Davis & Gang				
Knowmore College	Apr.	15,'32		
Rudy Vallee				
Meet the Winner	May	6,'32		
Tom Howard				
More Gas	Oct.	24		
Solly Ward				
Musical Justice	Dec.	26	10	Dec. 26
Rudy Vallee				
Naughty Cal	Feb.	19,'32		
Lillian Roth				
No More Hookey	Aug.	29		
Haig Trio				
Oh My Operation	Jan.	16,'32		
Burns and Allen				
Old Man Blues	Mar.	18,'32		
Ethel Merman				
Old Songs for New	Mar.	4,'32	10	Feb. 20,'32
Technicolor				
Out of Tune	Feb.	12,'32		
Herb Williams				
Pair of French Heels, A	Nov.	14		
Mitchell & Durant				
Patents Pending	Aug.	5,'32		
Burns and Allen				

(THE RELEASE CHART--CONT'D)

Title	Rel.	Date	Running Time Minutes	Reviewed
Pro and Con	July	8,'32		
Tom Haword-Alan Brooks				
Quit Your Kickin'	Jan.	23,'32		
Red Donahue				
Rhythm In the River	Feb.	5,'32	11	Feb. 6,'32
Geo. Dewey Washington				
Roaming	Nov.	28		
Ethel Merman				
Seat on the Curb, A	June	24,'32		
Hugh Cameron - Arthur Aylesworth				
Singapore Sue	June	10,'32		
Anna Chang				
Switzerland	Apr.	29,'32		
Lester Allen				
Taxi Tangle	Dec.	19	10	Mar. 19,'32
Jack Benny				
Ten Dollars or Ten Days	July	22,'32		
Eddie Younger and His Mountaineers				
Those Blues	May	27,'32		
Vincent Lopez				
PARAMOUNT PICTORIAL				
STARTING AUGUST, 1931				
No. 5—A Drink for Six Million—Educated Toes—The Pony College	Dec.	26	7	Feb. 20,'32
No. 6—Vincent Lopez—Jewels—Lowell Thomas	Jan.	30,'32	1 reel	
No 7—Ann Leaf at the Organ — New Styles for Old — Film Editor's Nightmare	Feb.	26,'32	1 reel	
No. 8—Mt. Vernon—Mittens on Keys—Down the World's Most Dangerous River	Mar.	25,'32	1 reel	
No. 9—Harry Von Tilzer—Daddy of the Popular Song — Beauty on the Wing — Music from the Mines	Apr.	29,'32	1 reel	
No. 10—Chasing Rainbows—Footnotes of 1932—Rubinoff and His Violin	May	27,'32	1 reel	
No. 11	June	24,'32		
No. 12	July	29,'32		
SCREEN SONGS				
I Ain't Got Nobody (Mills Bros.)	June	17,'32		
Just One More Chance	Apr.	1,'32		
Kitty from Kansas City	Oct.	31	1 reel	
Rudy Vallee				
Let Me Call You Sweetheart	May	20,'32	1 reel	
Ethel Merman				
Little Annie Rooney	Oct.	10	1 reel	
My Baby Just Cares for Me	Dec.	5	1 reel	
Oh, How I Hate to Get Up In the Morning	Apr.	22,'32	7	May 7,'32
Rudy Vallee Melodies	Aug.	5,'32	1 reel	
Rudy Vallee				
Russian Lullaby	Dec.	26	1 reel	
Shine on Harvest Moon	May	6,'32	1 reel	
Alice Joy				
Show Me the Way to Go Home	Jan.	30,'32	1 reel	
Sweet Jenny Lee	Jan.	9,'32	1 reel	
When the Red Red Robin Comes Bob Bob Bobbin' Along	Feb.	19,'32	1 reel	
Wait Till the Sun Shines, Nellie	Mar.	4,'32	1 reel	
You Try Somebody Else	July	29,'32	10	June 25,'32
Ethel Merman				
You're Driving Me Crazy	Sept.	19	1 reel	
SCREEN SOUVENIRS				
No. 5—Old Time Novelty	Dec.	5	10	Jan. 23,'32
No. 6—Old Time Novelty	Jan.	2,'32	1 reel	
No. 7—Old Time Novelty	Jan.	30,'32	1 reel	
No. 8—Old Time Novelty	Feb.	26,'32	1 reel	
No. 9—Old Time Novelty	Mar.	25,'32	10	Apr. 9,'32
No. 10—Old Time Novelty	Apr.	22,'32	1 reel	
No. 11—Old Time Novelty	May	20,'32	1 reel	
No. 12—Old Time Novelty	June	17,'32	1 reel	
SCREEN SOUVENIRS NEW SERIES				
No. 1	Aug.	5,'32	1 reel	
PARAMOUNT SOUND NEWS				
Two Editions Weekly				
TALKARTOONS				
Admission Free	June	10,'32		
A Hunting We Did Go	Apr.	29,'32	1 reel	
Any Rags	Jan.	2,'32	7	Dec. 26
Betty Boop's Bizzy Bee	Aug.	19,'32	1 reel	
Betty Boop Limited	July	1,'32		
Boop-Oop-A-Doop	Jan.	23,'32	1 reel	
Bum Bandit, The	Apr.	4,'32	1 reel	
Chess Nuts	May	13,'32		
Crazy Town	Mar.	25,'32	1 reel	
Dancing Fool	Apr.	8,'32	1 reel	
Hide and Seek	May	27,'32	7	Apr. 16,'32
In the Shade of the Old Apple Sauce	Oct.	17	1 reel	
Jack and the Beanstalk	Nov.	21	1 reel	
Kidnapping (Tent.)	July	1,'32	1 reel	
Mask-a-Raid	Nov.	7	1 reel	
Minnie the Moocher	Feb.	26,'32	1 reel	
Cab Calloway				
Minding the Baby	Sept.	26	1 reel	
Robot, The	Feb.	5,'32	1 reel	
Stopping the Show	Aug.	12,'32		
Swim or Sink	Mar.	11,'32	7	Apr. 16,'32
Twenty Legs Under the Sea	June	6	8	Oct. 3
TWO REEL COMEDIES				
All Sealed Up	Mar.	18,'32		
Al St. John				
Arabian Shrieks, The	Mar.	4,'32	22	Feb. 13,'32
Smith & Dale				
Auto Intoxication	Oct.	17		
Ford Sterling				
Big Splash, The	Jan.	17,'32		
Weismuller-Kruger				
Bridge It Is	May	13,'32		
The Musketeers				
Door Knocker, The	May	27,'32		
Al St. John				
Dunker, The	Apr.	1,'32	19	May 7,'32
Billy House				
Harem Scarem	June	10,'32		
Al St. John				
His Week End	May	13,'32		
Johnny Burke				
It Ought to Be a Crime	Sept.	12		
Ford Sterling				
Jimmy's New Yacht	June	3,'32		
Lease Breakers, The	Sept.	5	18	Mar. 12,'32
Dane & Arthur				
Light House Love	May	6,'32		
Loud Mouth	June	17,'32		
Mlle. Irene The Great	Nov.	7		
Al St. John				
Meet the Senator	May	20,'32		
Mysterious Mystery, The	Feb.	12,'32		
Johnny Burke				
Out of Bounds	Nov.	14		
Billy House				
Pretty Puppies	Jan.	2,'32		
Ford Sterling				
Put Up Job, A	Jan.	23,'32		
Dane & Arthur				
Rookie, The	Apr.	29,'32		
Tom Howard				
Shove Off	Oct.	31		
Dane & Arthur				
Singing Plumber	July	8,'32		
Socially Correct	Oct.	10		
Lulu McConnell				
Summer Daze	Apr.	15,'32	20	May 14,'32
Dane-Arthur				
Twenty Horses	Apr.	29,'32		
Ford Sterling				
Unemployed Ghost, The	Dec.	19		
Tom Howard				
What Price Air	June	24,'32	20	June 18,'32
Tom Howard				
Where East Meets Vest	Nov.	28		
Smith & Dale				

RKO PATHE SHORT SUBJECTS

Title	Rel.	Date	Running Time Minutes	Reviewed
AESOP'S FABLES				
Cat's Canary, The	Mar.	26,'32	7	
Circus Romance	June	25,'32	7	
Cowboy Cabaret	Oct.	26	7	Dec. 26
Farmerette	June	11,'32	6	
Fly Frolic	Mar.	5,'32	7	
Fly Hi	Aug.	31	9	Oct. 10
Happy Polo	May	14,'32		
Horse Cops	Oct.	12	10	Jan. 23,'32
In Dutch	Nov.	9	7	
Last Dance, The	Nov.	23	8	
Magic Art	Apr.	25,'32	7	
Romeo Monk, A	Feb.	20,'32	7	
Spring Antics	May	21,'32	7	May 21,'32
Toy Time	Jan.	27,'32	8	Jan. 30,'32
BENNY RUBIN COMEDIES				
Dumb Dicks	Mar.	21,'32	19	
Full Coverage	Nov.	9	18	Nov. 14
Guests Wanted	Jan.	18,'32	18	Sept. 5
FRANK McHUGH COMEDIES				
Big Scoop, The	Nov.	16	19	
Extra, Extra	Apr.	4,'32	20	May 7,'32
Hot Spot, The	Sept.	14	18	Oct. 10
News Hound, The	Jan.	25,'32	20	
Pete Burke, Reporter	June	13,'32	20	
Promoter, The	May	30,'32	17	June 4,'32
GAY GIRL COMEDIES				
Easy to Get	Dec.	7	18	Dec. 19
Gigolettes	May	23,'32	18	
Niagara Falls	July	18,'32	19	Apr. 23,'32
Only Men Wanted	Feb.	8,'32	20	
Riders of Riley	Oct.	26		
Take 'Em and Shake 'Em	Sept.	28	20	
GRANTLAND RICE SPORTLIGHTS				
Bob White	Mar.	12,'32	9	
Canine Champions	Nov.	16	10	Dec. 12
College Grapplers	Jan.	27,'32	10	Feb. 20,'32
Diamond Experts	May	17	10	May 23
Ducks and Drakes	Dec.	14	10	
Floating Fun	Sept.	7	10	
Flying Leather	Feb.	27,'32	8	
Outboard Stunting	May	3	1 reel	May 31
Pack and Saddle	Oct.	19	11	
Pigskin Progress	Sept.	21	9	Oct. 10
Slim Figuring	Feb.	6,'32	10	
Take Your Pick	Mar.	26,'32	10	Apr. 9,'32
Timing	Oct.	5	10	
Uncrowned Champion	Nov.	30	10	
KNUTE ROCKNE FOOTBALL SERIES				
Backfield Aces	Sept.	26	1 reel	
Flying Feet	Sept.	26	1 reel	
Hidden Ball, The	Sept.	26	1 reel	
Last Yard, The	Sept.	26	1 reel	
Touchdown	Sept.	26	1 reel	
Two Minutes to Go	Sept.	26	1 reel	
MANHATTAN COMEDIES				
Oh Marry Me	Nov.	2	18	Nov. 21
MASQUERS COMEDIES				
Great Junction Hotel, The	Oct.	26	18	Oct. 17
Iron Minnie	July	4,'32		
Rule 'Em and Weep	May	2,'32	19	May 21,'32
Wide Open Spaces	Dec.	28	20	
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)				
Bon Voyage	Feb.	22,'32	20	
Camping Out	Dec.	14	20	
Giggle Water	June	27,'32	20	May 21,'32
Mother-in-Law's Day	Apr.	25,'32	20	
Thanks Again	Oct.	5	20	Oct. 10
PATHE NEWS				
Released twice a week				
PATHE REVIEW				
Released once a month				
RUFFTOWN COMEDIES (JAMES GLEASON)				
Battle Royal	Feb.	29,'32	18	
Doomed to Win	Dec.	21	10	
High Hats and Low Brews	July	11,'32	18	May 21,'32
Slow Poison	Oct.	19	21	Oct. 24
Stealing Home	May	9,'32	19	Apr. 23,'32
TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)				
Blondes by Proxy	Apr.	11,'32	17	
Perfect 36	June	20,'32	17	
Selling Shorts	Nov.	30	17	Nov. 7
Stop That Run	Feb.	1,'32	19	
VAGABOND ADVENTURE SERIES				
Children of the Sun	Dec.	21	9	
Door of Asia	Feb.	22,'32	8	Feb. 20,'32
Drums of the Orient	June	18,'32	9	
Empire of the Sun	Apr.	25,'32		
Fallen Empire	July	27	10	
Land of Ghandi	Jan.	18,'32	10	Feb. 6,'32
Song of the Voodoo	Oct.	19	9	Oct. 31
Second Paradise	Mar.	19,'32	9	
Shanghai	May	23,'32		

RKO-RADIO PICTURES

Title	Rel.	Date	Running Time Minutes	Reviewed
CHARLES "CHIC" SALE SERIES				
County Seat, The	Aug.	15	20	
Cowslips	Sept.	19	15	Jan. 2,'32
Ex-Rooster	Jan.	30,'32	19	Jan. 30,'32
Hurry Call, A	Mar.	12,'32	16	
Many a Slip	Dec.	19	19	
Slip at the Switch, A	Apr.	16,'32	18	May 7,'32
HEADLINER SERIES				
House Dick, The	Oct.	17	18	
Jimmy Savo				
False Roomers	Oct.	10	20	
Clark & McCullough				
Scratch as Catch Can	Oct.	24	19	
Clark & McCullough				
Mellon Drama, A	Nov.	6	20	Dec. 19
Clark & McCullough				
LIBERTY SHORT STORIES SERIES				
Beautiful and Dumb	Apr.	16,'32	11	Apr. 30,'32
Double Decoy	Dec.	16	11	
Endurance Flight	Feb.	13,'32	20	
Ether Talks	Dec.	12	11	
Secretary Preferred	Mar.	26,'32	11	May 14,'32
Stung	Nov.	15	10	Dec. 5
LOUISE FAZENDA SERIES				
Blondes Prefer Bonds	May	15	21	
MICKEY McGUIRE SERIES				
Mickey's Big Business	May	21,'32		
Mickey's Golden Rule	June	4,'32	19	
Mickey's Helping Hand	Dec.	19	18	
Mickey's Holiday	Mar.	5,'32	19	
Mickey's Sideline	Dec.	26	19	
Mickey's Thrill Hunters	Sept.	19	18	
Mickey's Travels	Feb.	20,'32	20	
Mickey's Wildcats	Sept.	12	18	
NED SPARKS SERIES				
Big Dame Hunting	Jan.	16,'32	20	Dec. 19
Strife of the Party, The	Oct.	17	16½	Jan. 30,'32
When Summons Comes	Feb.	20,'32	18	
NICK HARRIS DETECTIVE SERIES				
Facing the Gallows	Sept.	26	21	
Mystery of Compartment C	Oct.	31	21	
Swift Justice	Jan.	2,'32	21	
Self Condemned	Feb.	27,'32	20	Apr. 9,'32
ROSCO ATES SERIES				
Never the Twins Shall Meet	Feb.	13,'32	20	
Use Your Noodle	Oct.	31	20	
TOM AND JERRY SERIES				
In the Bag	Mar.	26,'32	7	
Joint Wipers	Apr.	23,'32		
Jungle Jam	Nov.	14	8	
Plane Dumb	June	25,'32	7	
Pots and Pans	May	14,'32	6	
Rabid Hunters	Feb.	27,'32	7	
Rocketeers	Jan.	30,'32	7	
Swiss Trick, A	Dec.	19	7	
Trouble	Oct.	10	7	
Tuba Tooter, The	June	4,'32	7	May 21,'32

STATE RIGHTS

Title	Rel.	Date	Running Time Minutes	Reviewed
B. I. P. AMERICA				
Land of the Shamrocks			10	Apr. 9,'32
Mystery of Marriage, The			18	Apr. 9,'32
Special Messengers			9	Mar. 26,'32
CAPITAL				
Japanese Rome			10	Mar. 5,'32
CENTRAL FILM				
In Old New Orleans				May 28,'32
Syria				May 21,'32
FEATURETTES, INC.				
A Night in the Jungle			10	Apr. 30,'32
Holy Men of India			10	May 7,'32
FILM EXCHANGE, INC., THE				
At the Race Track			9	
Could I Be More Polite			9	
Living Book of Knowledge:				
3—Solace of the Hills			7	
4—Silvery Salmon			6	
5—Lonely Soul			7	
6—Flying Fleet			9	
HAROLD AUSTIN				
Perils of the Desert				Feb. 27,'32
LOUIS SOBOL				
Newsreel Scoops			9	Mar. 19,'32
OLYMPIAD PRODUCTIONS				
Tenth Olympiad			19	Apr. 2,'32
PRINCIPAL				
Mexico			43	June 11,'32
UFA				
Cod Liver Oil Preferred			22	June 11,'32
German Students on a Ramble Through Greece			11	Mar. 26,'32
Last Pelicans in Europe			10	May 7,'32
Secrets of an Eggshell			13	Mar. 26,'32
Steel			10	May 21,'32

TIFFANY

Title	Rel.	Date	Running Time Minutes	Reviewed
TIFFANY CHIMP SERIES				
9—Cinnamon	Oct.	4	11	
10—Skimpy	Nov.	8	18	Nov. 21
11—My Children	Dec.	28	18	
12—Broadcasting	Jan.	31,'32	18	Jan. 30,'32
VOICE OF HOLLYWOOD SERIES (NEW) STATION S-T-A-R				
No. 6—John Boles & Helen Chandler	Oct.	11	9	
No. 7—Roscoe Ates	Oct.	25	11	Dec. 5
No. 8—Monte Blue	Nov.	8	11	Nov. 21
No. 9—Pat O'Brien	Nov.	22	11	
No. 10—Andy Clyde	Dec.	6	11	Dec. 12
No. 11—Marjorie White	Dec.	20	10	Jan. 2,'32
No. 12—Franklyn Pangborn	Jan.	3,'32	9	Jan. 23,'32
No. 13—John Wayne	Jan.	17,'32	11	Jan. 30,'32

UNITED ARTISTS

Title	Rel.	Date	Running Time Minutes	Reviewed
MICKEY MOUSE			1 reel	
SILLY SYMPHONIES				
Bears and Bees			1 reel	
Bugs in Love			1 reel	
Flowers and Trees			1 reel	
Just Dogs			1 reel	

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Title	Rel. Date	Minutes Running Time	Reviewed
OSWALD CARTOONS			
Beau and Arrows	Mar. 28,'32	7	Apr. 23,'32
Busy Barber	Aug. 1,'32	1 reel	
Catnipped	May 23,'32	7	June 25,'32
Clown, The	Dec. 21	6	Jan. 16,'32
Day Nurse	July 18,'32	1 reel	
Fisherman, The	Dec. 7	7	Jan. 9,'32
Foiled	Apr. 25,'32		
Grandma's Pet	Jan. 18,'32	8	June 4,'32
Great Guns	Feb. 29,'32	1 reel	
Hare Mail, The	Nov. 30	1 reel	
Hunter, The	Oct. 12	6	Jan. 30,'32
In Wonderland	Jan. 4,'32	6	Dec. 5
Jungle Jumble, A	July 4,'32	1 reel	
Let's Eat	Apr. 25,'32	7	Apr. 30,'32
Making Good	Apr. 11,'32		
Mechanical Cow	Jan. 4,'32		Jan. 30,'32
Mechanical Man	Feb. 15,'32	1 reel	
Oh, Teacher	Feb. 1,'32	1 reel	
Stone Age, The	Nov. 23	1 reel	
To the Rescue	May 23,'32		
Wet Knight, A	June 20,'32	1 reel	
Winged Horse	May 9,'32	1 reel	
Wins Out	Mar. 14,'32		
SHADOW DETECTIVE SERIES			
No. 3—Sealed Lips	Nov. 11	17	Nov. 21
No. 4—House of Mystery	Dec. 16	16	Jan. 2,'32
No. 5—The Red Shadow	Jan. 20,'32	2 reels	
No. 6—Circus Showup	Feb. 17,'32	18	Feb. 6,'32
SPORT REELS			
Basket Ball Reel No. 1—Doc Meanwell	Dec. 21	1 reel	
Basket Ball Reel No. 2—Doc Meanwell	Dec. 28	1 reel	
Basket Ball Reel No. 3—Doc Meanwell	Jan. 4,'32	1 reel	
Carry On—Notre Dame Football	Oct. 3	1 reel	
Developing a Football Team—Pop Warner Football	Nov. 2	10	
Fancy Curves—Babe Ruth No. 4	Mar. 7,'32	1 reel	
Just Pals—Babe Ruth No. 2	Feb. 22,'32	1 reel	
Over the Fence—Babe Ruth No. 5	Mar. 14,'32	1 reel	
Perfect Control—Babe Ruth No. 3	Feb. 29,'32	9	May 14,'32
Running with Paddock—Chas. Paddock	Apr. 11,'32	10	Apr. 23,'32
Slide, Babe, Slide—Babe Ruth No. 1	Feb. 15,'32	1 reel	
Soccer—Pop Warner Football	Nov. 16	1 reel	
Trick Plays—Pop Warner Football	Oct. 26	1 reel	
Victory Plays—Tilden Tennis Reel	May 2,'32	9	May 7,'32
STRANGE AS IT SEEMS SERIES			
No. 17—Novelty	Feb. 22,'32	9	Mar. 26,'32
No. 18—Novelty	Apr. 18,'32	9	May 14,'32
No. 19—Novelty	May 16,'32	1 reel	
No. 20—Novelty	July 18,'32	1 reel	
UNIVERSAL BREVITIES			
Runt Page, The	Apr. 11,'32		
Unshod Maiden, The	Apr. 18,'32		
UNIVERSAL COMEDIES (1931-32 SEASON)			
Around the Equator on Roller Skates	July 28,'32	2 reels	
Around the World in 18 Minutes	June 15,'32	18	
Bless the Ladies—Summerville	Dec. 9	2 reels	
Dancing Daddies—E. Lambert		17	May 21,'32
Doctor's Orders	June 29,'32	2 reels	
Eyes Have It, The—Slim Summerville	Mar. 9,'32	2 reels	
Hollywood Kids	July 13,'32	2 reels	
Foiled Again	June 1,'32	2 reels	
Hollywood Halfbacks	Dec. 23	2 reels	
In the Bag—Summerville	Apr. 5,'32	21	Mar. 26,'32
Marriage Wow, The—Bert Roach	Apr. 20,'32	16	Mar. 26,'32
Meet the Princess—Summerville	May 4,'32	17	Apr. 16,'32
Models and Wives—Sidney-Murray	Nov. 25	2 reels	
Monkeyshines—Daphne Pollard	Mar. 23,'32	2 reels	
Out Stepping—Don Brodie	Oct. 28	16	Nov. 7
Peekin' in Peking—Summerville	Dec. 30	2 reels	
Robinson Crusoe & Son—Lloyd Hamilton	Feb. 24,'32	2 reels	
Running Hollywood	Jan. 27,'32	19	Jan. 23,'32
Sea Soldiers' Sweeties	Feb. 10,'32	2 reels	
Sold at Auction—Daphne Pollard	Jan. 13,'32	18	Jan. 9,'32

VITAPHONE SHORTS

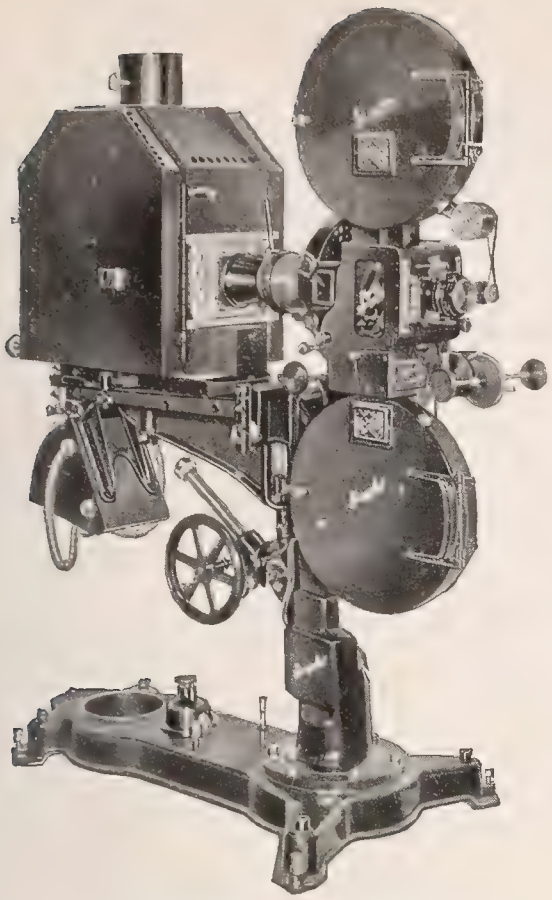
Title	Rel. Date	Minutes Running Time	Reviewed
ADVENTURES IN AFRICA		2 reels	
BELIEVE IT OR NOT—ROBERT L. RIPLEY			
No. 7		1 reel	
No. 8		1 reel	
No. 9		1 reel	
No. 10		1 reel	
No. 11		1 reel	
BIG STAR COMEDIES			
No. 1—Lucky 13—Thelma White and Fanny Watson		21	Nov. 21
No. 2—The Smart Set-Up—Walter O'Keefe		2 reels	
No. 3—Of All People—Thelma White and Fanny Watson		22	Nov. 21
No. 4—Relativity and Relatives—Dr. Rockell		18	Dec. 12
No. 5—Her Wedding Night-Mare—Thelma White and Fanny Watson		18	Jan. 30,'32
No. 6—Shake a Leg—Thelma White and Fanny Watson		17	
No. 7—The Perfect Suitor—Benny Rubin		2 reels	
No. 8—Maybe I'm Wrong—Richy Craig, Jr.		18	May 28,'32
No. 9—The Toreador—Joe Penner		17	May 7,'32
No. 10—On Edge—Wm. and Joe Mandel		19	May 7,'32
No. 11—Poor but Dishonest—Thelma White and Fanny Watson		2 reels	
No. 12—In the Family—Thelma White-Fanny Watson		2 reels	
BOOTH TARKINGTON SERIES			
No. 1—Snakes Alive—Billy Hayes-Bobby Jordan		1 reel	
No. 2—Batter Up—Billy Hayes-Bobby Jordan		1 reel	
No. 3—One Good Deed—Billy Hayes-Dave Gorcey		9	
No. 4—Detectives—Billy Hayes-Dave Gorcey		9	Mar. 5,'32
No. 6—His Honor, Penrod—Billy Hayes-Dave Gorcey		9	Mar. 19,'32
No. 7—Hot Dog		1 reel	
No. 8—Penrod's Bull Pen—Billy Hayes-Dave Gorcey		1 reel	
BROADWAY BREVITIES SERIES			
No. 1—The Musical Mystery—Janet Reade-Albertina Rasch Girls		18	
No. 2—Words and Music—Ruth Etting		17	Nov. 21
No. 3—Footlights		19	Jan. 16,'32
No. 4—Hello, Good Times!—Barbara Newberry-Albertina Rasch Girls		17	
No. 5—The Imperfect Lover—Jack Haley		19	Feb. 13,'32
No. 6—Subway Symphony		18	Mar. 26,'32
No. 7—Sea Legs		19	Apr. 23,'32
No. 8—Absentminded Abner—Jack Haley		2 reels	
No. 9—A Regular Trouper—Ruth Etting		2 reels	
No. 10—A Mail Bride—Ruth Etting		18	June 4,'32
No. 11—Stage Struck—Ruth Etting			
No. 12—What an Idea—Harriet Hilliard		18	June 25,'32
HOW TO PLAY GOLF—BOBBY JONES		1 reel (each)	
LOONEY TUNES SERIES SONG CARTOONS NEW SERIES			
No. 1—Bosko's Shipwrecked		7	
No. 2—Bosko, the Doughboy		7	
No. 3—Bosko's Soda Fountain		7	Nov. 21
No. 4—Bosko's Fox Hunt		7	Jan. 23,'32
No. 5—Bosko at the Zoo		7	Mar. 5,'32
No. 6—Battling Bosko		7	Feb. 6,'32
No. 7—Big Hearted Bosko		7	Apr. 16,'32
No. 8—Bosko's Party		7	May 7,'32
No. 9—Bosko and Bruno		7	
No. 10—Bosko's Dog Race			
MELODY MASTER SERIES			
No. 3—Darn Tootin'—Ruby Weldoeft & Orch.		9	Dec. 19
No. 4—Horace Heldt and His Famous Californians			
No. 5—It's a Panic—Benny Meroff and His Band		8	
No. 6—Up on the Farm—Henry Santrey and His Band		9	Apr. 23,'32
No. 7—Pie, Pie, Blackbird—Eubie Blake and Band—Nina Mae McKinney		9	June 25,'32
MERRY MELODIES SONG CARTOONS			
No. 1—Smile, Darn Ya, Smile		1 reel	
No. 2—One More Time		1 reel	
No. 3—Ya Don't Know What You're Doin'		7	Dec. 5
No. 4—Hittin' the Trail for Hallelujah Land		7	Dec. 19
No. 5—Red Headed Baby		7	
No. 6—Pagan Moon		7	
No. 7—Freddie the Freshman		7	Mar. 12,'32
No. 8—Crosby, Columbo and Valee		7	Apr. 9,'32
No. 9—Goopy Gear		6	Apr. 30,'32
No. 10—It's Got Me Again		6	June 11,'32
No. 11—Moonlight for Two			
THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH			
The Naggers at the Opera		10	Feb. 13,'32
NEW SERIES			
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
The Naggers Go Ritzy		10	June 4,'32
Spreading Sunshine		10	Apr. 23,'32
Movie Dumb		1 reel	
Four Wheels—No Brakes		1 reel	
NOVELTIES			
Bigger They Are, The—Primo Carnero		2 reels	
Gypsy Caravan—Martinelli		1 reel	
Handy Guy, The—Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The—Christmas Special		5	
Trip to Tibet, A		1 reel	
Washington, The Man and the Capital—Clarence Whitehill		18	
ONE-REEL COMEDIES			
Baby Face—Victor More			
Bitter Half, The—Ann Codde		9	Feb. 13,'32
Military Post, The—Roberto Guzman			
No-Account, The—Hardie-Hutchison			
No Questions Asked—Little Billy			
Riding Master, The—Poodles Hanaford		9	Dec. 26
Second Childhood		7	Dec. 26
Strong Arm, The—Harrington-O'Neil			
Travel Hogs—Hugh Cameron-Dave Chasen		9	Nov. 28
ORGAN SONG-NATAS			
For You—Organ-Vocal		1 reel	
Say a Little Prayer for Me—Organ-Vocal		1 reel	
When Your Lover Has Gone—Organ-Vocal		1 reel	
JOE PENNER COMEDIES			
Moving In		2 reels	
Rough Sailing		16	
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	
PEPPER POT SERIES			
No. 1—The Eyes Have It—Edgar Bergen		10	Dec. 12
No. 2—Thrills of Yesterday			
No. 3—Hot News Margie—Marjorie Beebe			
No. 4—High School Hoofer—Hal Le Roy		10	Jan. 9,'32
No. 5—Free and Easy—Edgar Bergen			
No. 6—Cigars, Cigarettes—Marjorie Beebe		10	Mar. 26,'32
No. 7—The Movie Album		10	Mar. 26,'32
No. 8—The Wise Quacker—Novelty with cast of ducks		9	
No. 9—Remember When		9	May 7,'32
No. 10—Campus Spirit, The—Douglas Stanbury and N. Y. U. Glee Club		9	May 21,'32
No. 11—Napoleon's Bust—Dan Coleman-Ted Husing		10	June 25,'32
No. 12—Featurette Movie Album			
No. 13—Movie Album Thrills			
SPORTSLANT SERIES—TED HUSING			
No. 4		9	Feb. 20,'32
No. 5		9	Feb. 13,'32
No. 6		9	Apr. 16,'32
No. 7		8	Apr. 23,'32
No. 8		1 reel	
No. 9		1 reel	
No. 10		1 reel	
No. 11		1 reel	
No. 12		1 reel	
S. S. VAN DINE MYSTERY SERIES (Donald Meek-John Hamilton)			
No. 1—The Clyde Mystery		21	Oct. 31
No. 2—The Wall Street Mystery			
No. 3—The Week-End Mystery			
No. 4—Symphony Murder Mystery			
No. 5—Studio Murder Mystery			
No. 6—Skull Murder Mystery, The		2 reels	
No. 7—The Cole Case		20	Apr. 23,'32
No. 8—Murder in the Pullman		20	June 4,'32
No. 9—The Side Show Mystery		20	June 11,'32
No. 10—Campus Mystery, The			
No. 11—Crane Poison Case, The			
TWO-REEL COMEDIES			
Dandy and the Belle, The—Frank McGlynn, Jr.-Mary Murray			
For Two Cents—De Wolf Hoper			June 6
Freshman Love—Ruth Etting			
Old Lace—Ruth Etting			
Politics—George Jessel		18	Jan. 30,'32
Regular Trouper, A—Ruth Etting			
WAYNE AND WHITE COMEDIES			
In Your Sombrero—Billy Wayne		7	Dec. 3
WORLD TRAVEL TALKS—E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—South American Journeys		9	June 25,'32
No. 9—Soviet Russian		1 reel	
No. 10—Paris Glimpses		1 reel	
No. 11—Dear Old London		1 reel	
No. 12—When in Rome		9	June 18,'32
No. 13—Berlin Today		1 reel	

SERIALS

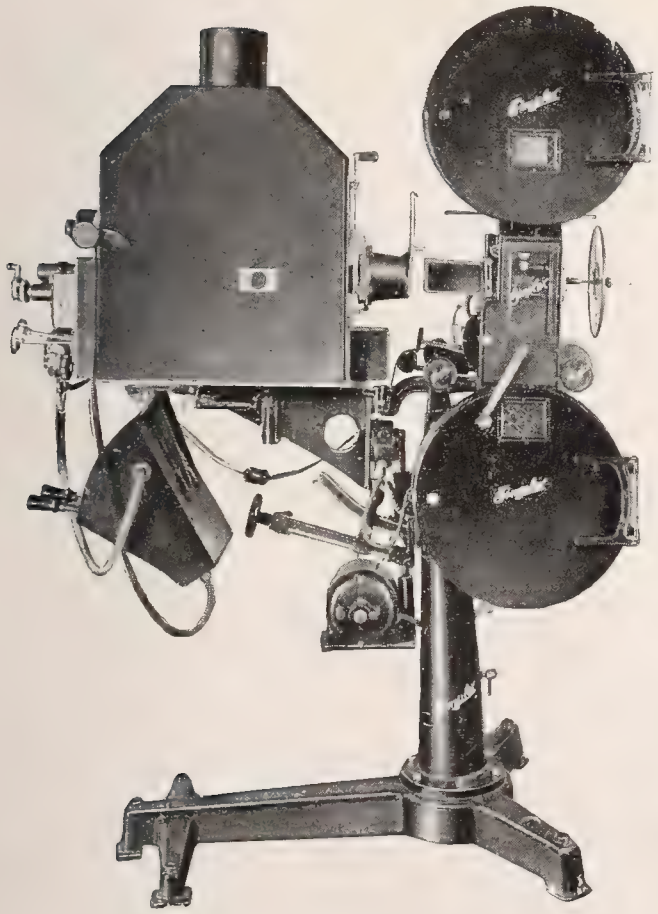
UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Minutes Running Time	Reviewed
Air Mail Mystery—James Flavin-Lucille Browne	Mar. 28,'32	18 (each)	Apr. 16,'32
Battling with Buffalo Bill—Tom Tyler-Rex Bell	Nov. 28		Oct. 3
Danger Island—Ken Harlan-Lucille Browne	Aug. 24		Aug. 1
Detective Lloyd—Jack Lloyd	Jan. 4,'32		Jan. 16,'32
Heroes of the West—Noah Berry, Jr.	June 20,'32	18 (each)	June 18,'32



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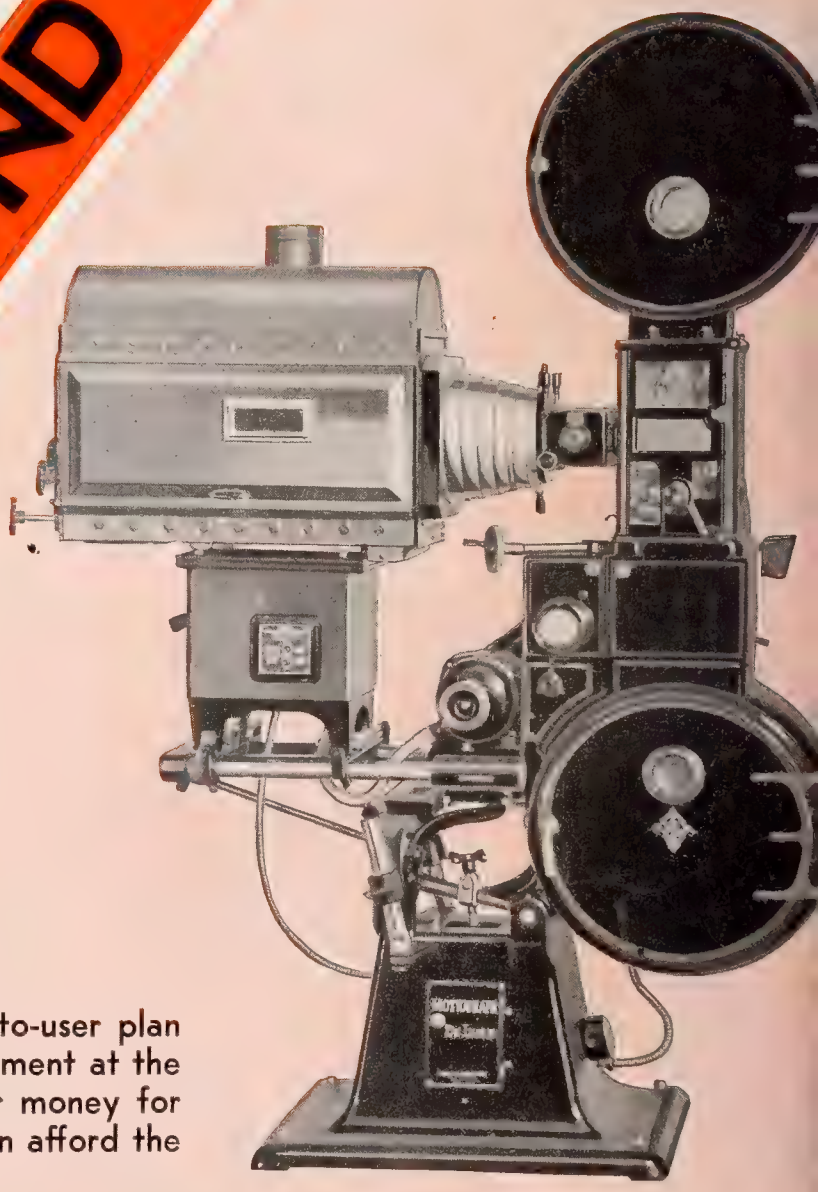
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In 2 Sections—Section 2 Vol. 108, No. 1 Issue of July 2, 1932

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AUDITORIUM CONDITIONING CORPORATION'S "BYPASS PATENTS"

AUDITORIUM CONDITIONING CORPORATION is owner, among others, of U. S. Patents Nos. 1,670,656 and Reissue 16,611. These patents are known generally in the air conditioning industry as the "bypass patents" and cover the use of air from an enclosure for mixture with conditioned air, so that a final mixture is usually obtained greater in volume than the conditioned air and of higher dry bulb temperature but lower relative humidity than the conditioned air.

These patents have been litigated in the United States District Court for the Western District of New York in two proceedings. Hon. John R. Hazel, excerpts from whose opinions are set forth in the marginal column, fully sustained the validity of both patents in every particular. Injunction was granted, as well as full accounting for all profits, damages and costs.

AUDITORIUM CONDITIONING CORPORATION even consented to a reopening of the case to admit further evidence, in order to test to the fullest extent the validity of these patents. The second decision likewise sustained the validity of the patents and the contentions of AUDITORIUM CONDITIONING CORPORATION on all points.

AUDITORIUM CONDITIONING CORPORATION believes that its bypass systems incorporate most modern practice yet devised for conditioning the atmospheres of enclosures used for human occupancy from the standpoints of economy, flexibility, efficiency and assurance of comfort despite unforeseen variations in heat and humidity load.

AUDITORIUM CONDITIONING CORPORATION believes the development covered by these and its other patents to be extremely valuable. Its obligations to licensees under the patents demand that AUDITORIUM CONDITIONING CORPORATION'S rights be observed and infringements vigorously prosecuted.

AUDITORIUM CONDITIONING CORPORATION appreciates that some owners may have contracted for installations with unlicensed contractors and in ignorance of our rights. Under such conditions the AUDITORIUM CONDITIONING CORPORATION would welcome a discussion of such installations with the view of reaching a settlement in a businesslike manner without applying to the courts.

The following companies are licensees under AUDITORIUM CONDITIONING CORPORATION'S patents: Carrier Engineering Corporation, 850 Frelinghuysen Avenue, Newark, N. J., Cooling and Air Conditioning Corporation, 11 West 42nd Street, New York, N. Y., and York Ice Machinery Corporation, York, Pa.

UNITED STATES DISTRICT COURT
WESTERN DISTRICT OF NEW YORK

* * * * * * * * * * * * * * * * * *

AUDITORIUM CONDITIONING CORP.,
Plaintiff,

—against—

GREATER ROCHESTER PROPERTIES, INC.,
Defendant.

* * * * * * * * * * * * * * * * * * *

HAZEL, J.

* * * It was air of uniform distribution and character, to eliminate dampness and discomfort in playhouses, that chiefly concerned the inventors. * * * prior adaptations were inefficient and expensive since the cold air required hot air or steam for reheating before the air was let into the theatre or room. * * * recirculated air * * * in both patents in suit is used to mingle with saturated fresh air, or with return air * * * from the conditioner * * *. The recirculated air is of higher temperature than the conditioned air. It passes to the mixing chamber for uniting with the conditioned air before discharge through pipes or ducts at the openings in the theatre, and * * * increases the temperature of the conditioned air and also imparts a lower relative humidity to the mixed air. * * * Fleisher's accomplishment * * * (was) attained * * * by proportioning the volume of return air so that the amount of recirculated air beyond the conditioner and the volume of return air passing through the conditioner would vary, and * * * he designed that the "larger the volume of return air recirculated beyond the conditioner, the less the volume of return air going through the conditioner and vice versa". * * * The gist of his invention constituted a steady reuse of the air piped from the theatre, thus lessening the expense in apparatus construction and maintenance. This object and purpose is supported by the proofs.

Lewis was not only the first to use a system of recirculation of a large quantity of air, drawn from inside a theatre, and to control both temperature and humidity, but he also was the first to condition only a relatively small part of the air * * * so as to secure desired ventilation and humidity; while Fleisher as heretofore explained conceived a betterment by using a minimum of outside air mingled with a larger portion from the interior of the theatre, and proportioning the return air from the theatre to allow the quantity recirculated beyond the conditioner to respond to interior fluctuations. Both patents were new and novel and advanced known cooling and ventilating systems of the type under consideration.

Both the Lewis Reissue and Fleisher patents in suit are valid and infringed by defendant * * *.

* * * * * *

And in the reopening proceeding, after a thorough consideration of new evidence submitted by defendant, Judge Hazel further held:

Although I have considered all the matters and arguments drawn to my attention in defendant's brief, I discover no satisfactory evidence or reason for holding the patents in issue anticipated. A decree for plaintiff (AUDITORIUM CONDITIONING CORPORATION) may be entered. (italics ours).

AUDITORIUM CONDITIONING CORPORATION

17 East 42nd Street **NEW YORK, N. Y.** **J. O. ROSS, *President.***

JUL 1 1932

Better Theatres

July 2, 1932
Vol. 108, No. 1

A section of Motion Picture Herald devoted to the designing, construction, equipping and operation of the motion picture theatre

GEORGE SCHUTZ, Editor

C. B. O'NEILL, Advertising Manager

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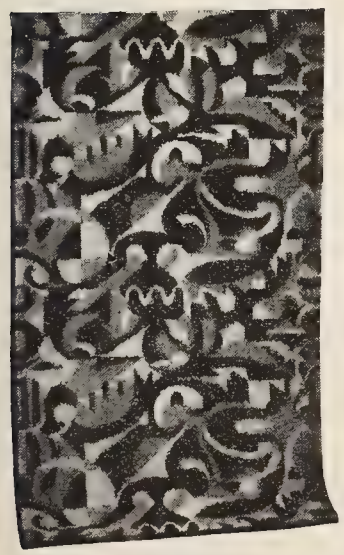
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A CASH CUSTOMER OBLIGES THE SHOWMAN WITH A CRITICISM

an editorial

WE have received a letter from a patron of motion pictures. That is a sufficient introduction, we take it, inasmuch as the title, "patron," is quite clearly identified by this time with those social forces which make this motion picture business possible. Indeed, perhaps some exhibitors may question that we have a motion picture patron to display, and upon our assurance that we have, may wish to have him dragged forth and publicly embarrassed with ceremonies crowning him Chief Glorious Example.

Facts, however, are facts, and much as we should like to protect our interested correspondent, we must lend proper authenticity to this comment. Therefore our patron of the motion picture is exposed as Mr. T. R. Dick, a resident of Baldwin, L. I., N. Y. And Mr. Dick, writing, as he says, solely as one who likes to go to the motion picture theatre for entertainment, wants to know if something can be done about the spacing between rows of seats that, as he says, impose certain burdens upon one desiring to be entertained.

That is to say, Mr. Dick wants to know just how entertaining the theatre people think it is to be getting up and down at frequent intervals, or to be pulling your knees up into your lap? And we, reflecting upon the law of averages, wonder how often it is that such disturbances somehow synchronize themselves with those punchy points in the screen performance that really represent what the show is all about. Mr. Dick is apparently quite able to express himself:

"Not long ago," he observes, "I noticed in one of your papers an article about making theatres comfortable for patrons, and I also notice that dozens of theatres devote much time and enormous expense in beautiful fixtures, entrances, elaborate decorations, etc. [Unquestionably true.]

"The purpose of this letter is to bring to your attention—and if the writer succeeds in focusing same on a very great need for motion picture patrons, he will feel that he has accomplished something—the need for greater space between rows of seats. [Our attention has been on it for some time. It remains for others to carry out our suggestions.]

"Years ago, when people bought tickets with numbers on, they would no doubt be seated throughout the performance and the need for arising and departing was minimized, but nowadays the way shows are run—some continuous—with people entering in mid-pictures, etc., there is always a traveling back and forth, disturbing the people seated, knocking down coats and hats and other matters on the floor, treading on toes and disturbing the general comfort.

"The writer believes this could be eliminated by simply adding another foot or even a half-a-foot between each row."

Well, there is nothing new in the complaint. Only patrons are seldom so articulate regarding their criticisms of the theatres they frequent as Mr. Dick, and therefore this friendly voice of a patron—we must remember that, a patron—is forwarded to the industry at large, and to theatre operators in particular.

The motion picture theatre, as we find it today, has been with us for quite some while, and what a patron thus points out has been commented on in a great variety of forms by many, including the functionaries of this publication. Indeed, some change for the better has been accomplished. Time was when 28 inches, at best 30 inches, between rows was the common maximum. Now 32 inches is the commoner maximum (a rather general code stipulation, in fact), while with a great flourish, an exhibitor here and there has ordered that this distance be increased to 36 inches. Yet, after all these years, Mr. Dick's criticism remains a valid one.

Valid, of course, is the criticism. It is the solution we question. The remedy lies not so much in the direction of addition as subtraction. It is not more inches in the space between rows that we need, but less rental per cubic foot of theatre area. The point, however, remains the same. Somehow everything must be done to make the motion picture theatre a finer, more alluring, satisfying place to be entertained in than—the other kind of place.

THEATRE ENGINEERING IN RADIO CITY

By EUGENE CLUTE

An examination of the technical provisions made chiefly in the Sound Theatre but also in International Music Hall of Rockefeller Center

THE SEVERAL distinguishing characteristics of the Rockefeller Center development in New York, must of course include the motion picture theatre (Building No. 8) in the Radio City division of the project. It seems that it should lead the way and set the pace. Like the other buildings of this group, it has been designed through the collaboration of an unusually large number of distinguished architects associated for this purpose and they have had the co-operation of the experts of Radio-Keith-Orpheum and of innumerable consultants upon every special aspect of the problem. To present a clear picture of this theatre, with some pertinent attention to Theatre No. 10 (International Music Hall), and to endeavor to properly evaluate the radical departures from accepted practice which are among their outstanding characteristics, is the purpose of the following study.

The architects have endeavored to meet the practical requirements first of all, and they have developed the design through the co-ordination of the necessary functional elements. This is the modern way of approaching an architectural problem. It is the reverse of the older practice of designing according to tradition. Instead of concerning themselves with columns and capitals, cornices and domes and plaster ornaments of appropriate symbolism, the modern architect centers his attention upon sight lines, acoustics, motion picture projection, air conditioning and other functional matters, letting the decorative design grow out of the conditions that are established in this way.

When the practical requirements of all buildings, including theatres, were comparatively simple, approaching the problem from the decorative, rather than the practical side, seems to have served fairly well, but a modern motion picture theatre has such highly special requirements due to the technical and sensitive nature of the art of projecting sound motion pictures and of providing facilities for the enjoyment of this entertainment to the fullest extent, that the practical requirements must come first.

In Theatre No. 8, as is usual, the architects have been handicapped by being required to design a theatre that can be used for stage shows if at any time it may seem desirable to change the policy. Though the Cinema in Rockefeller Center is to be used for motion picture entertainment exclusively, without any presentations or other form of stage show, provision had to be made for a stage with all of its accessories, and this has consumed a considerable amount of ground area allotted to the theatre which might otherwise have been used to advantage in designing the building purely as a motion picture theatre. As a matter of fact, the announcement that this theatre was to be used exclusively for motion pictures did not come until the construction of the building was well under way.

FROM THE outset, however, provision was made for the showing of motion pictures with sound as a requirement of first importance. The determination to make possible the use of the most advanced methods of motion picture projection as fast as they might be developed, including the projection of pictures practically the full size of the proscenium opening, was the reason for some of the major innovations in the planning of this theatre.

If the full height as well as the full width of the proscenium opening was to be visible from all parts of the auditorium, the large, single, overhanging balcony which had come to be generally regarded as the last word in motion picture theatre planning, would not do. The architects were told in the beginning that some other arrangement of seating which would afford the same capacity and permit this view, must be adopted, and the suggestion was made that three relatively shallow balconies be substituted for the usual single large balcony.

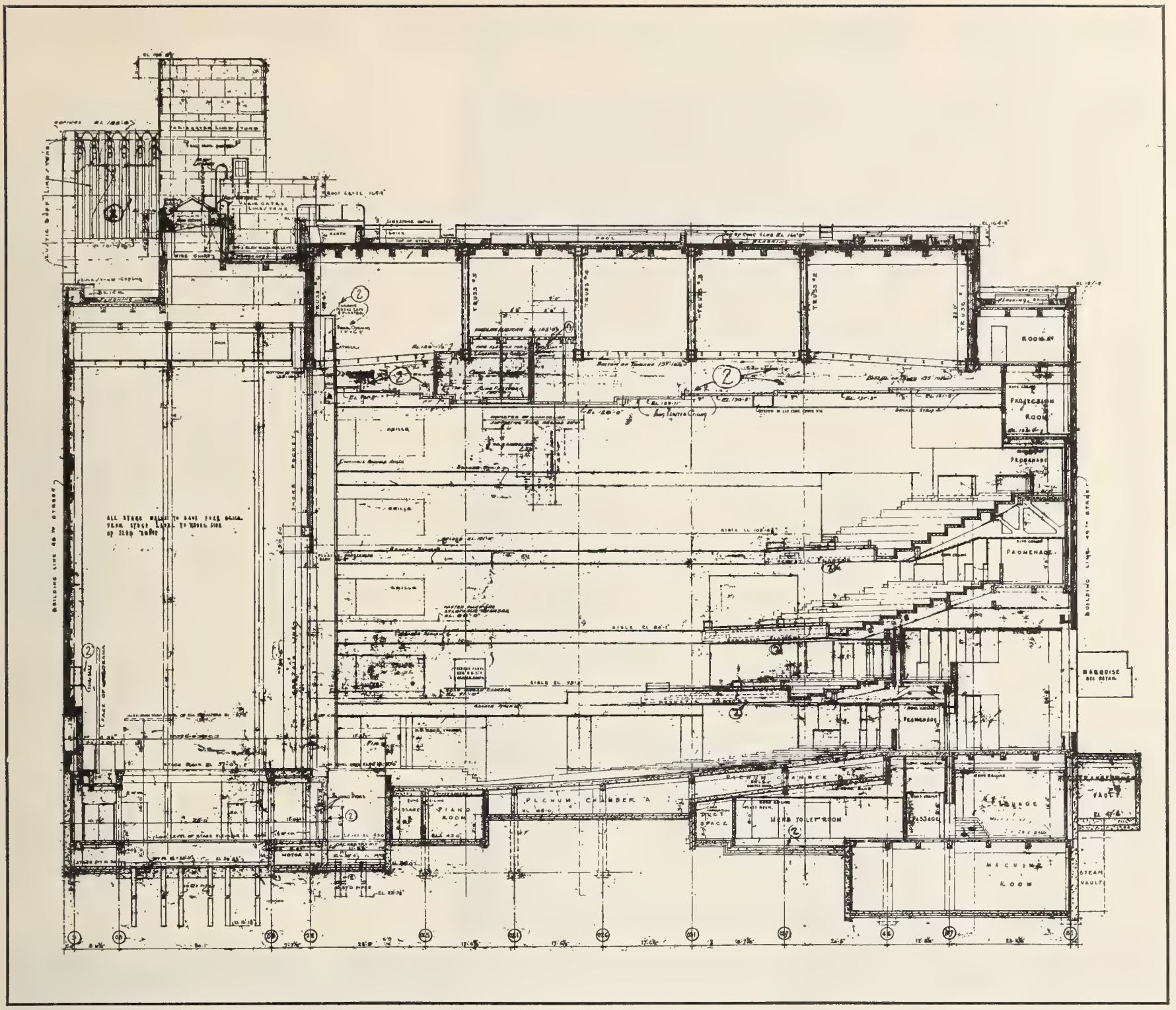
Though new in the motion picture field, this idea is not new to the history of the theatre, for it is a return to the old opera house plan. There is, perhaps, a certain appropriateness in this in view of the importance of the part that sound now plays in motion picture entertainment. Undoubtedly it is easier to project sound satisfactorily into, and under, these three shallow balconies than it is to project it under a large, single, overhanging balcony, with its tendency to produce sound pockets.

The distribution of sound is further facilitated by the form of the auditorium, for the side walls flare out from the proscenium, acting very much like the horn or directional baffle of a loud speaker to confine and direct the sound into the rear of the auditorium. The form of the ceiling also was designed to be especially favorable to good acoustical conditions, being free from curved surfaces that might focus sound downward, causing "dead spots." It is a flat ceiling, stepped down slightly toward the center for aesthetic reasons. All plain ceiling surfaces will be of sound-absorbing acoustic plaster. The ornamental portions will be of hard plaster, their form breaking up the sound and preventing its reflection. The walls go straight up to the ceiling. There is no flaring surface needed over the proscenium opening, or at its sides, in a theatre equipped with sound reinforcing apparatus, on account of the directional effect of the loudspeaker baffles.

We find that the form of the auditorium has been designed to produce the desired acoustical qualities with the aid of only a minimum of sound absorbing material. The rear wall, and the portions of the side walls as far forward as the fronts of the balconies, will be lined with acoustic tile which will be covered with cloth for decorative effect. The fronts of the balconies will be of acoustical plaster decoratively treated. The under side of the three mezzanines (the balcony soffits) will be of hard plaster, as their sloping surfaces will act in some measure to reflect the sound—into the rear of the auditorium. The major part of the side walls will be lined with wood forming perfectly smooth surfaces, not broken by paneling, but given a decorative pattern by the arrangement of the rectangles of veneer so that the grain of the wood will run in different directions in adjoining portions. Broad, horizontal bands formed in this way will provide directional lines, marking the levels of the mezzanines and carrying the eye towards the proscenium.

THE ARCHITECTS explain wood was chosen as a lining for these walls purely for its decorative effect, for its beauty and the sense of intimacy it gives to the interior. Specifically, the engineers state that wood was not chosen for acoustical reasons, although it is slightly more sound-absorbent than hard plaster. The position of these walls in relation to the sound issuing from the motion picture screen or the stage is such that there is no need to make them sound-absorbent. Their only effect upon the acoustics is directional; they act to some extent as reflectors for which a hard material is suitable.

The writer has long shared the common belief that the excellent acoustics of some of the older theatres was due partly to this wood lining of the walls. Though engineers connected with this theatre say this is not true, the writer clings to the idea.



The architect's plan above shows a longitudinal section of the motion picture theatre in Radio City, as now under construction, here reproduced with special reference to the height of the auditorium and mezzanine floor arrangement.

that this wooden lining may have some virtue aside from its decorative value, some slight resonance that may improve the quality of the sound.

The clothing of patrons is an excellent absorbent of sound, of course, and has been counted upon in the general acoustical provisions in this theatre. The reflection of sound from vacant chairs has been guarded against by the use of a mohair pile fabric for the upholstery. Carpeting in the aisles prevents reflection from the orchestra floor and from the floor of the mezzanine balconies.

The photoelectric sound reproducing and reinforcing apparatus, which has been designed by RCA Photophone engineers especially for this theatre, will, it is said, represent a distinct advance, particularly in its ability to handle a much wider range of frequencies than any RCA equipment hitherto produced. (An announcement of extension in frequency range was recently made.) This improvement will be in the loudspeakers as well as in the parts of the apparatus that deliver the signals to them.

The loudspeakers, four in number, will be placed, as usual, in back of a perforated screen, but they will be about twice the size of the usual loudspeakers employed in sound motion picture work.

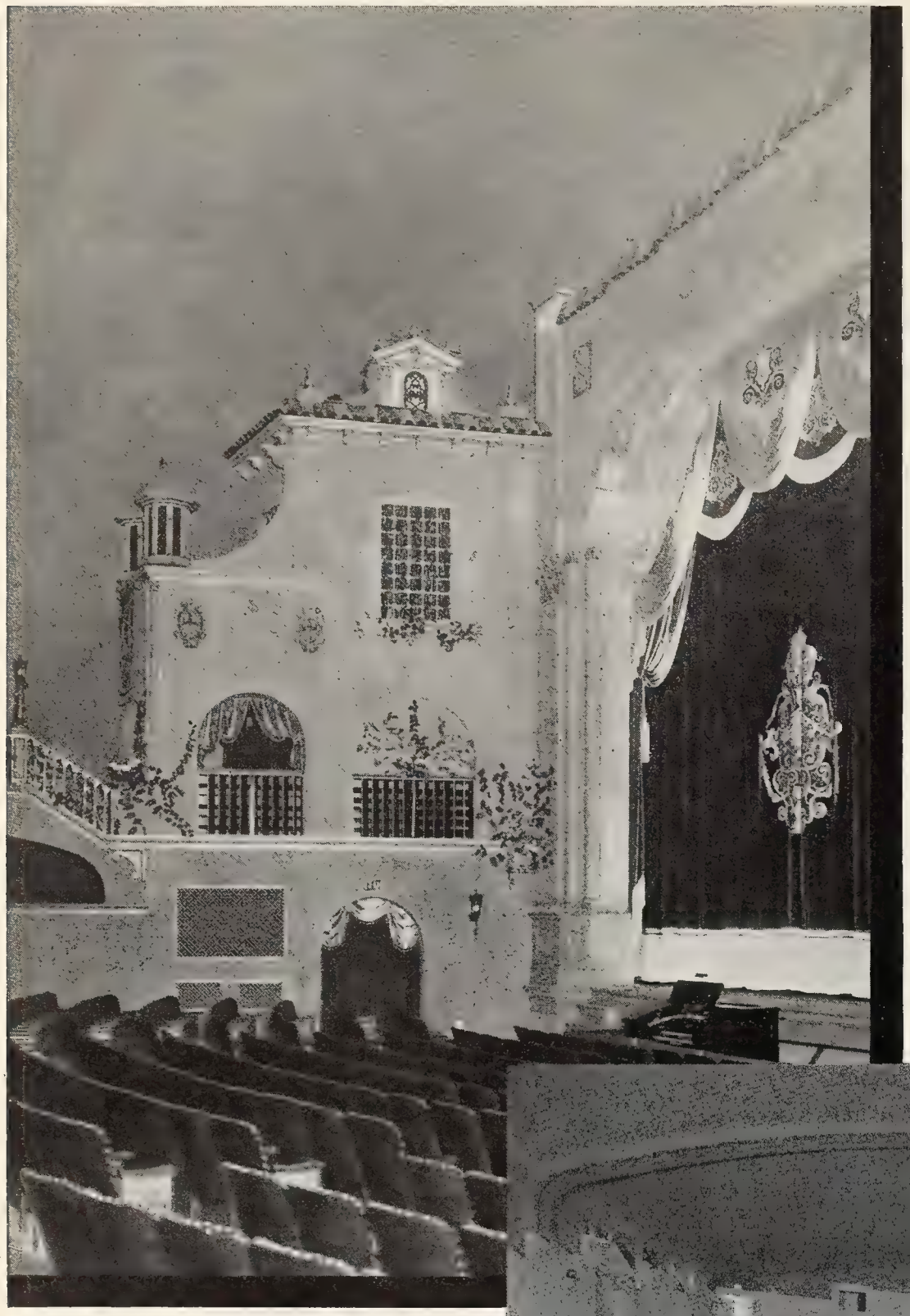
Each speaker will be in the form of a straight horn (directional baffle) 11 feet long, by 75 inches square at the throat, making with the dynamic unit an over-all length of about 13 feet. The unusual length will be specially valuable in rendering the lower frequencies, and the ample space available back of the screen permits the use of these long, straight horns in place of the curved horns which it is so often necessary to use because of cramped space, but that absorb a great deal of the sound.

The loudspeakers will be supported upon steel frame work suspended from an overhead trolley track, and they will be so adjusted (or aimed) that the area of distribution of sound will take in the heads of people in the first row of the orchestra, in the back row of the third mezzanine, and also of the people at the extreme sides of the theatre. The spread of the main beam of sound from each of these directional baffles will be 35° or less. Because of the improved nature of the apparatus and the acoustical design of the auditorium, it is expected that unusual evenness in the distribution of sound will be attained without any undue loudness at the front of the house, and with comfortable and easy audibility in the most remote seats. Contributing to this result will be the distance between the first row and loudspeakers.

Having no connection with the sound motion pictures and provided for use only in case it is at any time decided to present stage shows, there will be four loudspeakers recessed in the wall, two at each side of the proscenium opening, in back of

(*Continued on page* 34)

A 1,700-SEAT ATMOSPHERIC THEATRE IN



THE TEXAS theatre is a two-floor, 1,700-seat theatre recently erected by R. & R. Theatres in Oak Cliff, a suburb of Dallas, Tex. In general design it follows an intimate style worked out in atmospheric patterns. W. Scott Dunne was the architect.

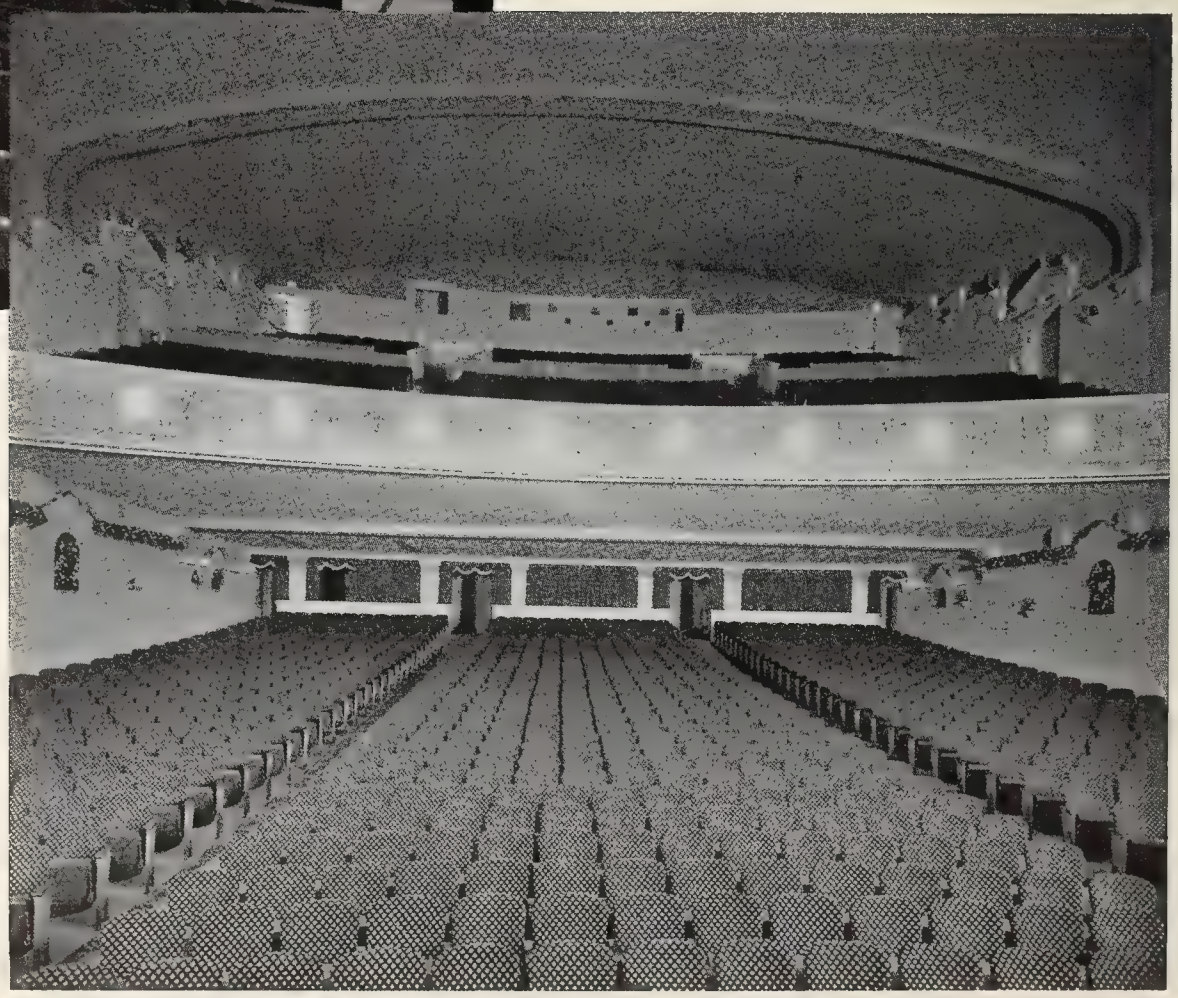
The building contains commercial space in addition to the theatre and has over-all dimensions of 130x133 feet. Construction is fireproof, in brick and stone, and was carried out under a general contract. The investment represented, exclusive of the site and equipment, amounts to $140,000, while equipment cost $30,000.

The main seating level contains 1,200 chairs, arranged in 35 rows, while the balcony, with 500 seats, has 17 rows. All chairs, which are by the American Seating Company, are full-upholstered.

The projection room, in the usual location, measures 12x28 feet. All auxiliary rooms are adjoining. The entire walls are painted a deep green. Equipment includes two Motiograph projectors, two spots and one effect machine.

The angle of projection is rated at 14°. The maximum screen size possible is 20x40 feet, and the distance between the first rows of seats and the screen is 20 feet.

Two views of the auditorium—at left, the forward portion toward the left wall; below, a general view toward the rear. The decorative pattern is Venetian, employed in an atmospheric scheme. All lighting is indirect and includes color combinations.



Describing the Texas in the suburb of Oak Cliff, a new R. & R. house of Venetian pattern, representing a total investment of $140,000

DALLAS, TEX.

The theatre is equipped with complete air conditioning apparatus on a plenum system. Cooling is by spray chambers.

The architecture of the Texas employs Venetian motifs. The facade is done in brick and stone, with a sign-type marquee and floodlighting.

The lobby proper, occupying the importance of a main foyer, also has an ornamental colored cement floor and base, plaster walls and a domed ceiling. On the walls are wrought iron lanterns, while further illumination is supplied from coves at the ceiling. Stairs lead to a mezzanine balcony, which also serves as a main lounge, giving access directly to the balcony seating area. The floor here is full-carpeted, walls and ceiling are of plaster, and lighting fixtures are of wrought iron. Furniture consists in reed chairs and lounges.

The auditorium, decorated in a Venetian atmospheric style, has a cement floor with carpeted aisles. The walls are surfaced in tinted plaster. All lighting is indirect, and in the system is incorporated color illumination on a dimmer system. The auditorium has a proscenium arch and provisions for a full-sized stage, but so far completed arrangements are for only a screen platform. The proscenium opening measures 47x29 feet.





Two foyer areas—at right, standee area at the rear of the auditorium; below, the lobby, or main foyer, which gives access to the former and also to a mezzanine balcony on which is located a general lounge leading to balcony.



Looking into the mezzanine lounge. The stairs lead to the auditorium balcony seating area. The floor is full-carpeted, walls are in plaster, and furniture is of reed.

LEGAL ASPECTS OF THEATRE OPERATION

By LEO T. PARKER

Recent decisions of the higher courts in cases involving theatres, analyzed by an attorney-at-law especially for the theatre manager

GENERALLY SPEAKING, a contractor who intentionally breaches a theatre construction contract cannot recover any money for the work performed. However, if the contractor has honestly endeavored to construct the building in accordance with the plans and specifications and deviates therefrom in a slight degree, or his mistake is *not* radical, the courts have adopted the rule that the contractor is entitled to recover an amount equal to the contract price *less* the damage or depreciation to the building as a result of his mistake. In other words, a contractor who substantially performs a contract is entitled to recover a reasonable amount for the work and materials supplied.

Two reasons are given by the courts for the rule that a "substantial" performance for a building contract should permit a contractor to recover a reasonable amount for his services. One is that it is next to impossible for a builder literally to comply with all the minute specifications in a building contract. The other is that when a building is erected on the lot of the owner, such owner receives the benefit of the contractor's labor and materials, and it is therefore deemed equitable to require him to pay for what he gets.

For illustration, in Cassinelli v. Stacy (38 S. W. [2d] 980), it was shown that a contractor failed to perform a theatre building contract in strict accordance with the plans and specifications. Legal controversy arose between the owner and the contractor. In holding the owner entitled to deduct from the contract price an amount sufficient to enable him to alter the building to conform with the plans and specifications, this court stated the following important law:

"The doctrine of substantial performance permits the builder to recover on the entire building contract if the work has been done under a building contract, but is defectively done, allowing damages for incompleteness. The measure of recovery for a breach of the contract by the builder in such event is the difference between the contract price of the building constructed according to the contract, and its reasonable value as it is at the date of completion. . . . . But, if any work or material required by the contract has been omitted, and some may be done or furnished at reasonable cost, in this event, the measure of recovery is the cost of doing the work or furnishing the material so omitted."

Ordinance Held Void

A VERY important point of the law is that municipalities have only such authority to adopt ordinances *as is expressly or impliedly authorized by the state.* Also, an ordinance is void if for any reason it is not reasonably advantageous and likely to benefit the morals, health or enjoyment of the general public. So held a higher court in the recent case of Knight v. Johns (137 So. 509).

In this case it was shown that a city enacted an ordinance which forbid certain businesses to be open for business before 7:30 in the forenoon, and to remain open for business after the hour of 6:30 in the afternoon.

The validity of this ordinance was contested on the grounds that it was unreasonable and not adapted to benefit the general public. Also, it was shown that the ordinance was not enacted in conformity with state laws. Therefore, the court held the law invalid, and said:

"The city has the right of inspection reasonably necessary for the enforcement of its health and sanitary ordinances. . . . . Into every . . . . power given a municipality to pass by-laws or ordinances there is an implied restriction that the ordinances shall be reasonable, consistent with the general law, and not destructive of a lawful business."

Injury Caused by Appliance

IT IS WELL settled law that a theatre owner and his employes are bound to exercise ordinary care to maintain the theatre in a safe condition. This point of the law was discussed in the recent case of McCloskey v. Koplar (46 S. W. [2d] 557).

The facts of this case are that a steam radiator, which was left on the theatre premises, toppled over and seriously injured a patron. The latter filed suit against the theatre owner to recover damages. The counsel for the theatre owner argued that the latter should not be held liable because he had no control over the radiator when the injury was effected. However, on account of the fact that the radiator was on the theatre premises, the higher court indicated liability on the part of the theatre owner, and stated the following important law:

"Ordinarily, radiators are not permitted thus to become potentially dangerous instrumentalities in crowded theatres if those in charge use due care. The radiator was the property of the appellant (theatre owner) and was a part of the equipment of the theatre under his control and management. He was prima facie responsible for the dangerous situation, whoever may have moved the radiator. . . . . And the requirement that the instrumentality be under the management and control of the defendant does not mean, or is not limited to, actual physical control, but refers rather to the right of control at the time the negligence was committed."

Theatre Owner Not an Insurer

IT IS WELL established that the owner of a theatre is liable in damages to *all* persons who come into the theatre at his invitation, express or implied, providing the injury is occasioned by the unsafe condition of the theatre premises known to the owner and *not* to the patron and, also, providing the owner of the theatre failed, after discovering the defect, to repair the same within a reasonable period.

On the other hand, various courts have held that the operator of a theatre is *not* liable in damages for injuries sustained by a patron, if the thing which caused the injury had been in use previously without effecting injury to any other patrons.

For example, in the recent case of Lappin v. St. Louis (33 S. W. [2d] 1025), it was shown that a woman, who was familiar with the premises, was injured when she was walking down concrete stairs. She sued the proprietor for damages contending that the latter was negligent because he failed to provide a handrail. The injured woman testified that she may have prevented the fall by holding to a handrail if the same had been present.

The counsel for the proprietor proved that the stairs had been in existence for twelve years previously and that there had been no accidents.

Although the lower court held the patron entitled to damages, the higher court reversed this decision, and said:

"It (owner of premises) was not bound to make the stairway absolutely safe, but was charged only with the duty to use ordinary care to maintain it in a reasonably safe condition. It would be liable only if the plaintiff (patron), using due care, was injured by an unsafe condition in the stairway known to it and not known to the plaintiff. . . . . In this case there is no evidence that defendant had previously known of any dangerous condition of the

(*Continued on page* 28)

TIMELY PUNCH IN THE ORGAN SOLO

By BERNIE COWHAM

Timeliness is what counts, says this theatre console artist, who tells how he puts the solo over in these days of sound

THERE IS still a place for the organist in the theatrical world—and I am speaking in particular of the motion picture theatre.

The validity of that statement, of course, revolves around the word *organist*. Maybe there *is* no place for those who are content merely to "play the organ"—those who get by, or attempt to, with as little effort as possible. But for those who are willing to work, especially to maintain public interest through the creation of organ *acts* (novelties, stunts, new forms with a timely punch), and through them, endeavor to make the value of the organ felt at the box office—for these organists, there is definitely a place, a fact proved by the continued presence in the better theatres of organists who have been able to keep up with the times.

My way of going about the creation of timely organ acts may not be suitable to another organist. In fact, I am not so self-centered that I can not conceive of another organist going one, or even two, better. However, I have usually found a way to meet new conditions and keep organ music a lively, and even a drawing, interest to the theatre patron. And if I have anything to say about my methods which may prove of value to other console artists, I am glad of this opportunity to speak out.

My current location is in a theatre having a patronage made up of the finest type of people, people who though city-wise, are yet removed in their private pursuits from Broadway. The theatre is an RKO house located in an old section of New York City called Flushing, which, though a part of the city, yet retains much of its original small-townish character and is geographically eight miles from New York City proper, out on Long Island. I give this information as a background for the description of what I do. The organist should always *know* the clientele of his theatre, or his creative efforts are just hit-or-miss.

In a situation such as mine, personality represents over 50 per cent of the battle. My advice is: Sell *yourself* to the customers. Make 'em your pals! . . I talk to them from the console just as if I were visiting with them in their homes. I try to find out what they like to sing—then *give* it to them. There is always a spot in my solos for an old-time song. Both the young and the old enjoy them. Parodies, tongue-twisters and novelty choruses all have their places, too.

Once in awhile, just to get away from the usual routine, I'll ask them to listen while I play a number for them. For these instrumental parts of the solos I select a well-known classic, or a semi-classic, composition. Don't try to give 'em something they won't appreciate or can't understand. The organist, who is a trained musician, naturally has a different point of view toward music from that of his audience in general. And people do not patronize the theatre to be educated.



"Sell yourself to the customers. Make 'em pals!"

I spoke before of organ solos with a timely punch. What I emphasize is *timeliness*. Probably the most novel part of my daily program is my screen newspaper. Each day I write verses giving the latest news events in rhyme. I had the slide maker prepare slides carrying the heading, "Bernie Cowham's News and Views," lettered in newspaper style across the top. The balance of the slide has a background, gray in effect, consisting in a faint reproduction of the reading matter of a newspaper. The verses are typed upon this background in regular typewriter lettering. I give below an example of the verses I concoct from the day's news. These are accompanied by a suitable tune. The example given, picked at random, was presented to the tune of "Spend an Evening in Caroline." These are the verses I got up for this particular "broadcast":

Slide 1.—Yes, the Sharkey-Schmeling fight is in the headlines. . . It was not a good decision some folks say. . . Oh, bring back the good old days of "Fitz" and Corbett. . . That's the plea of the fans today!

Slide 2.—And Miss Earhart for her hop across the ocean . . . Got a nice, bright, shiny medal for her pay . . . 'Twas presented by our President, "Herb" Hoover. . . . To this brave flyer yesterday.

Slide 3.—Oh, boy, Garner's all set and willing to run for the Democrats . . . Oh, boy, Garner is "wet." . . . He and Al Smith don their old brown hats.

Slide 4.—Old Man Summer's gently sneaking in upon us. . . . And some fair and warmer weather's on the way. . . . There are prospects for a bright and sunny weekend. . . . That's the news from the press today.

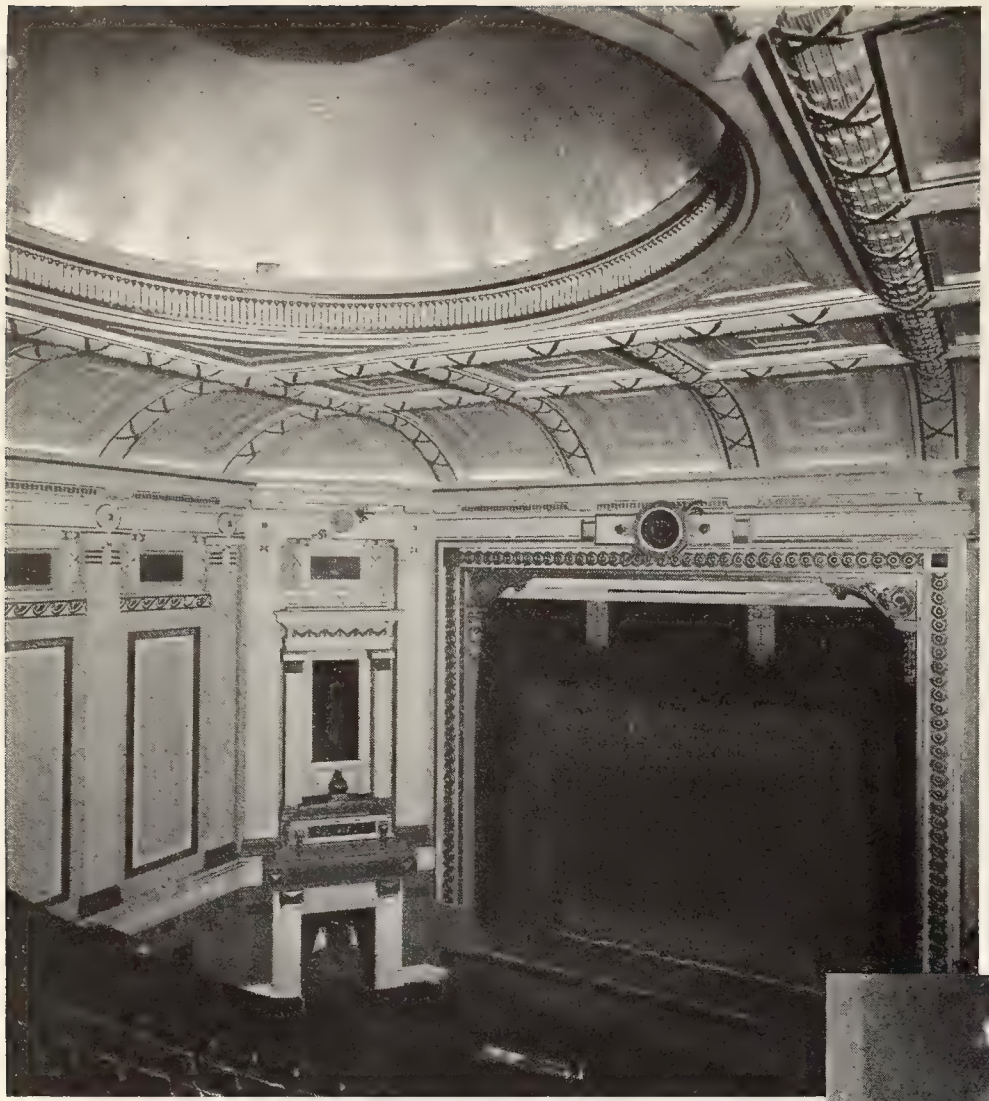
During the baseball season I always give them the scores of the day's games, usually writing the verse to the tune of "Take Me Out to the Ball Game." This newspaper idea takes a lot of time to prepare, but it is worth the effort, for it receives more comment than any other stunt I have ever tried.

Here is another angle the neighborhood organist should watch—publicity. Endeavor to tie up with your newspapers in connection with stories whenever possible. Appear on local club programs whenever you have the opportunity. Play up to the schools in your vicinity. In other words, make yourself a part of the community life in which you are following your career as an entertainer.

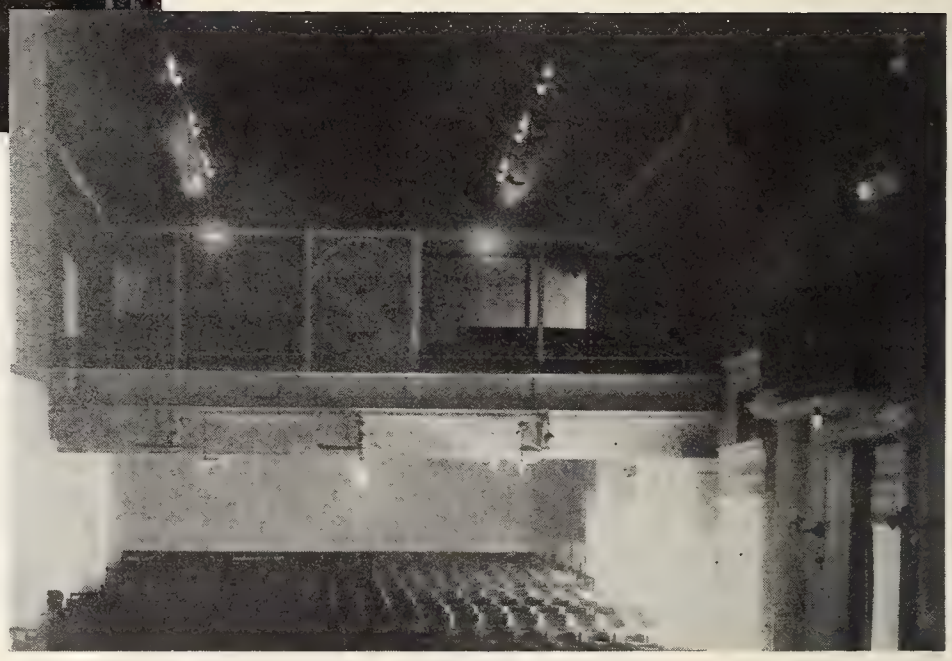
It is through the personal contacts that the organist gets to know his public, because each personal contact stands for a score of others who react along the same lines. And it is also through these personal contacts that the organist builds his personality-appeal.

Somewhere, long ago, I saw a little motto. I believe it was credited to George M. Cohan. It went: "All you have to do is to keep working, planning, thinking and scheming—you're bound to be lucky." Plenty of punch in those last words—and truth, too.

AS THEY DO IT IN











Views of the Capitol theatre in Singapore, and of the Excelsior in Hyderabad, India. The two pictures at the top of the page are of the Capitol, 1,700-seat house operated by Capitol Theatres, Ltd. The left view is of the auditorium as seen from the balcony. A main light source, following Western treatment (except for the dome), is concealed fixtures in ceiling coves. The wall panels are surfaced in acoustic tile. The view at upper right is of the restaurant on the second level. The other three reproductions on this page show the Excelsior in Hyderabad, in India. The right-hand view is of the auditorium from the stage, showing the projection room in, instead of behind, the balcony. Directly above is shown the façade (essentially of European style), while the auditorium is at the right.

HYDERABAD AND SINGAPORE

PERHAPS ONE should not bother about distinctions in show-business. The product to be sold is essentially human stuff wherever it may be marketed, and more than one showman has made the mistake of classifying his patrons too definitely. Some inquiring is yet to be done as to just how far those differences between the "big" gorgeous Broadway theatre and the Little Gem in Jalopi really extend after all. As for Hyderabad and Singapore —well, there too one might do well not to go much beyond the obvious.

The obvious differences between the cinema there and in the Western World (especially the United States), are enough, however, to be interesting and instructive. In a region so varied in type of population, industry and terrain, one is not surprised to find a variety in types of theatres much more complex than in a homogeneous region like the United States. Here theatres are regularly to be distinguished by the adjectives *small* and *big*. In areas like the Straits Settlements and India—and this would be true, of course, throughout the commercial and industrial sections of the continent—language and custom factors loom large in the problems of the showman everywhere. In an international commercial center like Singapore, there is especially an immediate distinction between theatres represented in the presence, importantly, of the educated European and American.

Thus for a glimpse of the motion picture theatre of Asia, one could not be comprehensive without considering a sheer quantity of houses far beyond the likely appeal of the subject to the Western showman. The Excelsior in Hyderabad, India, and the Capitol in Singapore, Straits Settlements, have the virtue of their wide differences, the former being located in a city of more local importance and largely patronized by the native population; the latter having a prominent site in one of the great international ports of the Far East, with a population teeming with citizens of a score of Western countries.

The Capitol was the largest amusement enterprise ever launched in Malaya. It is located in the heart of Singapore and has a seating capacity of 1,750. Two performances are given each evening, one at 6:15, and the other at 9:15 o'clock. In addition there are matinees on Wednesdays, Saturdays and Sundays. The admission prices are from 25 cents to $2.50 in Straits currency. Patronage is both native and "European."

The Capitol is fully equipped for talking pictures, which form the entire program. It has a large modern projection room with two projectors (Simplex heads and Peerless high intensity arcs). The sound equipment is Western Electric. Power is used directly from the city lines, but the house has its own generator for cases of emergency. The Capitol is further equipped with Brenkert effect machines despite the fact that no stage shows are presented, and it has a magnascopic screen and Vallen electrical curtain controls. The signs are neon.

The Capitol is operated by Capitol Theatres, Ltd., of which Joe Fisher is managing director. Julius S. Fisher is the house manager.

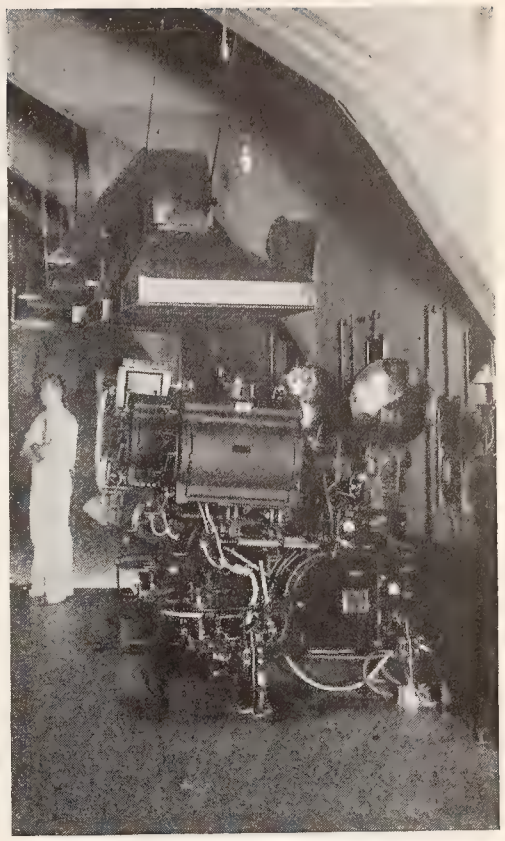
The building is of European architecture, with construction in reinforced concrete. The main seating level (which, curiously enough, is that patronized by the lower classes) contains 1,100 chairs, while the Circle (referred to locally as being on the third floor) seats 650. All chairs are of modern upholstered type, executed by Heywood-Wakefield.

Associated with the theatre is a restaurant on the second floor, while another restaurant is located on the fourth floor. The building also contains apartments and shops, which occupy the outer area surrounding the theatre. The entrance to the theatre is at the corner of the building.

The Excelsior in Hyderabad (Deccan), India, is operated by The Mahavir Photoplays & Theatres, Ltd., under the management of S. F. Sutaria. It has a seating capacity of 950. Two shows are given daily with admission at six different class prices. Patronage is native, with also a certain amount of "European" custom. Talking pictures are presented, and the entire regular program is on the screen. However, the Excelsior is equipped with a stage 75 x 50 feet in size, and dramatic stage performances in Hindu are given thrice a week, independently of pictures.

Equipment includes two Kallee projector heads mounted on Western Electric universal bases, the sound system being W. E. Besides a Siemens-Schuckert motor-generator, the house has one by General Electric.

The Excelsior is located on the main street of the city. The outer area of the ground level contains shops. In Hyderabad it is pointed out that the Excelsior was the first theatre in all India to be equipped with an automatic ticket register.



A portion of the projection room of the Capitol theatre in Singapore, in which one notes equipment liberally supplied by American, instead of European, companies. Power is used directly from the municipal lines. The light source is high intensity.

SOLOING THE CLASSICS

IT IS A thing that is done by the theatre organist in Britain more than in the United States—this *soloing the classics*. There are, however, a few of the "heavier" things applicable in certain situations, and it was interesting to observe a report in the British *Kinematograph Weekly* that an organist in the provincial town of Ilkley, Yorkshire, worked out a solo using passages from Richard Wagner, with lighting effects and a few educational references. The cue sheet for the solo as worked out by this organist—Harry Croudson—is as follows:

Music	Remarks	Slide	Lighting
Mastersingers Overture.	First 26 Bars. At last Bar retard and straight into	No. 1	Dark Amber.
Prize Song ...	From beginning up to about Bar 26.....	No. 2	Light Amber (or Pink).
Prelude. Act 3 Lohengrin.	First 48 Bars. Quiten down and modulate into..	No. 3 ..... No. 4	Red.
O, Star of Eve	Straight through	No. 5	Blue.
Modulation ...	About 4 Bars ¾ mod. (Ring for Non Sync) then		
Pilgrims' Chorus	go into	No. 6	Gradually fade out.
	Play with record (no pedals for 8 Bars). Start *pp*. Very gradually increase volume. Tacet at Bar 38 for 4 Bars, then *ff*. till end.	No. 7 ..... No. 8 No. 9	Black out for 8 Bars then grad. raise lights until at slide No. 8, then all red.

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

VERTICAL SOUND RECORDS

By H. A. FREDERICK

[*The following is an account of the progress made in vertical recording ("hill and dale" method), representing a portion of a paper by H. A. Frederick published in the "Journal" of the Society of Motion Picture Engineers. The method has brought about advancements in the recording art which have been the subject of several demonstrations during the last few months.*]

IN MOST commercial uses of lateral records, surface noise has imposed very serious limitations. In many cases this noise has been suppressed by the use of so-called "scratch" filters. These have effectively quieted the reproduction but only by the sacrifice of an important portion of the recorded band of frequencies which are above 3,000 to 4,000 cycles. Investigations have been carried on to determine the fundamental causes and the characteristics of the surface noise in order that, with a better understanding, it might be more effectively reduced and without such a sacrifice.

In addition to the limitations imposed by surface noise, other studies have indicated that, with the available reproducers for lateral cut records, the needle point may fail to follow the center of the groove accurately when the curvature becomes too sharp, and may skid from side to side by varying amounts, depending on the record and the characteristics of the reproducer being used. Studies have proceeded relating to the physical characteristics necessary in a reproducer in order that it may faithfully follow a groove. These studies have led us to expect superior performance from a groove cut with vertical undulations than from one with lateral undulations. These records are similar in principle to those used by Mr. Edison. With the lateral groove there is distortion due to the fact that the sound is recorded with a chisel-shaped stylus and reproduced with a round stylus; also that in reproduction the bearing point of the stylus against the groove shifts forward and backward as the needle rounds a curve. These effects are illustrated in *Figure* 1. With vertical records the first of these effects, sometimes called the "pinch" effect, is absent, but a shifting of the bearing point of the reproducing stylus forward and backward occurs if a round stylus is used. It is doubtful if a chisel-shaped reproducing stylus or a stylus with an elliptical point can be justified due to the increased cost and complication, and in consideration of the rather small amount of distortion which this would eliminate. Some qualitative idea of what takes place

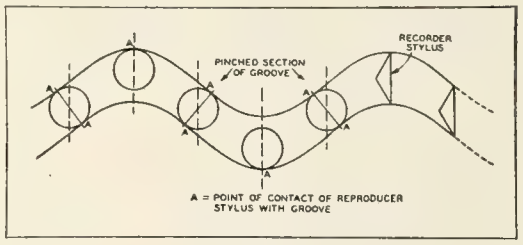


Fig. 1

with vertical undulations may be gained from *Figure* 2, in which a sine wave is shown together with the resulting positions of the stylus point. For a given stylus tip radius and for a given recording level this effect increases with frequency.

This failure of a stylus point to follow a vertical record with great accuracy is, of course, due to the finite length of the stylus point along the groove. A fact which relieves this situation is that speech and music and most other sounds which we are interested in recording contain much less energy in the high than in the low frequency range.

Frequency analyses of surface noise have been made using a variety of reproducers and record materials. In general, these frequency characteristics have been found to be very largely influenced by the characteristics of the reproducers, but do not show any marked differences as between lateral and vertical recordings. Frequency charts of surface noise taken with a vertical reproducer having a very flat frequency characteristic over the audible range have shown the surface noise to be relatively richer in high frequencies. The distribution of surface noise energy below 10,000 cycles from a cellulose acetate pressing is shown in *Figure* 3. The amount of recorded sound energy in the low frequency range, *i. e.,* below about 2,000 or 3,000 cycles, however, is large relative to that in the higher frequency ranges. Moreover, the characteristics of many lateral reproducers have been such as to accentuate surface noise between 3,000 and 5,000 cycles. Hence the use of "scratch" filters for the elimination of the high frequency components of the surface have made a large effective reduction in noise without any material loss in loudness of the sounds of interest. The loss in loudness at the higher frequencies has also reduced the audible distortion due to poor traction and, although the loss of the higher frequencies is serious, it has been held by many that the end has justified the means. Surface noise is probably caused by a more or less random distribution of impulsive shocks on the needle due to minute irregularities in the record. It has been common practice in lateral recording to use record material containing a certain amount of abrasive in order to grind the needle to fit the groove. The irregularities due to the abrasive would logically be expected to produce a scratchy noise of much the character with which we are all familiar. A 5,000-cycle note of the same loudness as a 10,000,-cycle band of surface noise using a reproducer with a flat characteristic would have an amplitude of only about 0.000001 inch. In order to reduce the surface noise to the point where it is no longer troublesome, it appears necessary to eliminate irregularities at least down to this order of magnitude. It has been found that, if the usual abrasive record were replaced by an unabrasive record pressed of a very clean homogeneous material such as cellulose acetate, the surface noise caused by the record material itself would be greatly reduced. Such a change, however, by itself, has been found to give a comparatively minor improvement; for, when this cause is moved well into the background, other causes of surface noise of practically the same order of magnitude as that due to the abrasive of a shellac record become controlling.

The next process which it has been found necessary to improve has been that of rendering the surface of the original wax

electrically conducting. The usual methods of graphiting or brushing with fine electrically conducting powders have been found unsatisfactory. Recourse has therefore been had to one of the earlier methods used in phonograph practice, namely, cathode sputtering of the wax. This method was not devoid of difficulty, however. With the best sputtering technic the usual thick

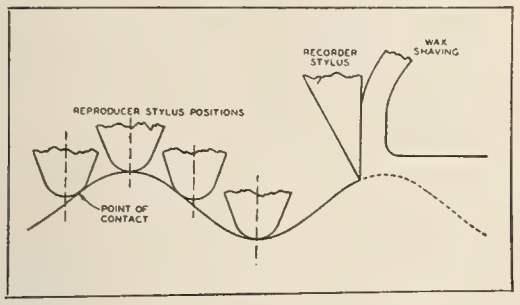


Fig. 2

"waxes" are heated to such an extent as to injure or destroy their finely engraved surfaces. By using a very thin layer of wax flowed on a metal surface it is possible to keep it cool during the sputtering operation. It is thus possible to apply an extremely uniform, smooth, and tenacious surface of metal of adequate thickness in a very few minutes. This can be electroplated by the ordinary methods, and the electroplate used for pressing the final record. By using this thinly flowed wax, it is possible to obtain a surface texture which is extremely smooth and homogeneous and which is also free from the mechanical strains incident to shaving the

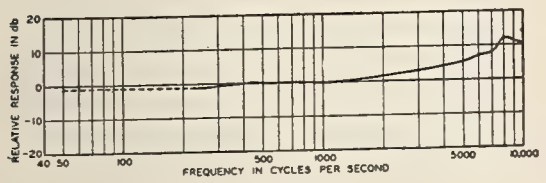


Fig. 3

waxes by the methods previously commonly used. In addition, waxes of this type possess obvious advantages in ease of transportation, ruggedness, etc. When the noise due to the two causes discussed above has been removed or largely reduced, a third source of noise is apt to become prominent. This involves the reaction of the wax shaving on the recording stylus, which appears on the final record as "clicks" when the shaving breaks or is removed in a non-uniform manner. It has, however, been found possible by suitable design to provide a recorder, stylus, and suction arrangement such that the shaving is removed in a very smooth stream, thus eliminating this type of noise to a large extent. * * *

If a blank groove record, made with the improvements noted above, is reproduced by a reproducer which is uniformly responsive up to 10,000 cycles, the surface noise is 20 db. below that of an old type record reproduced in the same manner. If, however, all frequencies above 5,000 cycles are eliminated in each case, the difference is 15 db. If now the noise of the new record reproduced to 10,000 cycles is compared with the old record reproduced to 5,000 cycles only, which is the comparison of greatest practical interest, the difference in noise is about 15 db. In addition, it is possible to take advantage of the fact that most sounds to be recorded contain less energy in the high frequency range than in the medium or low frequency range, and to record the higher frequencies at a level somewhat higher than normal. In reproduction these higher frequencies are then correspondingly reduced by the reproducing amplifier or circuit. It is thus found that a further reduction of about 10 db. in surface noise can be obtained, the amount depending somewhat on the high frequency cut-off of the reproducer or circuit. This effect occurs chiefly between 5,000 and 10,000 cycles.

The "volume range" for any particular frequency band is usually considered to be the difference in decibels between the loudness of the surface noise and the loudness of the maximum recorded sound which the

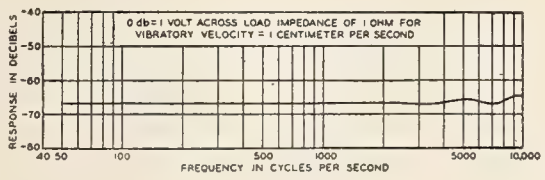


Fig. 4

record can accommodate when reproduced faithfully over this frequency range. With the lateral records of the past, reproduced to 5,000 cycles, this volume range may be stated as about 25 to 30 db. This figure obviously will differ somewhat for different cases, depending on the character of the sounds recorded and on the degree of excellence obtained with the recording and processing methods throughout. With vertical recording the reductions in surface noise described above increase the volume range for a 5,000-cycle band of frequencies to from 50 to 55 db. For 10,000-cycle reproduction the volume range is 45 to 50 db. Obviously, these new facilities open the door for very great improvement in fidelity of reproduction and for the reproduction of many effects not possible in the past. In many cases it means that the sur-

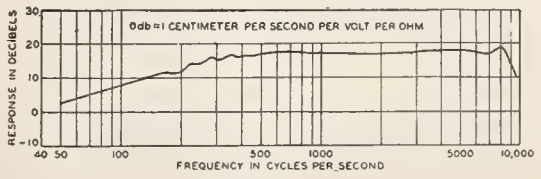
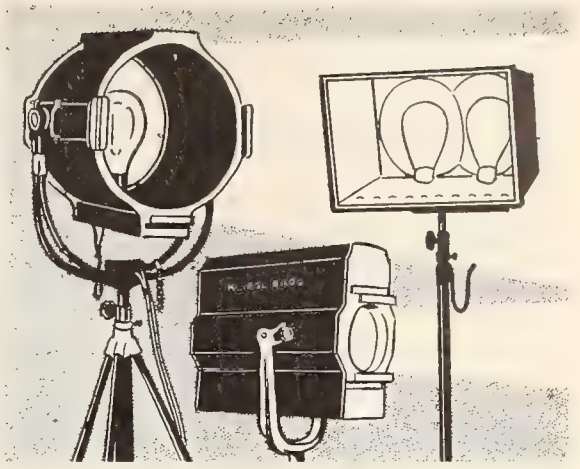


Fig. 5

face noise may be reduced to inaudibility. * * *

Laterally and vertically cut records drive the reproducer point quite differently. Laterally cut records drive the point from both sides but the point rarely follows the center of the groove with great exactitude. It deviates from the center by amounts chiefly dependent upon the mechanical impedance of the reproducer. A vertically cut record, on the other hand, drives in



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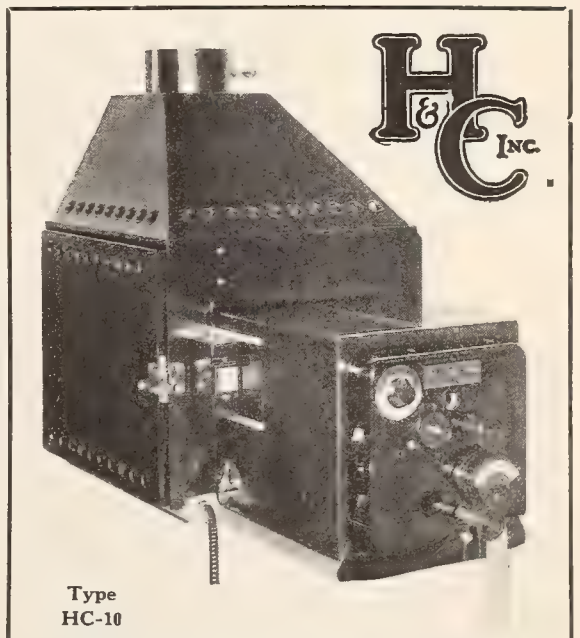
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only one direction. The restoring force is due chiefly to the elasticity of the supporting structure of the reproducer, the normal restoring force being equal to the total weight on the needle minus the weight of the moving or vibrating part. The stylus point will always remain in contact with the record unless the forces set up by the undulations exceed this normal restoring force. Operation should always be below this limiting condition. This sets definite requirements on the mechanical impedance of the vibrating parts and, unless this con-

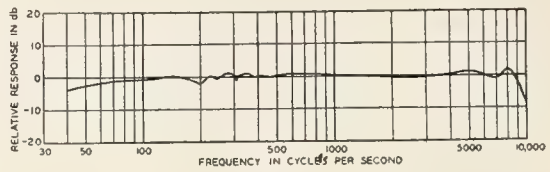


Fig. 6

dition can be met, reproduction of extreme frequencies by vertical records is impossible. With the vertical reproducers which we have used, the stylus can follow sudden downward motions of the record groove even to accelerations about a thousand times that due to gravity. With laterally cut records, there is no definite limiting condition analogous to the above. However, it appears easier in practical design to reduce greatly the mechanical impedance of vertical than of lateral reproducers. Practical experience has shown that the mass can be so reduced as to reproduce up to well above 10,000 cycles and the stiffness reduced so as to reproduce down to the order of 20 cycles. In fact, there appears to be considerable margin on this score. This makes it possible to reduce the weight with which the reproducer point bears on the record to between 2 and 20 per cent of what has been used with most commercial lateral reproducers. This reduction in stylus or needle point pressure has been found to decrease the wear on the record very greatly, with the result that its life has been considerably increased. Tests have shown that the first few thousand playings cause negligible deterioration, and even several hundred thousand playings do not show excessive

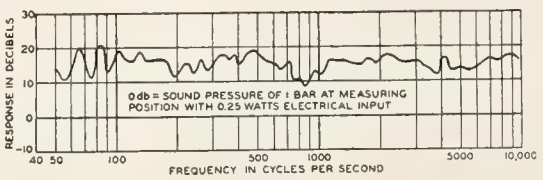


Fig. 7

wear if the record is properly protected from dust and dirt. * * *

The response of the moving coil vertical reproducer is practically constant over a very broad frequency range. It is shown in *Fig.* 4.

The design of a recorder for use with vertically cut records involves no fundamentally new problems over those used with laterally cut records which have been described previously. It is still desirable to design the recorder to approximate a constant amplitude characteristic for the lower frequency range and a constant velocity characteristic for the higher range. This frequency characteristic has been often shown and is familiar to all. The same recorders which have been used for lateral recording can usually be converted for vertical recording by the addition of a comparatively simple link system and are quite satisfactory if a high frequency cut-off of 6,500 to 7,000 cycles is acceptable. It is, however, desirable to have a higher high-frequency cut-off. Such a recorder has been used in making many of the records which we have studied. Its frequency characteristic is shown in *Figure* 5.

The response of the oil-damped lateral reproducer is greatest at the very low frequencies. Its response decreases with frequency, this decrease in the lower frequency range compensating more or less for the increase of response of the recorder with frequency. Because of the flat characteristic of the vertical reproducer, it has been found desirable to compensate in the reproducing amplifier or circuit for the low response of the vertical recorder at the lower end of the frequency scale. A frequency characteristic for the combination of recorder, reproducer, amplifier and network is shown in *Figure* 6.

It has been found with vertical records that speech is reproduced with considerably

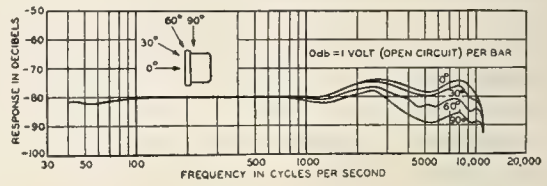


Fig. 8

improved naturalness and that the word endings, sibilant sounds, etc., are much more distinct. The sounds of the different instruments in an orchestra, particularly when playing a loud passage, are reproduced with very great individuality and clarity. Results of this kind are difficult to describe and should be heard to be appreciated fully. If records such as those described are reproduced using various low pass filters, the loss of distinctness due to the elimination of frequencies above even 7,000 cycles is easily noticeable, whereas little or no difference in needle scratch or surface noise may be observed, this being almost wholly absent in all cases. The latter statement holds whether the records contain speech or music or if blank grooves be reproduced. In listening to such records a loud speaker has been used which is essentially flat over a large portion of the range of audibility, its characteristic being as shown. (*Figure* 7.) The reproducer frequency characteristic, as shown in *Figure* 4, is essentially flat to 10,000 cycles. A corrective network has been used which compensates for the low frequency droop in the recorder which, at the high frequency end, is, as shown in *Figure* 5, essentially flat to 9,000 cycles. Thin metal-backed waxes have been used which, after recording, have been rendered electrically conducting by metal sputtering. The moving coil microphone has been used, the characteristic being as shown in *Figure* 8. The records have been pressed of cellulose acetate.

PROJECTION MART

Equipment News and Comment

NEW MOTOR-GENERATOR

● Westinghouse Electric & Manufacturing Company has developed a new motor-generator in which the stabilized arc is said to permit simple and ready change-over. The sealed-sleeve bearings, claimed as an exclusive feature, are said to require changing of oil only once or twice a year.

Rigid steel frames and all-welded bedplates tend to minimize vibration, according to the company, while maintenance is regarded as simplified on the ground that brush holders are individually removable. Non-deteriorating insulation and directed ventilation are pointed out as conducive to long life in the generator. Distribution is through National Theatre Supply Company.

PORTABLE REPRODUCER

● The Weber Machine Company of Rochester, N. Y., has developed portable sound reproducing apparatus, (based on its Syncrofilm standard equipment and designed for locations where permanent equipment cannot be maintained). The equipment weighs 60 pounds, and is described in the following specifications:

Frame of aluminum alloy moulded castings. An intermittent in the projector having a hardened and ground star wheel and cam. Mazda lighting, of 500, 750 or 1,000 watts (500-watt lamp furnished). Projection lenses of 4-inch focal length, and a reflector system of optical glass coated for heat resistance. Condensers, two 3-inch plano-convex. Motor, 1/20 h.p., 110 volts, 60 cycles. Bearings of bronze alloy. Two-point rear shutter with fan characteristics. Ventilation fan for cooling projection lamp attached to motor shaft. Round-belt drives.

SOUND PROJECTOR

● A new sound-on-film standard projector, marketed as the Phototone Talkafilm, has been developed by the Platter Sound Products Company, of North Vernon, Ind. The equipment, prepared at the factory, may be installed and serviced by the exhibitor. Certain simplifications are therefore claimed, involving the sound heads, direct chain drive, optical lens system, photoelectric cell assembly, exciter lamp housing, adjustable lens light gate assembly, combination spread directional speaker bell, and an all-electric amplification system.

The company also has announced a new electric portable sound-on-film projector suitable for smaller theatres, schools and

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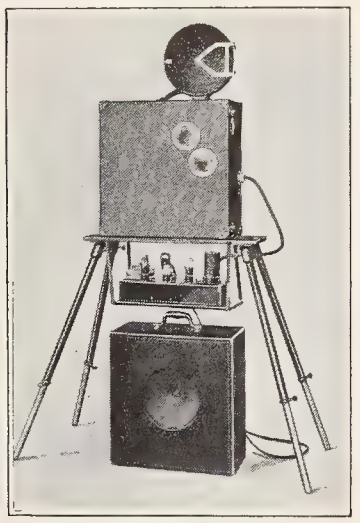
THE recent motion picture productions are carrying less musical accompaniment than in the early days of sound. This offers an unusual opportunity to the organist to dramatize the motion picture with suitable selections. Also, there is an increasing release of entertaining and interesting short reels for organ features on the program, providing a welcome musical diversion.

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NEW SPEAKER UNITS

● For the fields of public address, centralized radio and music reproducing systems, the Macy Electrical Products Company, Inc., of Brooklyn, N. Y., offers two new types of electro-dynamic units. The junior type operates on an output of 7-10 watts. The weight is 10 lbs. The giant type weighs 19 lbs. and operates on an output of 10-30 watts. Both types require a field supply of 1.6 amperes at 6 volts d. c., and have a voice coil impedance of 16 ohms.

The exciting energy of 6 volts can be supplied either by an ordinary 6 volt storage battery, or a specially designed Macy rectifier.

CIRCUIT BREAKERS

● Circuit protectors employing a principle referred to as "de-ionization," have been developed by Westinghouse, with amperage capacities ranging from 15 to 600, and a choice of pole combinations. This type of circuit breakers is cited by the manufacturer as the result of studies by Dr. Joseph Slepian, Westinghouse research engineer, concerning the behavior of high-power arcs. He, it is said, developed the "de-ion" principle of arc extinction, by which the high-power arcs drawn by an opening contact are dissipated.

PRE-SET FADER STOP

● A pre-set fader stop, for providing instantaneous changeover of sound, has been brought out by the Golde Manufacturing Company of Chicago, and is being marketed through the National Theatre Supply Company. The device consists of a friction stop with a projecting arm. The stop slides on a ring before the face of the fader and may be placed in any position around the full circle.

The arm carries a rubber cushion, which contacts the fader-pointer and arrests it at the pre-set positions. The pre-set fader stop has no pins and holes, ratchets or any other type of fixed-position arresting device.

The stop is attached only by the lower face-plate screws on Western Electric faders, making unnecessary any alterations of the fader.

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Rose, Dublin, Ga. . . Sylacauga, Sylacauga, Ala. . . D. C. Penal Institutions, Larton Fairfax County, Va. . .

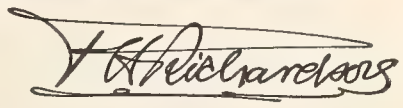
Crediting the Architect

In publishing a photograph of the Orpheum theatre in Davenport, Iowa, in "Recent Creations in Theatre Design" (April 9th issue of Better Theatres), architectural credit, given in the caption in accordance with information supplied by the owner of the theatre, has proved to be incorrect. The Orpheum in Davenport, which was comprehensively described in the January 16th issue, was designed by A. S. Graven, Inc., of Chicago.

F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •





EXAMINATIONS FOR PROJECTION LICENSES

WE HAVE been advised that a move is being made in the State of Louisiana to pass a law requiring that every motion picture projectionist in the state be required to pass an examination and be licensed by the state before he will be permitted to project pictures.

"It is estimated," says a news dispatch, "that such a law would put many thousands of dollars into the state treasury, besides supplying hundreds of jobs of the political brand for the 'faithful,' in the form of clerks, examiners and tax collectors."

Our advice regarding this proposed action is not official, though its source is such that we are entitled to assume it to be at least approximately correct.

Come, let us examine into the matter. I have always been favorable to a really competent examintion for projectionists, with licenses issued to those found competent. It is my opinion that such examination should be repeated before the issuance of license renewal each year. I hold that real competence in projection to be essential to excellence in results, both upon the screen and through the horns. I hold that without competence there will be, or at least there is more than likely to be, viewed as a whole, an enormous waste in both electrical power and equipment deterioration, and that theatre patrons will not receive full value for the money paid in at the box office. I also firmly believe that lack of competence in projection operates to set up unnecessary eye-strain for theatre patrons, hence as a matter of broad public policy only, men who have passed a really adequate examination and have been found to be equipped with all necessary knowledge of their profession, should be permitted to project pictures and sound in theatres or other places where public exhibitions of motion pictures are given.

Of course no system of examinations should be instituted to make "jobs for the faithful" and to put "thousands of dollars into the state treasury." But really competent examination would work out well—exceedingly well, in fact, for the reason that it would cause the men, through fear of failure, to study their profession. But to have such an examination there first must be a thoroughly competent examiner, who must have an excellent knowledge of electrics, optics, mechanics and acoustics (insofar as they apply to projection). To examine merely from the fire hazard point of view is sheer nonsense. That is now much less important than optics and acoustics. In modern theatres using modern equipment, there is absolutely no danger from fire, and but very little from panic. The public, through the years, has pretty thoroughly learned the lesson that danger lies not in the fire itself, but in the panic it causes. The result is they no longer stampede.

To undertake an examination with any other than a thoroughly competent examiner or examiners would be largely farcical. It is for this reason that most of the examinations now conducted in the United States are very largely without real value. Canada is the only place in the Americas, so far as our observation goes, where a thoroughly honest and usually very competent examination of motion picture projectionists is held.

If Louisiana institutes such a board, may I most respectfully suggest that the examiners be two; namely, a competent electrical engineer who is acquainted with electrics as employed in projection, and a thoroughly competent motion picture-sound projectionist, who before appointment shall be required to very conclusively prove his competence to give such an examination. The electrical and general projection examinations should be separate, one immediately following the other. Examinations should be held each year before renewal of license, to see to it that the men keep up-to-date in projection matters.

IMAGE GOES IN AND OUT OF FOCUS

FROM Lawrence O. Dowell, projectionist of Lockhaven, Pa., comes this inquiry:

"Dear Mr. Richardson: I have been following the department for quite a long time and now desire to take advantage of your offer to answer questions. We are projecting a picture 20 feet by 25 feet, using a Ross, 3.75 e.f. lens. The projectors are equipped with rear shutters. Aperture plates are of combination type that move up and down for Movietone or Vitaphone. Projection distance is 90 feet, Simplex projectors.

"We are troubled by the picture going in and out of focus intermittently on all prints. The lens holder is tight, and there is no chance for the lens to move. Will you be good enough to explain what might be causing this trouble? Each different print we have to focus differently for the two projectors."

As I understand you, Friend Dowell, you find it necessary to alter the focus on one projector after the print has been focused on the other one. Also you tell me that all prints are intermittently out of focus. Well, Brother Dowell, I am not certain about this, but it seems to me two things must be wrong:

First, at least one of your projector lenses must have been dissembled and one of its elements reversed. Second, one of the elements in one of the lenses must be loose in its holder.

First of all, using a steel straight-edge, be sure that your aperture plate tracks and tension present an even, flat surface throughout their length. If they do not, replace them with new ones at once. I do not, however, think this is any aperture plate trouble. If you find that it is not, then carefully dismantle the projection lens and make sure that all the various elements are tight in their individual holders. Do not jam them up too tight, but make sure the holder is snug, so that nothing can move, and be sure that each separate element of the lens presents its convex surface toward the screen. Some of these surfaces are only slightly convex, so you must examine them carefully. Remember though, the convex surface must face the screen.

While you have the lens apart, use a solution of one half wood alcohol and one half water, and a clean smooth cloth, and wash all the elements, polishing afterwards with a bit of perfectly clean chamois. Then reassemble the lens and I think you will find the trouble will have disappeared.

Of course, in-and-out-of-focus may be and sometimes is set up by buckled film,

though that particular trouble has been largely remedied. Anyhow, that would not exist in all the prints. Moreover, there is something wrong with those lenses, or else it would not be necessary to refocus the prints in one projector when they have run in perfect focus in the other.

SPROCKET HOLES MISMATCHED

WHILE IT is a fact that mismatched sprocket holes are not nearly so common as they once were, they are nevertheless still with us in considerable number, once the film has passed the first-run stage. It is my purpose to present for your examination some "horrible examples," taken from films returned from theatres in which apparently someone entrusted with the making of splices had not even the



Fig. 1

remotest idea that accuracy had any place in the procedure of film splicing.

In Figure 1, we see an example of two too-wide splices, with two matched, and two unmatched sprocket holes.

Figure 2, gives you a glimpse of (upper view) a wide, stiff, buckled splice passing over a sprocket. The lower view shows a properly made splice doing the same thing. What a difference! Which kind of splice do *you* make?

In Figure 3, we see a wide, stiff, buckled splice passing over a Simplex intermittent

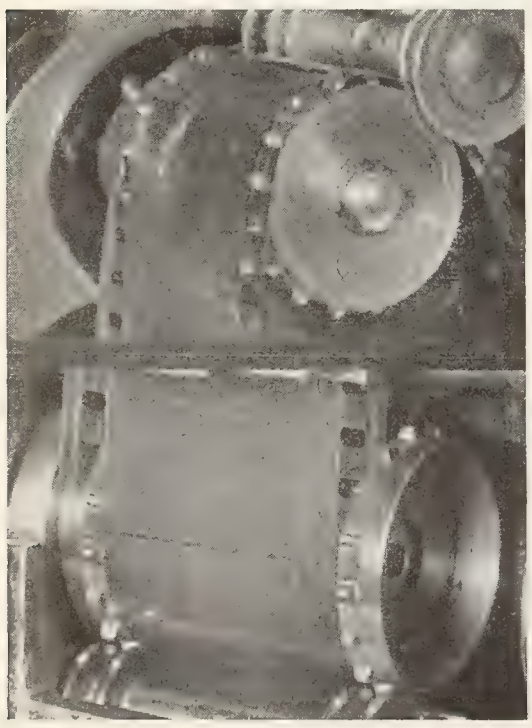


Fig. 2

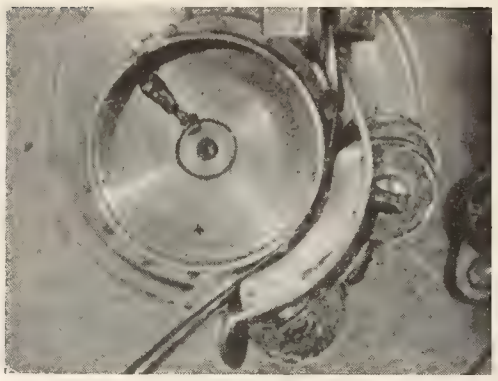


Fig. 3

sprocket. Note how the holding pad is shoved away, and imagine what the screen image is doing! Examine the picture (a "still" made after having run such a splice down on the sprocket, then stopping the projector) and ask yourself whether or not *you* commit such outrages as is represented by this terrible splice.

The real projectionist well knows that close accuracy and proper procedure is very important in the making of film splices. He knows that improper procedure which results in a too-wide, or too-stiff splice, or a buckled splice, means trouble on the screen, with very possibly injury to the film itself. Only the "machine operator" permits himself to do such work, or permits anyone else to do it in his projection room.

Projection is, in all its branches, a work of precision. Accuracy is essential to excellence of results in just about everything connected with it. Even sweeping the projection room floor is a thing which must be carefully done, unless you are willing to inflict unnecessary damage to film and, later, to the screen image in other theatres. Careless sweeping distributes dust, you know, and dust works havoc to both the picture and the sound track.

The projection room watchword should be in all things—"Accuracy always."

EXPENSIVE— OR INEXPENSIVE?

GEORGE FRYER of the Legion theatre in Saratoga, Wyo., finds himself confronted with the following problem, concerning which he asks advice:

"I am running a small theatre in a small town, hence must make every penny count if I am to keep out of the dreaded 'Red.' I therefore cannot put in expensive equipment. Just now I have the choice of two units of G. E. Mazda and want your advice as to whether or not they will give me sufficient light on the screen.

"My house is only 30 feet wide. The rear row of seats is 90 feet from the screen. The picture is 10x12 feet. Projection distance, 90 feet. Screen is muslin, which I calcimine several times a year. I use Good-All sound-on-disc, with the speaker located on the left of the screen. Some day I hope to be able to install a sound screen. At present I am using 110-volt Mazdas, with 1,000-watt bulbs, but they are unsatisfactory."

I have answered Friend Fryer by mail, advising that *if properly installed and handled,* the mazda equipments, assuming them to be in good order, will provide sufficient illumination for a 10x12-foot picture —also explaining some other details concerning the differences between Mazda and arc illumination. I think, however, a discussion here of this whole matter might have distinct value.

In the matter of equipment, provided what is needed can be installed without going too heavily in debt, and provided there be a substantial margin of "stay-at-homes" or "come-infrequentlys" who might be coaxed out if results were improved, it may be that otherwise expensive equipment would not really be any added burden.

In the theatre business it is not so much what things cost, as what their conclusion will do for the box office. I would strongly advise Friend Fryer, and all other exhibitors similarly placed, to examine their local field very carefully, seeking to ascertain just what percentage of the people resident attend the theatre as often as they probably would were the programs improved by both pictures and equipment. It is highly important to know just what effect improvements might have on securing more patronage.

RESIDUAL MAGNETISM

JOHN D. REDDING of St. Paul, Minn., after some kind words about our work, asks what residual induction is and what effect it has.

Residual induction is that amount of induction remaining in magnetic material after the magnetizing force has been retarded or reduced to zero. So far as I can ascertain, the only effect it has is that what is known as hysteresis losses are dependent in considerable degree upon the amount or strength of the residual induction in a material. The higher the residual induction, the greater the hysteresis loss, and vice versa, other conditions of course remaining the same.

THE NEW APERTURE

JOHN SHIVELY of the New Theatre in Mifflinburg, Pa., writes: "Dear Mr. Richardson: I have been a reader of the projection department for the past three years, and I am also the proud owner of the Bluebooks of Projection—all three volumes—from which I surely have profited.

"The theatre at which I am shooting them right now is using a 12-foot picture. It is the purpose of the owner to enlarge the screen image to a width of 15 feet, but the height cannot be enlarged more than 6 or 8 inches. By using one of the new apertures would it be possible to get a picture 15 feet wide by 9 1/2 or 10 feet high? The projection distance is 110 feet. We expect to use two of the new Simplex Acme projectors."

Inasmuch as the dimensions of the seating space of the theatre have not been included, I cannot of course offer any comment as to whether the increase in size is or is not advisable. The dimensions of the

new aperture are .600 of an inch high, and .825 of an inch wide. The screen image will of course be in exactly the same proportions. With these figures available, it is an easy matter for you to figure out what picture you can accommodate. You will, of course, to all intents and purposes, be obliged to install a new aperture, and the only thing you can do is to make the picture as high as you can and let the width be what it will. Whatever the management may desire to do in the way of picture size, it is not a practical thing to use a shoe-stretcher on the auditorium. If you can get a picture only 10 feet high, and you want to use that height, then the width will have to be what the aperture proportions provide. The thing works out as follows:

A 10-foot picture would be 120 inches high, therefore proceed according to the old rule of proportion: As .600 is to 120, .825 is to x. The solution is got by multiplying .825 by 120 and dividing this answer by .6, which gives 13 feet, 9 inches as the width of the screen image, which will be the width of your picture with the new aperture.

HALL & CONNOLLY EUIPMENT IMPROVEMENT

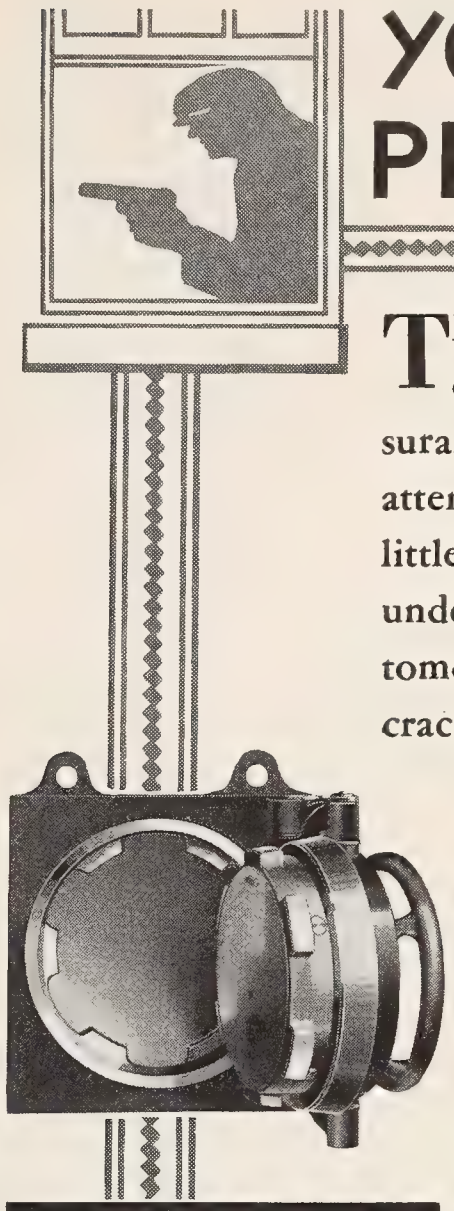
EVERY TIME I step into Hall & Connolly's factory, down in lower New York, they proceed to show me some improvement in their equipment and put me to a lot of trouble telling you about it. But that's the kind of folks I like. And now here is the latest:

In future, Hall & Connolly spot lamps and motion picture projector lamps will be equipped with an automatic arc control consisting of a glass contactor tube about 3/8 of an inch (inside diameter) by approximately 2 inches over all. This little tube is sealed shut after a vacuum has been created in it equal to that in ordinary incandescent lamps.

The tube is in an upright position. Inside it are two small copper contacts, probably less than 1/8 of a square inch in area. One of these is held in a fixed position. The other is carried, by a sort of glass bellows which will bend slightly upon application of pressure, to a small glass rod standing something like a half-inch above the end of the tube.

Stated in another way, this contact is held on one end of the above described glass rod, which is held in its center by the glass bellows. Normally the two contacts are held together under slight pressure, but if just a little pressure be applied in the right direction to the upper end of the glass rod, the glass bellows, acting as a fulcrum, will give slightly and let upper end of the rod move sidewise, thus moving the lower end in the opposite direction and separating the contacts. That is about as close as I can describe the mechanical action.

This device is held under tension by an upright metal bar about 6 inches high, the lower end of which is attached by a hinge to a base piece attached to the floor in the compartment in which it is placed.



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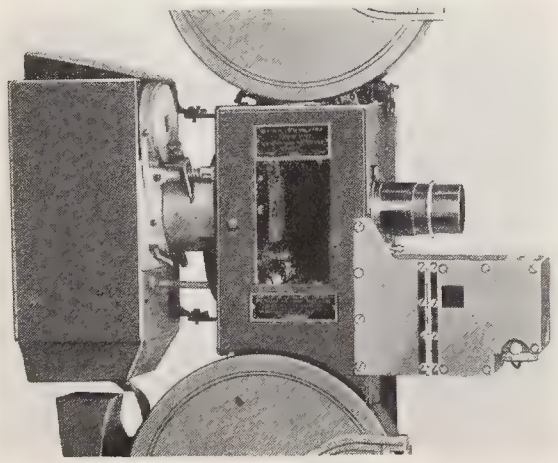
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It is so located that the beam of light from the light source, reflected through a small opening in the front of the compartment, comes into contact with thermostatic metal strips, which by their action, operate the glass rod before described, applying pressure thereto and breaking the contact, or withdrawing the contact and opening it, all of which operates to vary the speed of the arc control motor. The adjustment thus secured is so close that it operates on a variation of 1/64 of an inch in the positive crater position, which certainly should be close enough to suit even the most exacting projectionist.

But this is not all. I told you the upright metallic bar had a hinge at its lower end. It therefore may be tilted sidewise. This upright metal bar is attached to a hand control device having an indicating needle and graduated scale. By altering the position of the needle on the scale by means of a suitable knob provided, the position of the light beam with relation to the thermostatic element changes, all of which means that within certain limits the projectionist may alter the distance from the face of the collector lens at which the crater is maintained merely by turning the knob, thereby moving the indicating needle to any desired position on the scale. That is to say, if one desires to retard or advance the position of the crater—the distance at which it is held from the face of the collector lens—one may do so by means of this hand control.

By way of explanation, let it be clearly understood that this action has nothing to do with the length of the arc. It has only to do with maintaining the light source at any certain desired distance from the face of the collector lens.

TROUBLES OF ISOLATED THEATRES

NOT LONG ago John M. Spencer, projectionist at the Bellevue theatre in Paramaribo, Suriuam (Dutch Guiana), wrote me concerning trouble he was having with a certain make of sound equipment. I took the matter up with the manufacturer, who in turn took it up with his representative in that territory, finally writing me to the effect that the trouble arose because the exhibitor did not wish to pay for a visit of a service engineer to his theatre. I wrote Friend Spencer, setting forth the statement of the manufacturer, to which letter the following reply has come:

"Your most interesting letter received. I could not think of saying uncomplimentary things about your delayed answer [I told him the delay in replying to his communication was due to waiting for action by the manufacturer.—F. H. R.] because I can guess how busy you must be carrying on such valuable work."

Spencer then sets forth the fact that the service engineer *was* sent for, and *did* visit the theatre. Continuing Spencer writes:

"I do not think the export manager of the ———— company has a very reasonable way of thinking, or he would realize that a theatre situated away off down here is not at all like one in the United States,

To Correspondents:

I have a great deal of trouble with non-readable signatures on letters. It is impossible to answer these letters either in the department or by mail because I cannot be certain of the hand-written name. Therefore please typewrite, or print, your name under the signature.

in which latter the exhibitor has only to step to a phone and call an engineer—when help is needed. We, on the other hand, must get him from over-seas, and that means several days delay, not counting the expense. What then are we to do? Close up the place?

"I quite agree with you, Mr. Richardson, that it is hardly reasonable to expect the projectionist to understand all the many things about sound equipment (yet, at any rate), and be able to get along entirely without occasionally calling for expert assistance. However, my employer is the sort of gentleman who never refuses any necessary thing to keep the equipment in order.

"The export manager you have dealt with on my behalf should learn that the West Indian projectionist of today is not the kind of lazy-bones who is satisfied with any kind of results. Our men down here are very few in number, as compared with those of the United States, but they are just as intelligent as your own men and just as able to take proper care of the equipment, though because of relative isolation he labors under great difficulties.

"Projection conditions here are as follows: I as chief, receive 10 dollars a week. My assistant receives 7 dollars. We begin work at 8:30 in the morning, inspecting and cleaning the sound films only. I use carbon tetrachloride for cleaning. About 90% of the films we get are in a very poor condition. We use Kodak sound patch for splices. When this work is finished, both myself and assistant join in putting the projection room and equipment in good working order. All this usually takes several hours, after which we are free until the evening. We have three shows here, Saturdays, Sundays and Thursdays—occasionally, though not often, one on Wednesday—also occasionally one on Friday.

"Our shows start at 8:30. We close at about 11:30. We have rehearsals on Mondays, Tuesdays, Wednesdays and occasionally on Fridays—both private rehearsals for testing the sound, and rehearsals for the censors. Programs change twice weekly.

"Our projectors are Super-Simplex (of which I am very proud) equipped with rear shutters. The projection room is lined with galvanized sheet tin. It has a concrete floor four inches thick. Its size is 20 feet wide by 10 feet front to back. From floor to ceiling it is 7 feet 4 inches. We have our own power supply—d.c., of course, but with a motor-generator set which supplies the necessary 110-volt a.c.

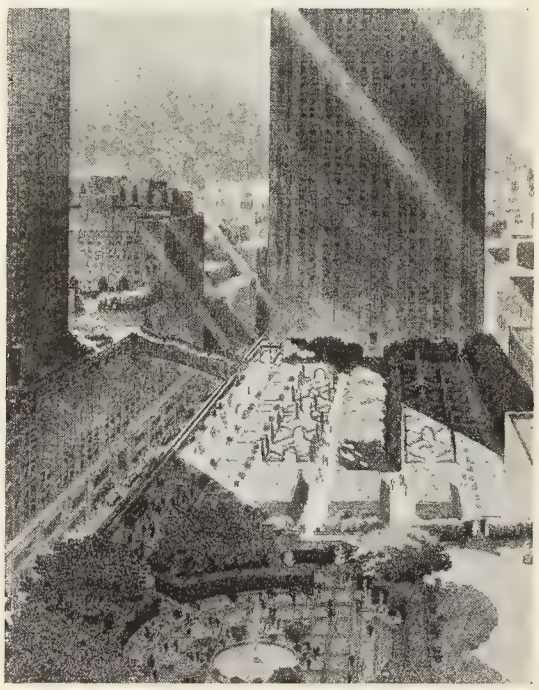
"Attendance is not always what we would like (unless we have a very good picture) due to the depression in these parts. The fire laws are not very strict, but we live up to them for the safety of both our theatre patrons and the property.

"Can you advise me as to what might cause the power transformer to burn out even if it does not receive excess voltage?"

Generally speaking, the transformer to which no excess voltage has been applied might burn out because of structural insulation weakness, because it is so located that its temperature gets too high, or because through some accident some current carrying medium shorted some of its elements. That is all I can think of at the moment. The probability is, however, structural weakness.

What Friend Spencer says about service is perfectly reasonable and entirely correct. Equipment manufacturers certainly very well know, when they sell apparatus for use in isolated places where service is not only rather slow but enormously expensive, what the purchaser will in all human probability be up against later.

It is perhaps too much to expect that commercial men engaged in selling will warn isolated exhibitors concerning this phase of matters. Certainly, however, such exhibitors should themselves understand that service will most certainly be both slow and expensive and insist upon their projectionists receiving as nearly as possible complete instructions with regard to the apparatus and its care. They should also try to be stocked up with spare parts.



Landscaped park on the roof of International Music Hall in Radio City (Rockefeller Center development), as sketched in perspective. This park will lie 121 feet above the street.

PROJECTIONISTS AT S. M. P. E. CONVENTION

IT WAS indeed gratifying to note the number of projectionists present at the spring meeting of the Society of Motion Picture Engineers. Only a few years ago, if one had suggested that a motion picture "operator" attend such a meeting with a view to improving his knowledge of the work assigned him, one would have been considered "queer," if not just plain crazy, by both the "operator" and the theatre manager of that day.

At the Washington meeting I noted several projectionists who did not miss one of the papers read before the convention.

Chauncey L. Greene, projectionist at the RKO Hennepin-Orpheum theatre in Minneapolis, read before it a most interesting paper entitled, "Standards and Arguments of Projection for Visual Education."

Frank Dudiak, projectionist at Warner Brothers' Fairmount theatre, located away down in the rugged hills of West Virginia, in the town of Fairmount, was one of the most interested listeners at all sessions.

Our old friend George Edwards, projectionist at the Warner Brothers Strand theatre in Brooklyn, N. Y., was, as usual, on the job from start to finish. H. S. Morton, Supervisor of Projection for the Punch and Judy theatre in Detroit, Mich., was there. Charles W. Parshley, of the University theatre in Cambridge, Mass., came in the company of his manager, Stanley Sumner. They both remained for the entire meeting.

As I look back over the past quarter of a century and think of the large number of projection rooms I have visited, the projection room (or "projectorium," as they proudly call it) of the University theatre in Cambridge, Mass., stands out as the neatest, cleanest and most immaculate of them all. The pictures projected from that room reach the screen at very nearly their maximum value. Manager Sumner is a man who wants the best and is willing to co-operate in every possible way to enable his projectionists to get the results he knows can be obtained. His men both like and respect him. They are not only willing to give the very best there is in them in return for the fair treatment received, but are very glad to do it.

I might add that the Washington projectionists' Local did everything possible to enable the production of high-grade projection results for the convention. Moreover, all delegates were made welcome at the Fox Washington theatre, Loew's Palace, the RKO Keith, and Warner Brothers' Earl and Metropolitan theaters at all times during the duration of the convention, without charge.

And now, let me "land" on high officials of theatre chains, not one of whose supervisors of projection were present. Projection today is not a cheap thing. On the contrary, considering electric power consumed, cost of equipment and its maintenance and the wages of men employed in the work, it is pretty expensive.

Upon its excellence depends in very large measure the entertainment value of the programs of all motion picture theatres. Upon the skill and knowledge applied to it in very large degree depends the amount which must be charged off each year in the favor of deterioration of equipment. Upon the knowledge and skill applied to projection in considerable degree depends the amount of electric power consumed.

Considering these facts—and we all know they are facts—does it not seem rather unbusinesslike for theatre chains to fail to send their supervisors of projection to such meetings, where they not only have the opportunity to hear many projection

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One more double reel per trim

3 less carbons per twelve hour day

These results are reported by projectionists using the new 13.6 mm x 22 inch National High Intensity Projector Carbons.

No increase in price

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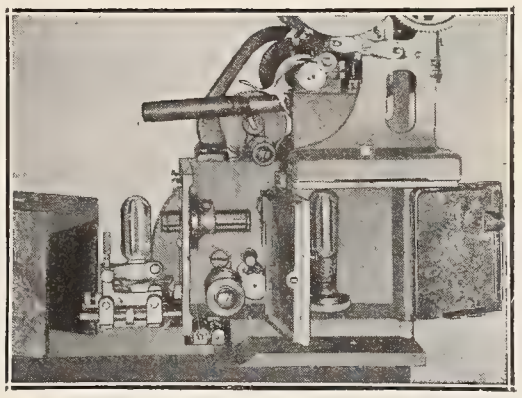
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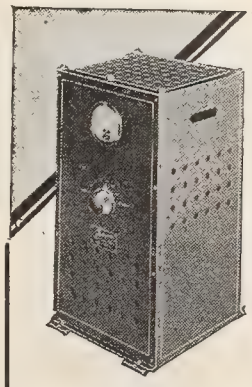
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Acoustician

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problems discussed by experts, but also have the opportunity of examing many of the latest improvements in equipment and to meet personally and discuss projection problems with engineers in various branches of the industry as well as with other supervisors and experts in projection matters?

CORROSION VERSUS OXIDATION

JAMES R. SPERRY, of Portland, Oregon, asks, "To settle an argument, will you be good enough to tell us whether or not there is any difference between corrosion and oxidation?"

After having secured a half-dozen different answers from those who might be regarded as authorities on such matters, I came across a very complete statement of the problem in the March issue of the *Bell Laboratories Record,* (Volume 10, No. 7). It reads interestingly, but is too lengthy for reproduction. In brief, it says that while corrosion of metals is often called oxidation, it is a mistake to interpret this as meaning that corrosion is a direct formation of metallic oxides. The term oxidation is much the broader of the two.

"A metal atom is said to be oxidized when it loses one or more of its outer electrons and thus forms a positive ion, which may remain in the solid structure, or be detached and go into solution. Corrosion is a type of oxydization distinguished by the formation of metal ions dispersed in water solution."

It is thus seen that corrosion and oxidation are different types of the same action.

ALL COMMUNICATIONS TO F. H. RICHARDSON SHOULD BE ADDRESSED AS FOLLOWS:

F. H. Richardson,
Box 100,
South Lyme, Conn.

SENDING COMPLAINTS TO HEADQUARTERS

SOME WHILE ago a projectionist made certain complaints with regard to the product of a certain producer. Inasmuch as the matter seemed rather important, I referred the letter to Mr. Lester Cowan, executive secretary of the Academy of Motion Picture Arts & Sciences, suggesting that the Academy take the matter up with the producer and try to bring about a remedy for the fault. I am just in receipt of a letter from Mr. Cowan, who says:

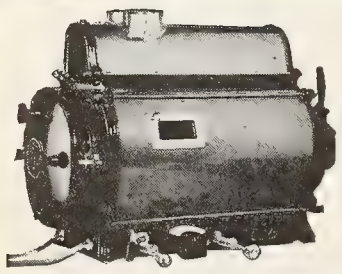
"Dear Mr. Richardson: Your letter has been received. I have sent the attached note to * * * whom I am sure will investigate the matter and make whatever adjustments are called for. Be assured that we appreciate hearing from the field, inasmuch as it is only through such letters as yours that we can keep cognizant of field conditions. You are doing a constructive work, not only in obtaining these complaints, but by forwarding them on where they will do some practical good."

The Academy of Motion Picture Arts & Sciences is in very close touch with the producers. It is quite possible to secure real action by forwarding to the Academy statements of faults on the part of any individual producer, or all producers. I will be glad to receive from projectionists or managers, statements of faults found in the prints which are chargeable to the producer. These faults, however, must not be imaginary or trivial. Also, any fault must be described in detail and be accompanied by both the name of the producer and the name of the production.

Just now there is a great deal of complaint with regard to the low visibility of changeover signal marks. I shall be glad to forward complaints to the Academy for attention, provided the name of the production and the producer be given, and provided the projectionist closely examines the mark and describes just what the condition is which renders it partially blotted out to his vision.

I also suggest that projectionists who are receiving films in such poor mechanical condition that the work of projection is made inefficient, make a report, naming the exchange from which they come. Very possibly we will be able to effect some improvement in that condition as well.





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Motion Picture Herald Bookshop
1790 Broadway
New York, N. Y.

PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

The Question:

WE WOULD like to paint the interior of this theatre and would like some suggestions relative to the proper colors to use.

I believe it would be wise to use a wainscoting of some dark color, then a lighter side wall and a light ceiling. The draperies in the theatre are dark red. Walls have never been painted.

I will sincerely appreciate any suggestions that you can make.—C.R.S.

The Answer:

IT ALL depends on the height of the ceiling of your auditorium whether to provide a wainscoting of some darker color, as it generally has a tendency to minimize the ceiling height. Should you prefer to have a wainscoting, and your ceiling is low, do not make it any higher than the top of your seats. On the other hand, if your ceiling is high, a wainscoting would give a pleasant effect. The ceiling should be lighter in color than the side walls, but do not make your base color too light, as it soils too easily.

As you stated that your draperies are red, a tan color in mixed shades would harmonize fairly well. If your walls are plain and without offsets or openings, a stencil panel border effect would be very pleasing. Make the panels at least twice as high as wide so as to extenuate the ceiling height. A texture finish would be preferable over a smooth finish, as it will not show any blemishes or unevenness in the walls. If there are ornamental cornices at the intersection of walls and ceiling, and decorative beams in ceiling, the latter could be highlighted in various colors. This would break the monotony of the general effect.

▲

The Question:

I HAVE an opportunity to buy an old building on the main street of our city, which has a population of 8,000. The building is in an excellent condition. It has 12-inch brick walls and an inside unobstructed floor area of 56 feet x 78 feet. Each side wall has three steel windows about 10 feet square. The ceiling is 20 feet high. There is a basement under the entire building. The floor joists rest on steel beams supported by two rows of three cast-iron columns. The heating plant is in a very good condition and located in the rear for a distance of 14 feet from the rear wall. Fortunately there is a frame building in front occupying 40 feet from the sidewalk. I expect to tear this down and utilize this space for lobby and two store rooms. The top of the floor in the rear building is level with the sidewalk. Which would be the most economical way of doing, lowering the entire floor on a slope, or building the slope on top of the present floor? The ceiling in basement is 10 feet in the clear. I figured that I could rebuild this building into a theatre and equip it for about $14,000.

Please let me know if this amount is sufficient, also let me know how many seats I can get. I would like to have as many as possible, since there is only one competing house in this town and it has 250 seats, so I think if I can do this for the money which I have, I think that I have a very good proposition.

Where would you place the men's and women's rooms?

Please let me have your advice in the next issue as I only have three more weeks' option on the property, and other parties are trying to get if I do not take it—G.D.F.

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to "Better Theatres," 1790 Broadway, New York. They will be answered in this department. None will be answered by mail. Although only initials will be used in signing the questions published, it is a requirement that all letters bear the signature and address of their writers. The replies will be prepared personally by Mr. Hulsken, who is a practical architect and a member of the American Institute of Architects.

The Answer:

SINCE YOU have a floor space of 56 feet x 78 feet, I presume you will use this for the auditorium proper. The boiler room being in the rear, I suggest you build the stage or apron over it, because it will be expensive or impossible to lower the slab over the boiler room on account of pipes on the ceiling and space above boiler for breeching to smoke stack. You certainly do not want to alter the heating plant if it is in good operating condition.

I would prefer to lower the floor instead of building a new floor on top of the old one, as this will increase the height of the auditorium at stage about 3 feet 6 inches and will give you a very well proportioned proscenium arch. The expenses either way are about the same. If we leave the stage or apron 14 feet wide, and allow 5 feet for a cross-aisle behind the last row of seats, and 9 feet between first row and stage, we have 50 feet for chairs, which would give 20 rows.

In the 56 feet in width we will have a center bank of 13 seats with a 4-foot aisle on each side, and two wall banks of seven seats each, giving 27 20-inch seats in a row, making a total seating capacity of 540 seats. Should you desire more seats, you can eliminate the rear cross-aisle by building a new foyer in the new part which is to occupy the 40-foot front, gaining 54 seats and making a total of 594 seats. Of course the windows in the side walls should be bricked up, and be sure to enclose the boiler and coal room with fireproof walls and ceiling in case they are not constructed so. I would advise you to make a new lobby at least 18 feet wide. This will still leave the stores on each side of lobby 18 feet wide. If you plan a new foyer, place the doors in walls between auditorium and foyer at entrance to aisles.

It would be best to plan the men's and women's rooms on the first floor by taking enough space off the back of each store. By building the foyer up in two stories, you can plan your projection room over it, leaving enough space for manager's office if you want one.

If you are very careful in planning this alteration, I think that the amount of money you have will cover the cost, and properly designed, you will have a very nice theatre.



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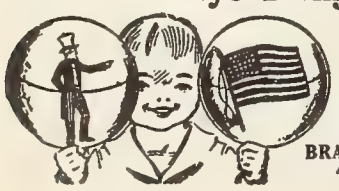
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EQUIPMENT AFFAIRS

Equipment News and Comment

BYPASS PATENTS

The Auditorium Conditioning Corporation of New York, of which J. O. Ross is president, announces ownership of United States patents No. 1,670,656, and reissue No. 16,611, known in the air-conditioning industry as "bypass patents," covering the use of air from an enclosure for mixture with conditioned air.

In recent litigation, John R. Hazel, judge of the United States district court for the Western district of New York, is reported to have sustained the validity of both patents. An injunction was granted, as well as accounting of profits, damages and costs.

The company announces the following as licensees under its patents: Carrier Engineering Corporation, Newark, N. J.; Cooling and Air Conditioning Corporation, New York; and the York Ice Machinery Corporation, York, Pa.

AIR CONDITIONING FILM

● The growing use of refrigeration and air conditioning in the developing and printing of motion picture films, is indicated in the announcement that Consolidated Film Industries, Inc., has purchased a complete 225-ton refrigerating plant for its Fort Lee, N. J., laboratories, from the York Ice Machinery Corporation of York, Pa.

The refrigerating equipment will cool the water used in air conditioning systems for 20 film-drying cabinets with a total capacity of 2,000 feet of film per minute. Water will also be cooled and circulated through a cooling coil in the developing tanks where it is desired to maintain temperatures very accurately within plus or minus ½° F.

NEW HIGH-WATTAGE LAMPS

● The Nela Park Laboratories of the General Electric Company announce a new development in simplified construction for high-wattage incandescent lamps that is said to differ radically from the original method of design which has always been followed in lamp construction. The new process is said to be more rugged because of the simplicity of design and construction.

The new construction, using fewer parts, and changing the entire operation of lamp fabrication, includes the use of two copper prongs which serve as a base, and to which a special heat-resisting glass cup is sealed, the entire internal structure being built up from the prongs. The bulb is sealed to the glass cup as a final operation.

Legal Aspects of Theatre Operation

(*Continued from page* 12)

stairway; in fact, according to the testimony of a witness who was in a position to know, in the twelve years of his connection with the premises, there had been no previous accident at this stairway."

Oiled Floors Source of Danger

IT IS COMMON observation that oil on a floor is slippery and if this situation exists the floor is dangerous. Therefore, it is the duty of theatre owners and their employes to exercise ordinary care under all circumstances to make a floor safe which recently has been oiled.

Generally speaking, a theatre owner may be liable in damages for an injury caused a patron who slips on an oiled floor, if it is shown that the condition of the floor actually was dangerous and existed for a sufficient period of time that careful employes should have discovered and remedied the defect.

For instance, in Saxton (177 N. E. 219), it was disclosed that a patron slipped on an oiled floor and was seriously injured. He filed suit against the proprietor to recover damages. The counsel for the latter argued that the patron should not be entitled to a recovery because proper and modern appliances had been utilized in oiling the floor five weeks previously, which was sufficient time for the floor to thoroughly dry out. However, since the evidence indicated that the slippery condition of the floor was known to the employes, the lower court held the proprietor liable and the higher court sustained this verdict, saying:

"If the evidence had only shown that there was a small damp or wet place caused by oil on the floor, and that it had been properly oiled weeks before, the jury might properly have held that failure to discover this small space with moist oil on it was not want of ordinary care. But, if this condition of the floor existed, and was dangerous, *and it was known to the agents* of defendant, it presented a different situation and a stronger inference of negligence against the defendant."

NEW THEATRE PROJECTS

FOLLOWING is a list of new projects in motion picture theatre construction compiled from reports available on June 28. The list also includes remodeling projects and contracts awarded. An asterisk before an item indicates that additional information has been received since a previous report.

Theatres Planned

California

LOS ANGELES—Owner, care S. C. Lee, architect, 2404 West Seventh street, has completed plans and specifications for fifty concrete theatres, with capacity of 300 seats each. Houses are to be located in various cities and towns. Locations are to be announced later. Cost of each estimated at $50,000.

Florida

MIAMI BEACH—Paist & Stewart, architects, 821 Ingraham Building have received bids for the new Collins Theatre to be located on Collins avenue at Espanola Way. Plans call for a one and two-story reinforced concrete theatre. House to be equipped with acoustical ceiling, upholstered seats, sound apparatus, etc. Estimated cost, $25,000.

Georgia

SWAINSBORO—W. E. Vann is reported planning to rebuild theatre destroyed by fire some months ago. New structure will have stucco front, brick walls, frame roof constructed on steel girders. Also approved acoustical effects. Arthur Hazard, architect, Augusta, Ga.

Louisiana

ABREYVILLE—R. J. Montagne has plans by Charles Davis, 1204 Jackson avenue, New Orleans, La., for a proposed new modern theatre, 50 by 120 feet.

Maine

HOULTON—Aroostock Hotel, Inc., H. Marricott, president, has postponed project to erect a three-story brick theatre, store and office building on Main street. H. W. Rhodes, architect, 145 High street, Portland, Me. Estimated cost, $150,000.

Massachusetts

BROOKLINE—Owner, care C. P. Coughlan, 100 Milk street, Boston, Mass., plans the erection of a new theatre at 147 Harvard street. Private plans. Estimated cost, $350,000.

GARDNER—H. Johnson, care R. B. Erskins, 280 Water street, plans the rebuilding of a two-story theatre and store building destroyed by fire some months ago. Architect not announced. Estimated cost, $150,000.

New York

NEW YORK—The F. H. D. Holding Corporation, 309 West Twenty-third street, has plans by Thomas W. Lamb, 507 Seventh avenue, for a proposed new theatre and store building to be located at 261 Eighth avenue. Estimated cost, $1,000,000.

North Carolina

CHARLOTTE—Benton & Benton, of Wilson, N. C., are taking bids for the erection of a modern two-story brick theatre. Estimated cost, $50,000.

Pennsylvania

WASHINGTON — Warner Brothers Pictures, Inc., 321 West Forty-fourth street, New York, has postponed for the present the rebuilding of the State Theatre destroyed by fire. Cost estimated to exceed $200,000.

South Carolina

ANDERSON—G. H. Bailes is reported planning to erect a two-story modern brick theatre. Understood that house will be operated by P. C. Osteen, manager of the Egyptian Theatre. Location and cost not made public.

Vermont

ST. JOHNSBURY—Plans to rebuild Globe Theatre have been postponed for the present. Estimated cost, $150,000.

Virginia

VIRGINIA BEACH—R. B. Walls and C. M. Bayne reported plan the erection of a new theatre on Seventeenth street. Estimated cost, $40,000.

Improvements

Arkansas

PINE BLUFF — Malco Amusement Company is reported having installed a $10,000 cooling system in the Saenger Theatre. Arthur R. Swanke, manager.

Florida

TITUSVILLE—Thomas S. Brandon has purchased the Magnolia Hotel and theatre building. Plans remodeling.

Georgia

ATLANTA — The Capitol Theatre, 202 Pinetree street, N. W., is reported planning to expend about $25,000 to install new equipment.

New Jersey

NEWARK — Garden Theatre Company, 892 Eighteenth avenue has awarded the contract for alterations and construction of a two-story brick addition to theatre at Lawrence and Market streets. Work to be done on separate contracts. A. J. Silverstein, architect, 892 Eighteenth avenue. Estimated cost, $150,000.

Contracts Awarded

California

BERKELEY—The United Artists Theatres of California, Inc., 333 South Broadway, Los Angeles, Calif., has awarded the contract to Cahill Brothers, 206 Sansome street, San Francisco, Calif., for the erection of a new reinforced concrete theatre. Estimated cost, $188,785.

Connecticut

OLD LYME—R. G. Bloome, Ridgewood, N. J., has awarded the contract to Pieretti Brothers, Centerbrook, N. J., for the erection of one-story brick Colonial Theatre, 60 by 145 feet. Estimated cost, $150,000.

Georgia

ATLANTA—Loew's Theatre, 1540 Broadway, New York, has awarded contract to J. McWilliams, 113 Pryor street, N. E., this city, to rebuild Loew's Grand Theatre. Will be built by day labor. Thomas W. Lamb, architect, 701 Seventh avenue, New York. Estimated cost, $250,000.

Maryland

BALTIMORE—L. Schoenlein & Son, 3026 Parkside avenue, have the contract to erect a one-story brick and stone theatre, 70 by 149 feet, for the Harlem Theatre Company, 614-16 North Gilmor street. Wilson P. Smith, architect, American Building.

Pennsylvania

BRADFORD—Imperial Chain Theatres, Inc., Clark Building, Pittsburgh, Pa., has awarded the contract to the Miller Construction Company, Empire Building, Pittsburgh, Pa., for the erection of a one-story brick theatre, 80 by 145 feet, including wing 24 by 80 feet, with seating capacity of 1600. Estimated cost, $200,000.

Rhode Island

PROVIDENCE—J. Conn, 368 Friendship street, has awarded the contract to E. Turgeon, 36 Exchange street, for the erection of a brick theatre and store building at Broad and Chestnut streets. Estimated cost, $150,000.

Virginia

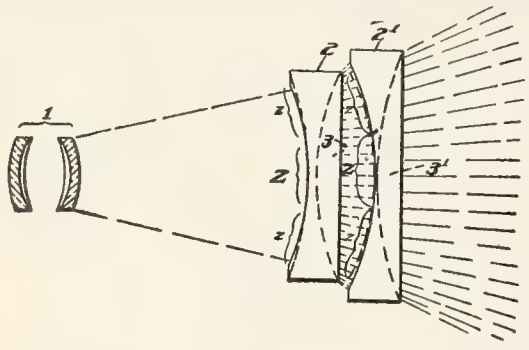
WILLIAMSBURG — J. W. Davis, Newport News, Va., has awarded the contract for the erection of a modern picture theatre. Luther E. Warner, architect, Grace Securities Building, Richmond, Va.

West Virginia

CHARLESTOWN—Benjamin T. Pitts and E. C. Bill, Fredericksburg, Va., are erecting a two-story brick theatre, 55 by 135 feet, with seating capacity of 1000. Estimated cost, $65,000.

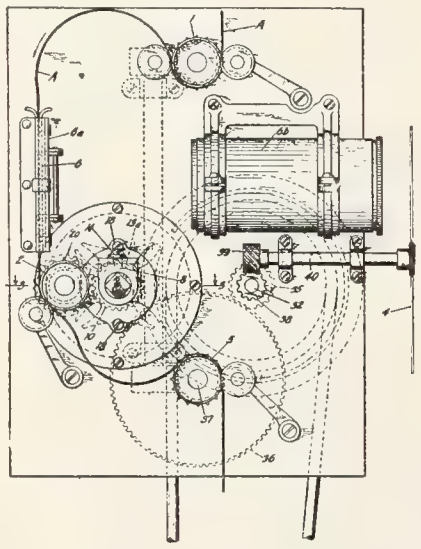
New Inventions . . . illustrated descriptions of devices related to motion pictures and allied crafts, recently published by the U. S. government and selected for Better Theatres by William N. Moore, patent specialist of Washington, D. C.

1,802,099. WIDE-ANGLE PROJECTION. Walter G. Wolfe, Greenwood, Mass., assigned to Wilmot R. Evans, trustee, Boston, Mass. Filed May 16, 1927. Serial No. 191,589. 5 Claims. (Cl.88—24.)



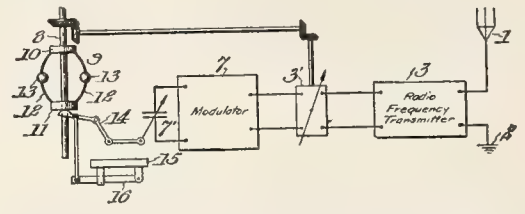
A combination in a projection equipment for back-focusing the projection of abnormal wide angle on a relation to the screen, a projector having a long distance optical system but placed at a fractional distance of the front focus of its system from said screen and a relatively larger negative lens of wide aperture including a concave side having a central spherical surface and a marginal aspheric surface progressively increasing the focal length toward the edge of the lens and spaced from the positive system to receive the normal projected beam therefrom and spead it without substantial change of the back focus of the projector.

METHOD OF AND APPARATUS FOR KINETOSCOPY. Forest Ray Moulton, Chicago, Ill., assignor to Acme Motion Picture Projector Company, Chicago, Ill. Filed Jan. 7, 1920. Serial No. 350,036. 11 Claims. (Cl. 88—18.3.)



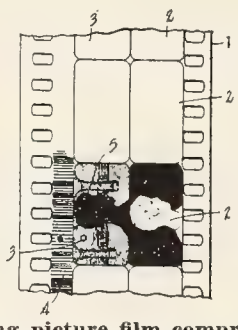
In an apparatus of the character referred to, in combination, a frame for a strip of movable material, having an aperture for disclosing a portion of such strip, and means for moving the material step-by-step into register with said aperture including a driver provided with a projection, a star wheel provided with a slot adapted to receive said projection, said slot being provided with a bearing surface which is continuously curved and adapted to be in continuous contact with said projection while in said slot to receive and transmit a uniform rate of movement from said projection to said moving means throughout contact of the projection and slot.

1,801,466. METHODS OF AND MEANS FOR OBSERVING OBJECTS IN MOTION. Clinton Blake Townsend, New York, N. Y. Filed Apr. 3, 1929. Serial No. 352,259. 6 Claims.



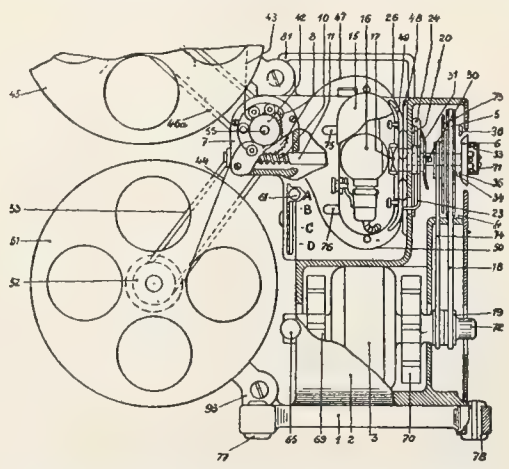
1. In a radio communication system, the method of observing relations between a moving object and a fixed observation station, which comprises the transmitting radio signals from said moving object; varying the character of said transmission in accord with one or more characteristics; receiving said transmission from said moving object at an observation station.

MOVING PICTURE FILM. Filed Sept. 18, 1929. Serial No. 393,368. 13 Claims. (Cl. 88—19.5.)



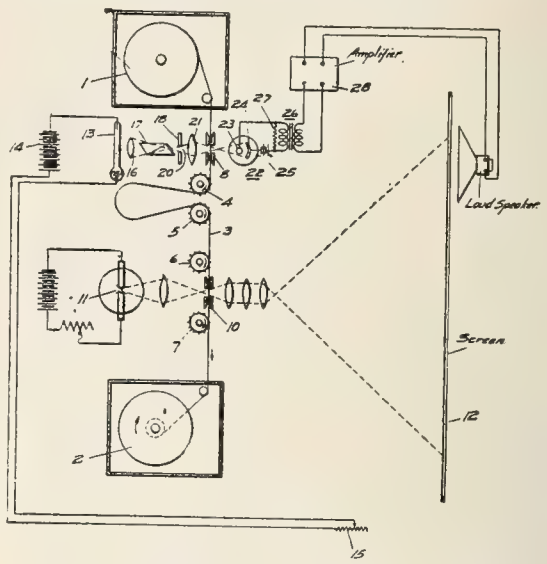
1. A moving picture film comprising a background picture and a series of image pictures, both disposed transversely of a film and in coacting pairs side by side transversely of the film with the top of the image picture and the bottom of the background picture toward the center of the film, both background and foreground pictures being in miniature and of such size that each pair of pictures occupy the space of a standard film frame.

CINEMATOGRAPHIC APPARATUS FOR THE PROJECTION OF FIXED AND MOVING PICTURES. Jacques Bogopolsky, Geneva, Switzerland. Filed Mar. 24, 1927, Serial No. 178,034, and in Switzerland Nov. 2, 1926. 5 Claims. (Cl. 88—17.)



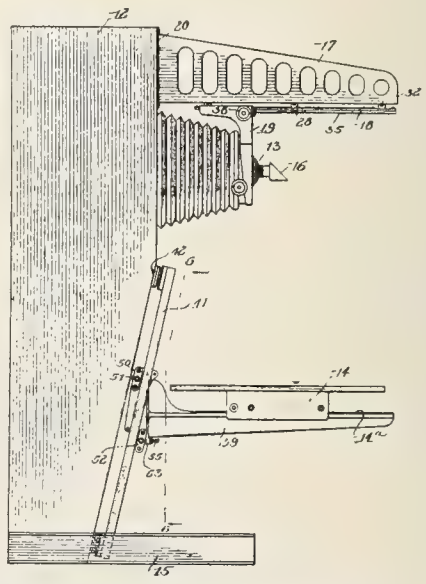
1. In a moving picture projector, the provision of a compartment for containing a driving mechanism and a compartment at the front of the projector and above said motor compartment for containing a shutter and an intermittent film driving means, and two compartments located side by side behind said shutter compartment, one for containing a source of light and the other for containing a resistance element.

1,801,867. TRANSLATING SYSTEM. Bernard J. Kroger, New York, N. Y., assignor to Westinghouse Electric & Manufacturing Company, a Corporation of Pennsylvania. Filed Jan. 16, 1928. Serial No. 247,030. 3 Claims. (Cl. 179—100.3.)



1. In a sound-reproducing system, a source of substantially monochromatic light, means for causing a sound record to move adjacent to said light source, light-sensitive means so disposed as to be influenced by light from the source after it has been modified by a sound record.

PHOTOGRAPHIC APPARATUS. Filed Dec. 28, 1927. Serial No. 243,082.



In photographic apparatus, the combination with a body of a support fixed to said body, guiding means of said support, a mounting element movable on said guiding means and carrying a lens and prism, a copyholder guiding means on which said copyholder is supported for movement toward and from the lens, and means for adjusting the relative positions of said copyholder and lens, said means comprising mechanism associated with said lens and prism guiding means by which said guiding means may be moved relatively to its support.

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York Safe and Lock Company..... 23

Among Contributors to This Issue:

¶ *Eugene Clute (Theatre Engineering in Radio City) has been a writer on architectural subjects, and an editor of architectural publications for many years. He was at one time editor of The Architectural Review, and the editor of Pencil Points during its first six years. He later became editor of The Metal Arts. Among books he has written or edited are "English House Grounds," "Drafting Room Practice," "The Practical Requirements of Modern Buildings," "The Treatment of Interiors." He is a frequent contributor to leading architectural and engineering publications.*

¶ *Leo T. Parker (Legal Aspects of Theatre Operation) is a Cincinnati attorney-at-law who contributes regularly to Better Theatres on legal subjects as they appertain to theatres.*

¶ *Bernie Cowham has been for many years a featured organist in motion picture theatres. For some time he has remained at the RKO Keith's theatre in Flushing, New York City, where he has acquired a large following.*

WHERE TO BUY IT

ACCOUNTING SYSTEMS
Easy Method Ledger System
ACOUSTICAL PRODUCTS
The Celotex Company
The Insulite Company
Johns-Manville Corporation
National Rug Mills, Inc.
Union Fibre Sales Company
United States Gypsum Company
Warner Acoustical Company
Western Felt Works
Wood Conversion Company
ADVERTISING NOVELTIES
Brasel Novelty Manufacturing Co.
Edward I. Plottle & Co.
Pyroloid Sales Company
AIR CONDITIONING EQUIPMENT
Auditorium Conditioning Corporation
Carrier Engineering Corporation
Kooler-Aire Engineering Corporation
Supreme Heater & Ventilating Company
Typhoon Air Conditioning Co.
Wittenmeier Machinery Company
AISLE LIGHTS
Kausalite Manufacturing Company
AMPLIFIERS
A-C Masterpack Company
Mellaphone Corporation
Operadio Manufacturing Company
The Radiart Corporation
Silver-Marshall, Inc.
Webster Company
AUTOMATIC CURTAIN CONTROL
Automatic Devices Company
Bruckner-Mitchell, Inc.
Econoquipment Manufacturing Company
Tiffin Scenic Studios
Vallen Electrical Company, Inc.
BANNERS, SIGNS
H. Dryfhout Company
CAMERAS AND PROJECTORS
Bell and Howell Company
CARBONS
National Carbon Company
CARBON ADAPTERS
Best Devices Company
Hewes-Gotham Company
CARPETS
Bigelow-Sanford Carpet Company, Inc.
Mohawk Carpet Mills
Wm. Slater, Jr.
W. & J. Sloane
CARPET CUSHIONING
The Celotex Company
Clinton Carpet Company
National Rug Mills, Inc.
Western Felt Works
CEMENT FOR FASTENING CHAIRS
General Seating Company
CHAIR ANCHOR BOLTS
Chicago Expansion Bolt Company
CHANGEABLE LETTERS
Crystalite Products Corporation
Friedley-Voshardt Company
Metal Products, Inc.
CHANGEOVERS
Basson & Stern
Essannay Electric Manufacturing Co.
GoldE Manufacturing Company
Guercio and Barthel
CLEANING COMPOUND
J. B. Ford Company
COLOR HOODS
Reynolds Electric Company
CUTOUT MACHINES
International Register Corporation
DIMMERS
Cutler-Hammer, Inc.
Reynolds Electric Company
DOUBLE BEARING ASSEMBLY
Lavezzie Machine Works
DOUBLE BEARING MOVEMENTS
Guercio and Barthel
DRAPERIES
Tiffin Scenic Studios
EARPHONES
Hearing Devices Corporation
Western Electric Company
EFFECT MACHINES
Brenkert Light Projection Company
Chicago Cinema Equipment Company
Kliegl Brothers
ELECTRIC FLASHERS, COLOR HOODS
Eagle Sign Company
Reynolds Electric Company
Time-O-Stat Controls Company
ELECTRIC PICKUPS
The Audak Company
Best Manufacturing Company
The Oro-tone Company
Webster Electric Company
EMERGENCY LIGHTING SYSTEMS
Electric Storage Battery Co.
Roth Brothers & Company
ENGINEERING SERVICE
Humphrey Davy & Associates
S. S. Sugar
EQUIPMENT SUPPLIES
E. E. Fulton Company
Guercio and Barthel
Monarch Theatre Supply Company
Movie Supply Company
National Theatre Supply Company
S. O. S. Corporation
FANS, VENTILATING
Century Electric Company
J. A. Tannenbaum, Inc.
FILM CEMENT
F. B. Griffin
FILM PROCESSING MACHINES
Film Processing Machine Corp.
The Rex Film Renovator Mfg. Company
Yankee Lubric Company
FILM SCALES
Film Scale Company
FILM STOCK
Ansco-Ogfa Film Mfg. Co.
DuPont Film Mfg. Corporation
Eastman Kodak Company
FIRE PREVENTION
Film Fire Prevention Company
Sentry Safety Control Corporation
FRAMING LIGHT SHIELDS
GoldE Manufacturing Company
Guercio and Barthel
GENERATORS
Automatic Devices Company
General Electric Company
Hertner Electric Company
Roth Brothers & Company
HORNS AND SPEAKERS
Macy Manufacturing Company
Operadio Manufacturing Company
Racon Electric Company, Inc.
Silver-Marshall, Incorporated
Wright-DeCoster, Inc.
INTERIOR DECORATIONS
Armstrong Studios, Inc.
J. A. Torstenson & Company
Novelty Scenic Studios
B. F. Shearer Company
LAMPS, HIGH INTENSITY
Brenkert Light Projection Company
Hall & Connolly, Inc.
LAMPS, REFLECTING ARC
Brenkert Light Projection Company
The J. E. McAuley Manufacturing Company
Strong Electric Corporation
LENS MOUNTS
GoldE Manufacturing Company
LENSES
Bausch & Lomb Optical Company
Ilex Optical Company
Projection Optics Corporation
MATS AND RUNNERS
Rub-Tex Products Company
MAZDA REGULATORS
Garver Electric Company
NEEDLES, PHONOGRAPH
Sound Service Systems, Inc.
Wall-Kane Needle Co.
ORGANS
George Kilgen & Sons, Inc.
The Page Organ Company
Rudolph Wurlitzer Company
ORGAN HEATERS
Kausalite Manufacturing Company
Prometheus Electric Co.
Time-O-Stat Controls Corporation
PATENT ATTORNEYS
William N. Moore
PHOTO ELECTRIC CELLS
Herman A. DeVry
Duovac Radio Tube Company
G-M Laboratories, Inc.
Q.R.S. Neon, Inc.
Telephoto and Television Corporation
POSTER PROJECTORS
Bausch & Lomb Optical Co.
Clearoscope Company
A. & B. Smith Company
F. D. Kees Mfg. Company
PROJECTION MACHINE PARTS
Motion Picture Machine Company
Lavezzie Machine Works
PROJECTORS
Enterprise Optical Mfg. Co.
E. E. Fulton Company
Holmes Projector Company
International Projector Corporation
PUBLIC ADDRESS SYSTEMS
Associated Engineering Laboratories
Miles Reproducer Company, Inc.
Operadio Manufacturing Company
Silver-Marshall, Inc.
RAILINGS, GRILLES
Zero Valve and Brass Corporation
RECTIFIERS
Forest Electric Corporation
Garver Electric Company
REELS
E. E. Fulton Company
Universal Electric Welding Co.
REEL END SIGNALS
E. W. Hulett Manufacturing Company
REWINDERS
Film Processing Machine Corporation
E. E. Fulton Company
GoldE Manufacturing Company
RHEOSTATS
Hoffman & Soons
SAFES, THEATRE
York Safe & Lock Company
Dayton Safety Ladder Company
SAFETY LADDERS
Dayton Safety Ladder Company
Patent Scaffolding Company
SCHOOLS
New York Institute of Photography
RCA Institutes, Inc.
Theatre Managers Institute
SCREENS
Da-Lite Screen Company
Keasbey & Mattison Company
Minusa Cine Screen Company
Raven Screen Corporation
Schoonmaker Equipment Company
Walker-American Corporation
Whiting & Davis Company
SCREEN RESURFACING
Schacht Motion Picture Screen Company
SEATS
American Seating Company
The A. H. Andrews Company
General Seating Company
Heywood-Wakefield Company
Ideal Seating Company
The Irwin Seating Company
Standard Manufacturing Company
Wisconsin Chair Company
SIGNS—ELECTRIC
Flexlume Corporation
Metal Products, Inc.
Milne Electric Company
SLIDES
National Studios, Inc.
Quality Slide Company
RadiO-Mat Slide Company
Kae Studios
Worstel Studios
SPEED INDICATORS
Essannay Electric Manufacturing Co.
Mellaphone Corporation
SOUND REPRODUCING SYSTEMS
Associated Engineering Laboratories
Bestone, Incorporated
Enterprise Optical Manufacturing Co.
The Foto-Voice Company, Inc.
General Talking Pictures Corporation
Gates Radio & Supply Company
Good-All Electric Mfg. Company
Holmes Projector Company
International Projector Corporation
LeRoy Sound Equipment Corporation
Lincrophone Co., Inc.
Mellaphone Corporation
Platter Sound Products Co.
RCA Victor Company, Inc.
S. O. S. Corporation
Sound Service Company
Powers Cinephone Equipment Co.
Universal Sound System, Inc.
Vitadisc Company
Weber Machine Corporation
Western Electric Company
SOUND EQUIPMENT ACCESSORIES
A-C Masterpack Company
Basson & Stern
Essannay Electric Manufacturing Company
Franklin Radio Corporation
G-M Laboratories, Inc.
Operadio Manufacturing Company
Radiart Corporation
S. O. S. Corporation
Telephoto and Television Corporation
STAGE AND ORCHESTRA LIFTS
Brenkert Light Projection Company
Bruckner-Mitchell, Inc.
Peter Clark, Inc.
STAGE LIGHTING EQUIPMENT
Frank Adam Electric Company
Belson Mfg. Company
Chicago Cinema Equipment Company
Hub Electric Company
Kliegl Brothers
Major Equipment Company
Reynolds Electric Company
STAGE RIGGING HARDWARE
Bruckner Mitchell, Inc.
J. H. Channon Corporation
Peter Clark, Inc.
Klemm Manufacturing Corporation
Novelty Scenic Studios
STAGE SCENERY
Armstrong Studios, Inc.
Novelty Scenic Studios
Tiffin Scenic Studios
THEATRE PRINTING, PROGRAMS
Exhibitors Printing Service
National Program & Printing Company
The Showman's Press
The Vitaprint Company
THEATRE SEAT REPLACEMENTS
General Seating Company
TICKETS
Arcus Ticket Company
TICKET MACHINES
General Register Corporation
UNIFORMS
Chicago Uniform and Cap Company
Gemsco
Maier-Lavaty Company
UPHOLSTERY PRODUCTS
L. C. Chase & Company
VARIABLE SPEED PULLEYS
Horton Manufacturing Company
VENDING MACHINES AND SCALES
Watling Scale Manufacturing Company
VENTILATING EQUIPMENT
Arctic Nu-Air Corporation
Auditorium Conditioning Corporation
Blizzard Sales Company
Kooler-Aire Engineering Corporation
Lakeside Company
Supreme Heater & Ventilator Company
Tiltz Air Conditioning Corporation, Ltd.
Typhoon Air Conditioning Company, Inc.
Wittenmeier Machinery Company

BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find that many of the products listed by this Bureau are advertised in this issue.

A

1 Accounting systems
2 Acoustical installations.
3 Adapters, mazda.
4 Adding, calculating machines.
5 Admission signs.
6 Addressing machines.
7 Advertising novelties.
8 Advertising projectors.
9 Air conditioning equipment.
10 Aisle lights.
11 Aisle rope.
12 Amplifiers.
13 Arc lamps, reflecting.
14 Architectural service.
15 Arc regulators.
16 Artificial plants, flowers.
17 Automatic curtain control.
18 Automatic projection cutouts.
19 Automatic sprinklers.

B

20 Balloons, advertising.
21 Banners.
22 Baskets, decorative.
23 Batteries.
24 Bell-buzzer signal systems.
25 Blocks, pulleys, stage-rigging.
26 Blowers, hand.
27 Boilers.
28 Bolts, chair anchor.
29 Booths, projection.
30 Booths, ticket.
31 Box office safes.
32 Brass grills.
33 Brass rails.
34 Brokers-Theatre promotion.
35 Bulletin boards, changeable.

C

36 Cable.
37 Cabinets.
38 Cameras.
39 Canopies for fronts.
40 Carbons.
41 Carbon sharpeners.
42 Carbon wrenches.
43 Carpets.
44 Carpet cushion.
45 Carpet cleaning compound.
46 Carpet covering.
47 Cases, film shipping.
48 Cement, film.
49 Cement for fastening chairs.
50 Chair covers.
51 Chairs, wicker.
52 Chairs, theatre.
53 Change makers.
54 Changeable letters.
55 Change overs.
56 Cleaning compounds.
57 Color hoods.
58 Color wheels.
59 Condensers.
60 Controls, volume.
61 Cutout machines, display.

D

62 Date strips.
63 Decorations.
64 Dimmers.
65 Disinfectants—perfumed.
66 Display cutout machines.
67 Doors, fireproof.
68 Draperies.
69 Drinking fountains.
70 Duplicating machines.
71 Dynamic speakers.

E

72 Earphones.
73 Effect machines.
74 Electric measuring instruments.
75 Electric fans.
76 Electrical flowers.
77 Electric pickups.
78 Electric power generating plant.
79 Electrical recording.
80 Electric signs.
81 Electric signal and control systems.
82 Emergency lighting plants.
83 Engineering service.
84 Exit light signs.

F

85 Film cleaning machines.
86 Film processing machines.
87 Film rewinders.
88 Film splicing machines.
89 Film tools.
90 Fire extinguishers.
91 Fireproof curtains.
92 Fireproof doors.
93 Fireproofing materials.
94 Fixtures, lighting.
95 Flashers, electric sign.
96 Flood lighting.
97 Floorlights.
98 Floor covering.
99 Floor runners.
100 Flowers, artificial.
101 Footlights.
102 Fountains, decorative.
103 Fountains, drinking.
104 Frames-poster, lobby display.
105 Furnaces.
106 Furniture, theatre.
107 Fuses.

G

108 Gelatine sheets.
109 Generators.
110 Grilles, brass.
111 Gummed labels.
112 Gypsum products.

H

113 Hand driers.
114 Hardware, stage.
115 Hearing devices.
116 Heating systems.
117 Horns.
118 Horn lifts and towers.

I

119 Ink, pencils for slides.
120 Insurance.
121 Interior decorating service.
122 Interior illuminated signs.

J

123 Janitors' supplies.

L

124 Ladders, safety.
125 Lamps, decorative.
126 Lamp dip coloring.
127 Lamps, general lighting.
128 Lamps, incandescent projection.
129 Lamps, high intensity.
130 Lamps, reflecting arc.
131 Lavatory equipment, furnishings.
132 Ledgers, theatre.
133 Lenses.
134 Letters, changeable.
135 Lights, exit.
136 Lights, spot.
137 Lighting fixtures.
138 Lighting systems, complete.
139 Linoleum.
140 Liquid soap.
141 Liquid soap containers.
142 Lithographers.
143 Lobby display frames.
144 Lobby gazing balls.
145 Lobby furniture and decorations.
146 Lobby merchandising.
147 Lockers.
148 Luminous numbers.
149 Luminous signs, interior, exterior.

M

150 Machines, display cutout.
151 Machines, ticket.
152 Machines, pop corn.
153 Machines, vending.
154 Marble.
155 Marquee.
156 Mats and runners.
157 Mazda projection adapters.
158 Mazda regulators.
159 Metal lath.
160 Metal polish.
161 Motors, electric.
162 Motor generators.
163 Motors, phonograph.
164 Motion picture cable.
165 Musical instruments.
166 Music publishers.
167 Music Stands.

N

168 Needles, phonograph.
169 Novelties, advertising.
170 Nursery furnishings and equipment.

O

171 Oil burners.
172 Orchestra pit fittings, furnishings.
173 Organs.
174 Organ novelty slides.
175 Organ lifts.
176 Organ heaters.
177 Ornamental fountains.
178 Ornamental metal work.

P

179 Paint, screen.
180 Paper drinking cups.
181 Paper towels.
182 Perfumers.
183 Phonograph motors.
184 Phonograph needles.
185 Phonograph turntables.
186 Photo-electric-cells.
187 Photo frames.
188 Pianos.
189 Plastic fixtures and decorations.
190 Plumbing fixtures.
191 Pop-corn machines.
192 Positive film.
193 Posters.
194 Poster frames.
195 Poster lights.
196 Poster paste.
197 Portable projectors.
198 Pottery, decorative.
199 Portable sound equipment.
200 Power generating plants.
201 Printing, theatre.
202 Programs.
203 Program covers.
204 Projection lamps.
205 Projection machines.
206 Projection machine parts.
207 Projection room equipment.
208 Public address systems.

R

209 Radiator covers.
210 Rails, brass.
211 Rails, rope.
212 Rectifiers.
213 Reconstruction service.
214 Records.
215 Record cabinets.
216 Recording, electrical.
217 Redecorating service.
218 Reflectors.
219 Refurnishing service.
220 Regulators, Mazda.
221 Reels.
222 Reel end signals.
223 Reel packing, carrying cases.
224 Resonant orchestra platform.
225 Reseating service.
226 Rewinders, film.
227 Rheostats,
228 Rigging, stage.

S

229 Safes, box office.
230 Safes, film.
231 Safety ladders.
232 Scales.
233 Scenery, stage.
234 Scenic artists' service.
235 Schools.
236 Screen masks and modifiers.
237 Screen paint.
238 Seat covers.
239 Seat indicators, vacant.
240 Signs, directional.
241 Signs, marquee.
242 Screens.
243 Seats, theatre.
244 Signs, parking.
245 Signals, reel end.
246 Sign flashers.
247 Sign lettering service.
248 Slides.
249 Slide ink, pencils.
250 Slide lanterns.
251 Slide making outfits.
252 Slide mats.
253 Shutters, metal fire.
254 Soap containers, liquid.
255 Sound equipment, complete.
256 Sound-proof installation.
257 Speakers, dynamic.
258 Speed indicators.
259 Spotlights.
260 Spring seats, interchangeable.
261 Stage doors-valances, etc.
262 Stage lighting equipment.
263 Stage lighting systems.
264 Stage rigging-blocks, pulleys.
265 Stage scenery.
266 Stair treads.
267 Statuary.
268 Stereopticons.
269 Sweeping compounds.
270 Switchboards.
271 Switches, automatic.

T

272 Tapestries.
273 Telephone, inter-communicating.
274 Temperature control apparatus.
275 Terra cotta.
276 Theatre accounting systems.
277 Theatre dimmers.
278 Theatre seats.
279 Tickets.
280 Ticket booths.
281 Ticket choppers.
282 Ticket holders.
283 Ticket selling machines.
284 Tile.
285 Tone arms.
286 Tool cases, operators'.
287 Towels, paper.
288 Trailers.
289 Transformers.
290 Transparencies.
291 Turnstiles.
292 Turntables, phenograph.

U

293 Uniforms.
294 Upholstery material.

V

295 Vacuum cleaning equipment.
296 Valances.
297 Vases, stone.
298 Ventilating fans.
299 Ventilating systems.
300 Vending machines.
301 Vitrolite.
302 Volume controls.

W

303 Wall coverings.
304 Watchman's clocks.
305 Water coolers.
306 Wheels, color.

"BETTER THEATRES" DIVISION, Motion Picture Herald,
1790 Broadway, New York

[5-7-32]

GENTLEMEN: I should like to receive reliable information on the following items:

(Refer to Items by Number)

....

....

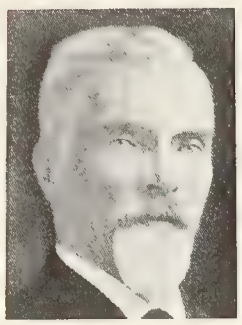
Remarks: .....

.....

Name ..... Theatre ..... City .....

State .....Seating Capacity .....

Rochester's Tribute to Henry Lomb



Henry Lomb

A FEW WEEKS ago, the City of Rochester paid unique tribute to the memory of a man who, to these citizens, was a local benefactor, but who to the motion picture industry is one associated with a name—Bausch & Lomb—long celebrated in the record of the cinema's progress.

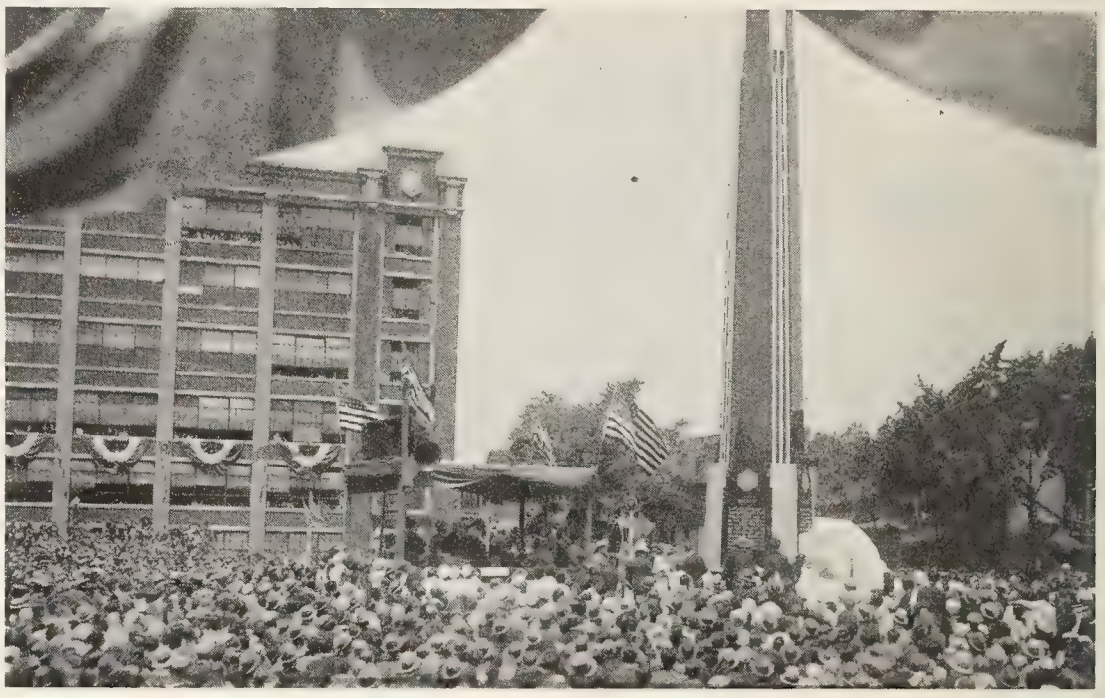
Henry Lomb went to Rochester almost at once upon his arrival, at the age of 21, in this country. He had come from the province of Hesse-Cassel in Germany, his trade that of a cabinet maker. We are told that he pursued his trade only a few years in this country, becoming associated with J. J. Bausch in the operation of a little optical shop in 1853. Henry Lomb became the firm's "drummer," and often he walked from town to town selling his wares.

All this took place during the years from 1849, when he arrived in New York, and 1861. In the latter year, his adopted country became threatened with partial dissolution. Henry Lomb was one of many Germans to form Company C in the 13th Regiment of the New York State Volunteers.

Henry Lomb returned to Rochester in 1863. Somehow John Bausch had kept the little optical business going, and Lomb resumed where he had left off. The aggressive policies of the company, its scientific as well as commercial interest in the advancement of optics (then largely concerned with eye glasses), soon made it efficacious to have a New York sales office, and to New York Henry Lomb went to assume charge of it. In a few years, however, he was back in Rochester, where he continued to reside the rest of his life.

During the later years, when material success was at last his in good measure, Henry Lomb devoted much time and money to civic works. The Lomb Memorial Monument commands the approach to the Bausch Memorial Bridge in Rochester. It is a shaft of black Minnesota granite, bearing appropriate inscriptions to Henry Lomb as a patriot and philanthropist.

As a grateful city dedicated its memorial to Henry Lomb.



Theatre Engineering in Radio City

(*Continued from page* 9)

ornamental grilles. Each of these loudspeakers will have a straight directional baffle 63 inches long, and 58 inches by 43 inches at the throat.

THE FORM of the auditorium was determined largely by the seating arrangement, the seats on the orchestra floor being kept within such limits at the sides as to secure as good sight lines as was consistent with the provision of the desired amount of seating capacity, and the side walls being made to follow this line. The curve in these walls permits the placing of more seats and makes the appearance of the auditorium better than if flat walls were used. The back wall of the auditorium is also moderately curved. The sight lines have controlled the height, depth and pitch of the mezzanines and the pitch of the orchestra floor. The following dimensions have resulted: Depth of auditorium at orchestra level from the standee rail to the curtain line is 114 feet, 2¾ inches, measured in a horizontal line. The rise of the orchestra floor from front to rear in this distance is seven feet.

In the first mezzanine the horizontal depth from the inside of the parapet to the wall in back of the last row of seats is 20 feet, 10¾ inches, and the rise in this distance is 4 feet. In the aisles there will be one intermediate step between the seat steppings. The rise from one stepping to the next in the first mezzanine is 9⅝ inches. In the second mezzanine the horizontal distance from front to rear is 32 feet, 4¾ inches, and the rise is 10 feet, 6 inches. There will be one intermediate step between the steppings in this mezzanine. The rise from one stepping to the next will be 1 foot, 2 inches. The horizontal depth of the third mezzanine is 30 feet, 10¾ inches, and the rise is 12 feet, 8 inches. There will be two intermediate steps between the steppings in this balcony and the rise between the steppings will be 1 foot, 2 inches.

The distribution of seating in the various areas is as follows: Main floor, 1,890 seats; first mezzanine (which is about on a level of the cross-over in the balcony of a theatre of the usual type) provides 402 seats (this area affords the best view of the screen); the second mezzanine contains 655 seats; and the third mezzanine, 558 seats.

The first row of seats in the orchestra will be 21 feet from the curtain line. The picture screen will be placed 7 feet in back of the curtain line, and the magnascopic screen will be in the same plane. The smaller screen will be 28 feet by 22 feet, and the large screen will be 45 feet wide by 30 feet in height. The architects state that the angle of projection from the booth located at the rear of the third mezzanine will be 22°. (*Refer to accompanying Longitudinal Plan.*)

[*"Theatre Engineering in Radio City" will be continued in the July 30th issue of Better Theatres, and in that installment will be discussed the seating, air conditioning provisions, lighting and other provisions in the engineering of the Cinema and International Music Hall of this tremendous project.*]

THEY STARTED WITH

"INKIES"

AND ENDED WITH

DAYLIGHT

●

WHEN first announced, Eastman Super-sensitive Panchromatic Negative was used chiefly with incandescent lighting. It was found, however, to be equally valuable under arcs. And now cameramen are finding it ideally suited to *daylight* shots, particularly when it is provided with the non-halation gray backing. Expert in every branch of cinematography, Eastman Super-sensitive "Pan" is an all-purpose negative, the advantages of which are felt all the way from the lot to the screen. Eastman Kodak Company. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN **SUPER-SENSITIVE**

PANCHROMATIC NEGATIVE (GRAY-BACKED)

George BANCROFT

with

WYNNE GIBSON
CHARLES STARRETT
JAMES GLEASON

★ A "pug" as hard as leather and a "moll" as slick as silk. Till a kid crept into their hearts one night and started something that will get . . . your . . . patrons . . . plenty!



"LADY AND GENT"



★ Here's Bancroft, tender as well as tough. Playing his greatest role with a two-handed wallop!

A Paramount Picture

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

FEDERAL DECISION AGAINST ZONING & CONCERTED PROTECTION

Next week:

A PLAN TO REORGANIZE THE INDUSTRY by W. W. HODKINSON

Vol. 108, No. 2 — *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* — July 9, 1932

WONDER WHAT A MAGAZINE COVER THINKS ABOUT!



"No sooner do I get comfortably settled on this news-stand than somebody buys me. When they put Norma Shearer on a magazine cover it's a quick sale!"



"I'm proud. Honestly I'm proud to display Marie Dressler. The folks come along and say; 'Ah, Marie Dressler. I'll take this one!'"



"Is my face red! I've been stuck here all month and nobody even gives me a tumble. What chance has a magazine cover without an M-G-M star!"



"Greta Garbo gets on more magazine covers than any other star. Gosh, she's popular. I like her in that blonde wig from 'As You Desire Me'"



"Beautiful Marion Davies. She really adorns a magazine cover. They can't help picking me up to look me over. Thanks Marion!"



"I remember when they used to stick Joan Crawford's photo in a little corner inside. She's a real Front Cover Star now. Popularity that's deserved!"



"I get plenty of attention this month with Helen Hayes. And I hear the folks say; 'I loved her in Madelon Claudet I hope she's in a new talkie soon.'"



"All dressed up! That's how a magazine cover feels displaying Jean Harlow. I overhear them raving about her 'Red Headed Woman' hit!"



"Gee, the news dealer is happy this month. A lot of M-G-M Stars on the magazine covers. That guy is gonna buy me. I hope I'm going to a nice home!"

ANOTHER IMPORTANT M-G-M ANNOUNCEMENT OPPOSITE PAGE 18!



"LUCKY LIGHTS!

"Rise and shine!
Strut your stuff!
You'll have this
whole town staring
at you when you spell
out 2 big star names
in one great show"...



Only **WARNER BROS.** could afford to give you a Star Merger like this in Summer!

WILLIAM KAY

together in "JEWEL

Don't read this

IF YOU HAVEN'T BOUGHT "JEWEL ROBBERY"

This is not an advertisement. It is simply Warner Bros.' message of congratulations to the thousands of far-sighted Business Men who have already bought "Jewel Robbery" five weeks before release!

You've proved you know your business—so pardon us for pointing out that you've got *more* than the 2 great stars you signed for!...

Directed by William Dieterle

WARNER

LEADING in 1932

POWELL FRANCIS

JEWEL ROBBERY



You've got a stage hit that goaled New York at the famous Booth and Vanderbilt theatres—

You've got the smoothest love scenes—the most daring laugh-lines that ever came through your amplifier—

You've got the kind of romance that only the French have a word for—

You've got everything it takes to do 1929 business in 1932!

Read this

IF YOU MISSED OUT

If you were scooped on "Jewel Robbery," may we suggest that you watch Warner Bros.' release schedules more closely hereafter. It would be just too bad to have the same thing happen on Mary Roberts Rinehart's "MISS PINKERTON" with Blondell and Brent—STANWYCK and Brent in "The Purchase Price"—mighty "DOCTOR X," all in Technicolor—and CONSTANCE BENNETT in "Two Against The World."...And why not get started now on negotiations for "BLESSED EVENT," "LIFE BEGINS," and the rest of Warners' sensational 1932-'33 releases already set and scheduled to Dec. 31st!

BROS.

READY for 1933!



VITAGRAPH, INC., DISTRIBUTORS

LILLIAN HARVEY IS SIGNED TO PLAY LEAD ROLE IN PITT

Ambitious Plans Under Way For Screening 'Cavalcade'

Inspiring Drama of British Life Chosen As One of Hollywood's 'Super' Films For Current Year

By LOUELLA O. PARSONS
Universal Service

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Marie Dressler	71%
Janet Gaynor	62%
Joan Crawford	57%
Wallace Beery	52%
Will Rogers	47%
Charles Farrell	47%
Greta Garbo	46%
Clark Gable	45%
Norma Shearer	

Sons of Charlie Chaplin Ready To Follow Career of Father

By BLAND JOHANESON.

Smart little Lita Grey Chaplin, having decided that her boys ready to follow in papa's grotes footsteps, has signed with Fox her sons, seven-year-old Cha Jr., and six-year-old Sidney. little Chaplins sail with th grandmother from France to j mother on the coast, where th

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Lita Chaplin And Sons to Play for Fox

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By LOUELLA O. PA
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FRENCH PRIZE NOVEL GOES TO HOLLYWOOD FOR JANET GAYNOR

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FOX STORY UNIT

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WATCH FOX THIS YEAR

Comedian's 2 Sons, 6 and And Mother Sign to Make 5 Pictures on Fox Lot

By ROSE PELSWICK.

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By LOUELLA O. PARSON
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MOTION PICTURE HERALD

Vol. 108, No. 2 — July 9, 1932

WHAT PRICE PRESIDENT?

FOR a moment of meditation by the motion picture industry, its economists, its critics and its apologists and publicists, it is our pleasure to present some figures on the price of executive ability in another great aggregation of enterprises, the railroads of America.

It is to be admitted, we presume, that the operation of a great rail system involves considerable special skill, considerable plain hard work, and not a little knowledge of many detailed operations of a highly technical character.

A report by the Interstate Commerce Commission to the Senate reveals that two rail presidents, of the Pennsylvania and of the Southern Pacific, each receive $135,000 a year, or rather less than a well connected grade A "Supervisor" in Hollywood. The presidents of the great Union Pacific system and the industrious New York, New Haven & Hartford each draw $90,000 a year, while the executive head of the New York Central, which is also rather well known among American enterprises, gets along with a mere $80,000 president. The New York Central, when laid end to end with the Atchison, Topeka & Santa Fe, constitutes the bridge from Broadway to Hollywood, and the president of the great "Atchison" road, which has all the kudos among rail stocks, draws a trivial $67,500; so it costs only $147,500 a year in chief executive attention to cross the nation.

From the presidents the salary curve drops sharply in the rail business, too. The chairman of the board of the Union Pacific draws $36,000 and the chairman for the New Haven only $25,000. Incidentally, the Commission's report indicates that the railroads still consider $10,000 a year a salary rather than clerk hire.

It is to be admitted, on the subject of salaries, that in most any industry the price is likely to be, and may properly be, about what the traffic will bear. If the industry is making vast profits for itself and its investors, it is likely that the executives responsible, or lucky, will properly participate.

However, in an industry which is not making vast profits, which is not making a return to its stockholders commensurate with their risks, it would seem that eventually the natural law would take its course. And this is not at all to be taken as having the least bearing on the question of star salaries in the world of the motion picture. The public, in its fashion, sets the figures. As for the executives, salaries are set by the gentlemen sitting on the status quo of Hollywood. Can the traffic bear it?

△ △ △

Just for the record we set it down here that the term of Mr. Smith Wildman Brookhart in the Senate of these United States will be officially concluded March 4, 1933. He will be missed by the motion picture industry, but not poignantly.

AN ENGLISHMAN SAYS

A POINT of acute significance was touched by Mr. Reginald Smith of P. D. C., Limited, London, when in a plea for screen drama of wholesome simplicity he remarked upon much of the current product as being just "good projection room pictures—because exhibitors like them better than their audiences do." Mr. Smith, long a distributor of American screen wares in Great Britain, appears to find the British audiences minded much as the American masses are. In their behalf he has come over asking for motion pictures as opposed to wordy translations of the sophisticated stage.

Mr. Smith's remarks were made as the guest of honor of a luncheon at Sardi's given by Mr. W. Ray Johnston, president of Monogram Pictures Corporation. And standing there under the striped marquee at the center of a table lined by representatives of hardboiled Broadway at its boildest, Mr. Smith ventured, too, to suggest that in Great Britain there was a consciousness on the part of the motion picture industry of an institutional responsibility to the causes and needs of the nation.

"We of the amusement business have an obligation to be cheerful and to contribute to a cheerful public spirit."

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TAXES VS. DIVIDENDS

FOLLOWING upon Motion Picture Herald's presentation last week of graphs showing the amazing rise in the costs of government, it is of interest to note comment that Mr. Walter P. Chrysler has enclosed to his stockholders along with their dividend checks. Mr. Chrysler states that in the last seven years the Chrysler Corporation has paid in taxes an amount equal to 35 per cent of its net profits and more than half of the total distributed in dividends.

"There is no good reason," observes Mr. Chrysler, "why the government itself should be immune to the necessity or desirability to economize which everyone else has to face, and there is certainly no good reason why the government itself—city, State and Federal—should not refrain from needless expenditures that no business could tolerate and still remain solvent."

△ △ △

TOO MUCH FOR THE MONEY

A RECENT advertisement of the Indiana theatre in Indianapolis offered the cash customers three features and a big stage show for one admission: "Merrily We Go to Hell," feature; "Tabu," added feature; stage show, and "His Woman," encore picture. All that would be required to really complete this offering would be a banner proclaiming "Fire Sale" or "Distress Merchandise."

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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THE STILL OF THE MONTH

EARL CROWLEY, Paramount still photographer, has here recorded Tallulah Bankhead and Gary Cooper in a romance on the deserts of North Africa, entitled "Devil and the Deep." Skillful use of simple decorative elements makes the picture.

FEDERAL JUDGE OUTLAWS GROUP ZONING PRACTICE

Youngclaus Wins Protection Suit; Granted Injunction Against Distributors Who Signed Omaha Agreement

A Federal court decision outlawing group or concerted protection and zoning agreements in the Omaha territory was flashed across the country early this week and focused the spotlight of attention on distribution and exhibition. Judge T. C. Munger in United States court at Omaha ruled that zoning and protection of a group by concerted agreement is in restraint of trade and in violation of the Sherman law.

The decision concluded the now famous protection suit brought by William N. Youngclaus, an independent exhibitor of Madison, Nebraska, against exchanges and distributors who signed a group zoning plan for the Omaha territory in July, 1930. Judge Munger granted Mr. Youngclaus a permanent injunction against the distributors who signed the agreement.

The case is the first involving zoning and protection, and while Judge Munger's decision is regarded generally as being of great importance to the industry because of the precedent established locally at Omaha, it is of course subject to appeal. Higher courts must uphold the decision of Judge Munger's United States District court before the decision can become enforceable throughout the nation.

Individual Rights Not Adjudicated

The decision of Judge Munger does not undertake to adjudicate the right of individual distributors to grant protection, but it denounces uniform or concerted moves to place limitations through protection, or to restrict the amount of protection to be granted, by the use or enforcement of a group or uniform zoning plan.

In a series of findings of fact which accompanied the decree and opinion, the Federal Judge said that Mr. Youngclaus was damaged by the operation of the zoning agreement and the public was damaged by the interference with Mr. Youngclaus' right to bargain for films in an open market. It was also said in the findings that the Nebraska Motion Picture Theatre Owners, which is affiliated with the national MPTOA, and C. E. Williams, president of the Nebraska body, are "subsidiaries to and subsidized by Paramount Publix and the Motion Picture Producers and Distributors of America." Publix, leading circuit in Omaha, was a principal defendant in the Youngclaus action.

Mr. Williams, as Nebraska MPTO president, gave testimony which was intended to indicate the strength of independents belonging to his organization. On the other side, Mr. Youngclaus was supported by the independent Allied forces. Unofficially, this phase of the case evolved into a pitched battle between Nebraska's MPTO and Allied States of Iowa and Nebraska. Judge Munger rejected the independent claims of Mr. Williams' association and held that it was not representative of independent owners.

Briefly, 12 findings of fact were listed by Judge Munger. They are:

1. That the zoning and protection agreement was made. (This is admitted by both sides.)
2. That the agreement's purpose was to restrain open competition in the licensing of films and in booking.
3. That the agreement was made for the benefit of the Paramount-Publix Corporation. Publix-Nebraska and the Publix Theatres Corporation. (Most of the large theatres in this territory are Publix-owned.)
4. That the agreement was placed into operation.

¶ ¶ ¶

This Week

Youngclaus wins protection suit; federal judge outlaws group zoning agreement in decision at Lincoln, Neb. *Page 9*
Failure of circuits to agree on terms of theatre poolings holds deals to total of 13 theatres in three cities *Page 11*
Canadian quota move is hinted in discussions of plans for British Economic Conference at Ottawa, July 21 *Page 13*
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Sam Katz declares the industry is meeting its problems reassuringly *Page 18*
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Right of Individual Distributors To Grant Protection Not Adjudicated; Uniform or Concerted Moves Denounced

5. That the effect of the agreement was to prevent an open market in the film industry.
6. That a zoning committee was appointed to enforce the provisions of the agreement.
7. That the distributors refused to contract with Mr. Youngclaus except under terms conforming with the agreement.
8. That the intent of the agreement was to establish uniform protection.
9. That Mr. Youngclaus was damaged by the operation of the agreement.
10. That the public was damaged by the interference with Mr. Youngclaus' right to bargain for films in an open market.
11. That the Nebraska M. P. T. O. and C. E. Williams of Omaha, its president, are "subsidiary to and subsidized by Paramount-Publix and the Motion Picture Producers and Distributors of America."
12. That all of the defendants conspired together to make and carry out the protection agreement.

Allied Claims Victory

The Allied forces, generally, evidenced jubilation over the decision. At Omaha, the Iowa-Nebraska unit hailed it as a great victory for independent theatres. Abram F. Myers, chairman of the board and general counsel of the national Allied States Association, wired from Washington, "The decision in the Youngclaus case is a complete vindication of Allied's position that combinations of chain theatres and exchanges, acting through the Hays organization and Film Boards of Trade to impose protection on independent theatres was illegal. The industry could have been spared this further ignominy by cooperating with Allied instead of following politicians who opposed Allied to save their own jobs.

Mr. Myers said "it would be dangerous to comment on the effect of the decision without examining the opinion and decree, which will not arrive for several days." He said "it is clear, however, that the working out of legal distribution and a stabilization scheme for the industry will depend on the full cooperation of all branches with due regard for the rights of all, and that this cannot be avoided or unduly postponed even to save the faces of those who have led the industry into this morass."

M. J. O'Toole, in charge of MPTOA headquarters in New York, would not comment on the decision.

M. A. Lightman, national MPTOA presi-

(Continued on following page)

DECISION NOT BINDING NATIONALLY

(*Continued from preceding page*)

dent, telegraphed from Memphis that he was unfamiliar with details of the decision, but said, "If Mr. Williams is charged as stated, it is unfortunate. But it is no affair of the national organization. We pay absolutely no attention to politics or to the construction of state organizations," he said, "but merely invite healthy organizations to affiliate and appoint one independent member to our board.

"I guarantee the Tri-State (Southern MPTOA affiliate) would stand the closest scrutiny, as will most other affiliated units," he continued. "I know very little about Mr. Williams' organization except I do know he has many splendid independent exhibitor members."

Mr. Lightman said he believes "a close analysis would reveal that the decision is aimed more at Williams personally than at his membership, which, no doubt, resulted in a bad presentation to the court. Williams is absolutely fair, square and honorable, but I believe he does get a salary from funds paid mostly by circuits," concluded President Lightman.

Williams Would Not Comment

President Williams of the Nebraska MPTO wired from Omaha: "I have been out of the city and I have not seen the decision in the Youngclaus case. I have no comment to make."

Neither officials nor attorneys of the MPPDA would discuss the case or the situations involved.

However, an important executive in New York, who refused to be named, said that "in my opinion, the decision upholds the legality of protection. It does not question the rights of individual distributors to arrange for protection, although it does rule against restricting or limiting protection by zoning plans, and because of this restriction or limitation, it appears to me that the decision will prove to be the opposite of a victory to independents.

"The complaint as filed by Mr. Youngclaus," he continued, "is based on conditions which existed in Omaha in 1930. Since then, zoning generally has been abandoned. There were about 14 territories in which zoning was a practice until it was widely abandoned in the spring of 1930," he said, and continuing, predicted "untold confusion in the minds of many exhibitors as the result of this decision. Many will believe that protection is illegal. This is far from being a fact. The decision will make it plenty difficult for the independent exhibitors because it will give the circuits as much protection as they care to take."

"Brookhart Bill Next": Steffes

Al Steffes, president of Allied States national association, telegraphed from Minneapolis: "For three solid years Allied States have claimed the MPTOA is a subsidized organization owned and controlled by producers. Now that Federal courts verify this, perhaps the producers and the rest of the industry will believe it.

"This decision," Mr. Steffes said, "should arouse producers to the point of discharging Hays, Hess and the rest of that 'gang,' and disband the M P P D A, as this organization under Hays' leadership and guidance will do more to wreck the industry than depression, poor pictures or anything else.

"I have no further comment on the decision until I have had an opportunity to study it," said Steffes. He continued: "Supreme Court of North Dakota ruled contracts illegal in that state. Just another victory for Allied. Watch them pile up. The Brookhart bill will be next in spite of all that Hays and the subsidized crowd can do to stop it. When will the producers wake up and realize they are barking up the wrong tree as independents have a place in this picture—and watch them take it.

"MPTOA leaders are like Republican postmasters. They are going to be out of a job, and then watch the swing to Allied," concluded Mr. Steffes.

Refusal to Approve Contracts a Pivot

Because of the July 4 holiday week-end the decision made by Judge Munger was three days old before the industry, generally, learned of it.

Although the brief memorandum opinion, findings of fact, conclusions of law and decree filed by Judge Munger do not specifically point out the pivotal point of his decision, it seems clear that he laid emphasis on the fact that the distributors refused to approve contracts in which Mr. Youngclaus had inserted the following proviso: "Madison is to have no protection over other towns and no town is to have protection over Madison" (Madison, Neb., is where Mr. Youngclaus' Capitol theatre is located.)

The distributors had freely admitted the agreement signed July 22, 1930, although they had contested Mr. Youngclaus' interpretation of the agreement and his allegations of its effect. To Judge Munger, the refusal of the protection-free contracts constituted proof that the 1930 agreement was a conspiracy in restraint of trade and in violation of the Sherman anti-trust act.

Distributors' Claims Discredited

In branding the Omaha agreement as an attempt to give privileges to Publix theatres, declaring its intent to have been to prevent an open market in the licensing of films in the territory, Judge Munger answered the distributors that the agreement was made in order to curb excessive protection demands of Publix, as owner or in control of most of the large theatres in the territory.

Judge Munger disclaims the importance placed by the distributors of the claim that the protection provided in the 1930 agreement constituted only maximum privileges. He points out that the agreement specifically grants protection and the legal situation is the same whether the full period of protection is granted in any one instance or not.

The findings apparently support Mr. Youngclaus at every point. Point No. 7 is the probable decisive point in the case. Mr. Youngclaus admitted on the witness stand during the trial, which was held during the week of April 18, that protection was not rigidly enforced against him on his 1930-31 season contracts, after he had protested. So, if he had not tried and failed to get protection-free contracts for the next season, he probably would have lost his lawsuit.

No. 11 is the one that is making Allied members particularly happy. Mr. Williams had testified in court that he and other members of M. P. T. O. had helped draft the protection plan and had agreed to it in order to protect their independent members against Publix.

Appeal Appears Certain

An appeal of the case is regarded as certain. This was assured at the time of the trial by Arthur F. Mullen of Omaha, attorney for the distributors. The defense was also represented by Bruce Bromley and George Shea of New York.

Paul F. Good of Lincoln, Mr. Youngclaus' attorney, also hailed Judge Munger's decision as a great victory for the independent exhibitors.

The major part of the 1930 protection agreement dealt with relations between first and second-run Omaha theatres. But the part of it which brought on the Youngclaus suit provided for 10 days' protection for a radius of 15 miles for first-run houses in cities of certain population. The Publix-owned Granada at Norfolk, Neb., met these specifications.

William N. Youngclaus had purchased and had rejuvenated a small house at Madison, 13 miles away, in the early part of 1930. After apparently making fair profits that summer, he ran up against the protection plan that fall, when he was called before the zoning committee at Omaha on complaint of Publix that he was not submitting to the protection plan.

Mr. Youngclaus wrangled with branch managers most of the winter, and was intent on going to court immediately. Mr. Good advised him to wait until he could see if he could get protection-free contracts for the next season. We have already noted how important that proved to be. The suit was late in the summer of 1931.

Mr. Youngclaus, a member of Allied, secured the support of that organization, and about $12,000 was pledged by its members to back the suit. Lester Martin, Allied secretary, assisted Mr. Good in preparing the case. It is understood that, if the case goes to the Supreme Court, the national Allied will conduct that part of the fight.

A complete history of the Youngclaus case appeared in the Motion Picture Herald on May 7.

Kansas City Curious

Exhibitors and distributors in Kansas City are wondering what effect, if any, the decision declaring protection illegal in Nebraska will have on current negotiations in Kansas City pointing toward re-establishing zoning and protection to govern the sale of 1932-33 product.

While uniform zoning based on divisions of the territory and admission prices has been in effect in Kansas City for two years, exhibitors seek a renewal of zoning each year. To this end, participation by distributors in zoning negotiations has been invited.

FAILURE OF CIRCUITS TO AGREE ON TERMS HALTS MOST OF POOLINGS

Few Houses in Three Cities Comprise Total of Major Circuit Poolings, Although Deals Discussed for Sixty

Discussions and widespread reports of theatre poolings, which in recent months have reached a nationwide proportion, have gone little further than the round tables of executive offices. Hardly more than one dozen circuit houses are currently involved in pooling arrangements which are actually in operation across the country.

This information, ascertained by a national check-up involving 33 major theatre situations and verified by circuit executives in New York, would seem to imply that the obstacles to be encountered in attempts to effect theatre poolings are of such nature as to virtually eliminate the pooling idea as an important, or even significant solution for existing problems of theatre operation.

This conclusion is borne out by the fact that whereas a mere 13 circuit theatres in three cities comprise the sum total of major circuit poolings actually completed, negotiations for the pooling of more than 60 theatres in 17 cities have been discussed and abandoned, due to the numerous obstacles confronted by the negotiators. All of the pooling proposals which were abandoned have been given consideration within the past two months, closely following upon the consummation of the five-theatre pool inaugurated at Memphis, late in April. Since that time only eight additional theatres have actually been pooled.

The Memphis pool remains the largest, in point of theatres involved, and the most significant of the three thus far attempted. That first circuit pooling involved the closing of Loew's Palace and Strand theatres, and the operation of the RKO Orpheum, Warner's Warner Theatre, and Loew's State by Loew's through a firm known as the Memphis Operating Co., organized for the purpose.

Four Pooled Each in New York, Denver

The only other circuit theatre pools known to be actually in operation are at New York and Denver, where four theatres are involved in each pool. The New York pool involves sharing of product and splitting of profit in the operation of the RKO theatres, Jefferson and Coliseum, and the Skouras theatres, Audubon and Academy. Each circuit, in this case, continues operation of its own houses.

At Denver, the RKO Orpheum has been included in a pool with the Aladdin, Tabor and Rialto theatres, owned by Harry Huffman, who assumed operation of all four under the terms of the pool.

These three pools represent the actual results of all the proposals, counter-proposals, discussions and rumors involving the pooling of circuit theatres which have been advanced almost without interruption since the inauguration of the Memphis pool on April 21. During that time, actual negotiations are known to have been introduced for the pooling of approximately 60 other theatres in 15 situations. Most of all this number were definitely discarded as pooling possibilities at one stage or another of the negotiations, and the possibilities of any which have not been finally abandoned, materializing in actual poolings are slight.

RESULT OF STAR VOTE AUGUST 6

In the August 6 issue of Motion Picture Herald *will be published the final status of the leading stars in the* Herald's *current poll of exhibitors, taken to determine the "Ten Biggest Money Making Stars of 1931-32."*

Mentioned at one time or another as having been proposed for pooling were major circuit theatres at New Haven, Conn.; Columbus, Ohio; Rochester, N. Y.; Tacoma and Spokane, Wash.; Pittsburgh; Syracuse, N. Y.; Yonkers, N. Y.; Rockford, Ill.; New York City (in addition to the RKO-Skouras pool completed there); Lowell, Mass.; Kansas City, Des Moines and Sioux City, ia., and Oakland, Calif.

The New York offices of Warner's, Publix and Loew's Theatres reported that no poolings of their theatres had been effected since the initial pool at Memphis, although it was admitted that several had been considered and subsequently abandoned, and others are still being given consideration. Charles Skouras could not be reached for a statement on the pooling activities of the Skouras circuit. Harold B. Franklin, RKO theatre director, verified the information that only four RKO theatres were actually involved in completed pooling arrangements and that most of the negotiations involving the pooling of other RKO houses have been abandoned. However, he added that several pooling proposals remain under consideration.

Product An Important Factor

Although most of the pooling deals have been advanced in an effort to effect operating economies where reduced theatre attendance has resulted in a serious problem of overseating, Mr. Franklin cited the increase of available product attendant upon pooling as one of the most important advantages the plan has to offer.

"The greatest benefits of a pooling arrangement," he said, "are most likely to be found in the larger selection of product it affords the theatres involved. Any theatre having a choice of the industry's best product will obviously have the best chance for profitable operation. Important economies result in certain situations, especially where there is overseating. Pools may be arranged by which one or more theatres will be closed, and the profits from the increased patronage at the theatres continuing in operation may be split among the pooling organizations."

One of the immediate results of the pooling arrangements between RKO and

Checkup in Key Cities, Verified by Executives, Seems to Imply That Obstacles Eliminate the Idea as Important

Skouras theatres in New York City was to vest RKO with picture buying for both circuits in the territory affected. Contrary to reports, Mr. Franklin said that no reciprocal agreement which would permit Skouras to handle RKO film buying on the West Coast had been made. He said that among the obstacles which were encountered in effecting pooling arrangements, and which were sufficient to cause them to be abandoned, were disagreements on rents, profit-sharings, closings and operation.

Mr. Franklin said that theatre closings, independently of a pool, will frequently solve local problems when engaged in by either the dominating circuit, or by agreement among local theatres. RKO has followed this policy to advantage in several situations, he said.

Circuits which hold advantage in any situation in which a pool is contemplated, he pointed out, are reluctant to make the concessions felt to be necessary by the other parties to the proposed pool. The other viewpoint, naturally enough, is that circuits without a local advantage are considered to ask too much in order to effect the pool. The result is that while many poolings have been and will be discussed, a comparatively small number of them are regarded as being likely to materialize due to the uncertainty of the advantages accruing from terms offered by either party to the pools.

No question of the legality of pooling activities enters into the abandonment of large numbers of pooling proposals, Mr. Franklin said. Legal departments of the circuits have been consulted and have offered the opinion that, from a legal viewpoint, theatre pooling is unassailable.

Following are reports from major cities on the local status of pooling in situations which have been linked by actual proposals or report with pooling activities:

No Pooling in Prospect in Louisville

Rival circuits, that is producer circuits, have not been a problem in Louisville, in that Loew has one house here and all others are owned by independent operators, and have been for two years or more, since Fourth Avenue Amusement Co. took over the Rialto, former R.K.O. house. Therefore there has been no programs for getting together, darkening houses, etc., here.

At Lexington and Ashland, Ky., the Publix has houses, but the only competition is from independents.

In western Kentucky in such towns as Henderson, Owensboro, Mayfield, Fulton, etc., Warner Brothers have virtually all the houses, and what competition there is, is from independents.

Across the border in Tennessee the only town reported as affected is Memphis, where Loew, Publix, R.K.O. and Warner were all entered.

(*Continued on following page*)

FOUR POOLED IN NEW YORK, DENVER

(Continued from preceding page)
It is reported that in Memphis the managements pooled their interests, and that the management of the Loew house there has been dictating the policy of all of the Memphis houses, and closed some of those, in an effort to give the remainder more profitable business.

In Nashville, Tenn., there are the Loew and Publix circuits, but they are operated separate and distinct in that city it is reported.

▽

Pooling Unknown in Canada

Theatre Holding Corporation is headed by Jule and J. J. Allen who operate 30 theatres in Ontario, and there have been evidences of cooperation between the Allens and Famous Players for many months.

Famous Players has a half interest in Radio-Keith-Orpheum of Canada, the latter having 14 theatres across Canada, and there has always been a working agreement between these two.

Practically the only "pooling" is found in Associated Theatres Limited, Toronto, a co-operative organization for bookings and purchases among 70 independent theatres of Ontario, including the Moorehead & Filman and the M. J. O'Brien circuits.

There is no pooling of rival chain interests in Canadian localities for the purpose of eliminating competition and effecting economies, seasonal or otherwise.

▽

Independents Form Two Circuits

Nearly 100 theatres of the second-run neighborhood class, all operating from central offices located in San Francisco, have been merged into two chains within the past two months.

The first merger was that effected by the bringing of three chains under one general head. The chains were those of the Golden State Theatres, the T. & D. Jr. Circuit, and the San Francisco Theatres, Inc. The Golden State group was the largest, having some 40 theatres. The T. & D. Jr. circuit claimed 23 theatres, and the San Francisco Theatres, Inc., which is operated by the brothers, Sam and Al E. Levin, have seven houses, making a grand total of some 70 houses.

The second merger was on a much smaller scale and was also a merger of three chains, those of the National Theatre Syndicate with eight houses, the Blumenfeld circuit with eight houses and the Petersen circuit with six houses, all totaling some 22 theatres.

▽

No Pooling at Kansas City

There is no pooling in the Kansas City territory. Recently there were reports Fox and Publix might pool in Joplin and Springfield, Mo., and possibly other competitive situations. If negotiations to this end were conducted, executives of the circuits at Kansas City know nothing about them, they say.

Last fall there was a pooling arrangement in Springfield because of a dispute with the projectionists' union over two-men-in-a-booth. Publix-Dubinsky kept the Paramount, Class A house, and the Landers, Class B house, dark, and Fox closed the Plaza, a B house. The Gillioz, an A house, was operated by Fox under a pooling arrangement with Publix-Dubinsky.

▽

Philadelphia Tied Up

Being almost completely a Stanley-Warner city insofar as first runs are concerned, there is very little talk or very little reason for any pooling in Philadelphia. The outstanding competitor is the Fox Theatre, which hardly has enough of its own product to run through its season. Second-run Fox are bought by both Stanley Warner and independent neighborhood theatres.

There has been a rumor from time to time that S-W and the Skouras interests would make a deal whereby Stanley would get Fox in this city in a trade with a theatre in another city, but the talk has simmered down to a mere whisper now.

STUART ERWIN MAKES HISTORY

It has finally come to pass! Stuart Erwin, Paramount featured player, has refused the offer of the company to star him in his next picture. The decision to lift Erwin from the ranks followed his performance in "Make Me A Star." Explaining his refusal to step into the position most desired by all film performers, Erwin said: "There is a wide gap between the work of a featured player and a star. . . . I would prefer to achieve stardom, if that is my destiny, through a series of progressive steps. It's a lot safer and surer that way."

▽

New Orleans Denies Pooling

When division director William Koerner of RKO recently announced the Orpheum here would not drop vaudeville nor would it pool interests with any other houses, he definitely put to rest two year rumors that the RKO vaudeville would go into the Publix Saenger while the Orpheum would play straight pictures.

Loew and Publix here have several working agreements which might come under head of pooling, but which have nothing to do with operations. Loew's State, opposite the Publix Saenger, is owned by a corporation consisting of A. L. Erlanger, Saenger Theatres, now operated by Publix, and Loew's Inc. The three interests are understood to share in profits, but Loew has the management of the house under its control. The Loew house plays Fanchon and Marco units, sharing pictures under agreement with Publix. This agreement gives Publix a call on fifty percent of MGM's product, while Loew gets fifty per cent. of Paramount. Both houses work together in booking Warner Brothers First National sharing about equally.

▽

Publix-RKO Pool at Houston Denied

No pooling of interests by circuit theatre operators has been effected in the South Texas territory, including Houston, to date. For a time it was rumored that Publix would attempt to effect a deal with RKO whereby the former chain would close its class C and class B theatres in Houston, and concentrate on the operation of the Publix deluxe and the RKO Majestic. But negotiations apparently got no further than rumors. Circuit managers declare no such plan is considered now.

▽

Cleveland Pooling Reports Denied

There is no pooling of rival chains in order to concentrate business in definite locations in the Cleveland territory. There has been talk for the past month about RKO and Warner getting together in Cleveland. Everyone connected with both organizations denies that any negotiations are on foot, but everyone not connected with them continues to believe something is doing along that line.

In East Liverpool, an arrangement has been made between William Tallman of the Ceramic Theatre and A. G. Constant, who owns the American and State Theatres, whereby the Ceramic will operate two weeks each month, and each of the Constant houses will operate one week each month. All three are first-run houses.

▽

No New Pooling in Iowa

There is no recognized scheme of consolidation of Iowa theatres on a general scale in Iowa but the darkening of the Orpheum, RKO house at Davenport, and of the Publix house, the Iowa, at Cedar Rapids, was made by agreement and to mutual benefit—still an experiment, however.

▽

None at St. Louis

As far as can be ascertained there has been no pooling of theatres in this section.

Paramount-Publix and Warner Brothers are jointly interested in the Ambassador and Missouri theatres here but that is an arrangement dating back several years and was not brought about by present economic conditions. Those houses are under the Paramount-Publix management although Warner Brothers through Skouras Brothers Enterprises has a half interest.

The St. Louis Theatre at Grand and Delmar boulevards, a RKO house, closed several weeks ago because of a shortage of first run pictures. This closing has helped other first run houses slightly.

▽

Four Pooled at Denver

Pooling activities in the Denver territory have been confined to a deal made between Harry Huffman, owner of five theatres, and RKO, with one house, the Orpheum, built this last year. It is an operating agreement whereby Huffman will operate the pool of the Orpheum, 2,600 seats; the Aladdin, with 1,500 seats; the Tabor, 2,000, and the Rialto, 900. All are downtown houses with the exception of the Aladdin, which is located two miles out in one of the principal shopping centers. The pool is now effective.

There have been rumors that Publix and Skouras might pool interests in this section. Fox West Coast has 32 theatres operating in the Denver district, with thirteen more dark. Most of these have been dark for some time, some of them ever since Fox entered the town and built a new house. Only one has been closed this spring by Fox. Publix owns ten theatres in Colorado, with one of them dark. There is nothing definite about the Skouras-Publix pool but reports insist it will take place, with Skouras installed as the operator.

Economy in operation has been the cause of the Huffman-RKO pool and would be the principal reason for the Skouras-Publix tieup.

▽

None Pooled at Salt Lake City

No pooling arrangements have been broached between circuits in the Salt Lake City territory to date.

▽

Indianapolis May Close by Agreement

There have been no pooling of interests in Indianapolis among the circuits. Two circuits control two theatres each and rumors are that they will close one each and concentrate on the remaining theatre but officials refuse to confirm or deny the rumor.

▽

No Pooling at Baltimore

No plans are under way, so far as can be learned, for any pooling of circuit theatre interests in or about Baltimore.

CANADIAN QUOTA MOVE IS HINTED AT OTTAWA CONFERENCE JULY 21

British Producers Invited to Empire Economic Gathering; Nathanson and Arthur Lee Go to England for Survey

By W. M. GLADISH, Toronto

Preparations are being made in many capitals of the British Commonwealth of Nations for the Empire Economic Conference, scheduled to be held in Ottawa, Ontario, for some weeks following the ceremonial opening on July 21. The Canadian capital will be the mecca of statesmen and industrialists from many parts of the Empire, as well as trade officials and observers from other countries, particularly the United States.

There are definite indications that one of the important subjects will be that of British films. Considerable data on motion pictures already have been collected from various sources and leaders of the British film industry have buckled on the proverbial armor in a move to obtain further privileges and encouragement within the Empire.

Important Producers Invited

The following developments already have taken place:

The Film Group of the Federation of British Industries had invited three representative members, John Maxwell, C. M. Woolf and Isidore Ostrer, to attend the Ottawa Conference to represent the interests of English producers. Neville Kearney of London will accompany the film delegation representing the Federation as a whole.

A preliminary conference had been held at Toronto to discuss the Empire meeting, those taking part in the discussion being Col. John A. Cooper, president of the Motion Picture Distributors' Association of Canada, representing the 10 chief distributors of pictures from all countries; Arthur Cohen, managing director of Famous Players Canadian Corporation, the largest theatre circuit, and Frank C. Badgley, director of the Canadian Government Motion Picture Bureau at Ottawa.

Two prominent film men of Canada had departed for England for a survey of conditions in the homeland's industry. These were: N. L. Nathanson, managing director of Regal Films, Ltd., Toronto, who has brought more British pictures to Canada than any other man, and Arthur A. Lee, Canadian and United States representative of Gaumont-British Corporation. Incidentally, Nathanson was the founder of the Famous Players' circuit in Canada and has negotiated for his return to that company.

F. W. Field of Montreal, His Majesty's senior trade commissioner in Canada, and the Toronto office of the British trade commissioner, had asked the film exchanges in Canada to supply facts regarding the film business in Canada for use at the Ottawa conference.

Further, A. M. Wiseman, His Majesty's trade commissioner at Toronto, recently made a trip to England to gather information for the conference.

At the same time, the recent success of certain British pictures in Canadian theatres has been most appropriate to the cause of British films. "Sunshine Susie" played five weeks at the Uptown theatre, Toronto, and two weeks at the Palace, Montreal. "Michael and Mary" had two weeks at the Tivoli, Toronto, and had four "runs" at the Regent, Ottawa, almost within a month. Going back to last fall, "Tell England" had simultaneous engagements during Armistice Week in six different Canadian cities. All of which is fuel for the conference fire.

The Old Country view of the situation is indicated in the recent comment of a London newspaper, as follows: "The coming conference will offer a remarkable opportunity for urging the claims of British pictures and the event is regarded as of the utmost importance to our home production."

A leader in the motion picture business in Canada offered this comment: "The United States producers are in for a terrific wallop at the Imperial Conference." Every effort will be made, it is known, to facilitate the American marketing of British product.

British Producers Blamed

It has been said that the British producers have been to blame, in more ways than one, for Canada having "gone Hollywood." It was not until 1929, one year before the last Imperial conference, that any representative of a British film company had visited Canada to sell British pictures. This has been stated by Colonel Cooper. The British producer has been inclined to let the buyer come to him.

Credits Quota Act

F. S. Revell of Toronto, Canadian representative of British International Pictures, has declared: "The working of the Quota Act, introduced by the Imperial Parliament in September, 1927, is largely responsible for the present excellent position of the British film industry and the splendid results achieved." He felt that the British producers should be entering upon the most successful period they have ever known.

The situation affords considerable scope to the politician to wave the flag and to offer the somewhat hackneyed expression that "trade follows the film." Women's organizations in Canada may pass further resolutions calling upon their members to support British films by voice and patronage. But there is undoubtedly need for more aggressive merchandising on the part of British film producers and need for a more Canadian flavor in the publicity and exploitation of British pictures. This suggestion is made in the face of some progress indicated by government statistics which show that Canadian distributors imported 1,068,543 linear feet of British films during the fiscal year ending in 1931 as compared with only 553,084 feet during the previous year.

In any case, the film industry has its eyes on Ottawa.

"Indecent" Now "Unholy Love"

¶ *The animated series of exchanges of opinion and comment on the proposal of Mr. M. H. Hoffman of Allied Productions, Inc., to issue his forthcoming screen version of "Madame Bovary" under the title of "Indecent," which became a subject of interest among many exhibitor readers of* Motion Picture Herald, *now comes to a close with the receipt of the following telegram to Mr. Martin Quigley, publisher and editor in chief:*

THE VOTE ON "INDECENT" AS THE TITLE FOR THE "MADAME BOVARY" PRODUCTION THROUGH MOTION PICTURE HERALD HAS SATISFIED US BEYOND DOUBT THAT MARTIN QUIGLEY, JAMES R. QUIRK, LOUELLA PARSONS, AND OTHER PROMINENT PERSONS INTERESTED IN OUR INDUSTRY ARE RIGHT, AND WE ARE PLEASED WITH THE OPPORTUNITY YOU GAVE US TO CHANGE THIS TITLE.
THE PICTURE WILL BE RELEASED UNDER THE TITLE OF "UNHOLY LOVE," CARRYING THE LINE, "SUGGESTED BY GUSTAVE FLAUBERT'S FAMOUS NOVEL, 'MADAME BOVARY'." MANY THANKS FOR YOUR COOPERATION AND ASSISTANCE.
M. H. HOFFMAN.

¶ *This pleasantly demonstrates the forum value of the pages of* Motion Picture Herald *as a ground of constructive contact between various branches of the industry, being the while entirely within, and in behalf of, the industry.—THE EDITOR.*

Selling The Motion Picture Short

DOUBLE-FEATURING has long been an indefensible evil of the business.

Now comes triple-featuring, with an occasional instance of a stage show being tossed into the bargain.

This situation reflects a state of desperation on the part of timid and small-minded individuals which poorly becomes an industry which asks the support and confidence of the public.

This practice of selling motion pictures short of a decent price is economically vicious. In an entertainment sense it is the height of folly. A good picture run before or after a poor picture is not made better, but worse. Two poor pictures cannot make a good show but they are enough to cause many persons—and they actually do cause many persons—to look up some other form of entertainment; something less tiresome, less monotonous.

Any person with a trace of showmanship in his make-up should know that the more poor pictures he runs the greater the damage he is doing to his theatre and the greater, also, is the discouragement which he is giving to the public in its theatre-going habit.

A weak picture is not a proper substitute for a strong picture; neither are two or three weak pictures a proper substitute for a strong picture. No one denies this. But where the great error is committed is in the case where someone with sloppy reasoning decides that because a strong picture is not available he will gloss over the difficulty by offering two—or possibly three—weak features. Instead, however, of improving his show he only makes it substantially weaker by failure to follow the showmanly course of putting on the best that happens to be available in the way of a feature and then building, intelligently and shrewdly, a selected program of shorts around the feature so that his show as a whole will have variety, crispness and a broad level of interest.

A few years ago we heard much as to what the great circuits were to accomplish in putting better showmanship into the theatre and in eliminating evils that are characteristic of the theatre branch of the business. Some large portion of the failures that have come about in circuit operation doubtlessly have been due to causes beyond executive control.

But in such a matter as double-featuring it would seem that if centralized operation of theatres can in any way be effective it should be effective in dealing with such an indefensible practice as this business of selling motion pictures short and at the same time cheapening the theatre and discouraging attendance.

Here, then, lies a job which cries insistently for the attention of circuit operators who are or should be in a position immediately to assume a united defensive against this wholly unnecessary, inexcusable and indefensible practice.

Double or triple featuring is not a good solution of any exhibition problem. The practice represents more in the way of a punishment than a bargain for the public. It cheapens motion pictures and it cheapens the theatres. There is no profit in it for anyone, including the public. While disclosing a lamentable lack of showmanship it also betrays a lack of confidence in one's business which is frequently a herald of failure.—MARTIN QUIGLEY.

Carl Laemmle Now a Colonel

At his home in Beverly Hills, Carl Laemmle, president of Universal Pictures, on Tuesday received notification from Governor Laffoon that he had been appointed an honorary colonel and aide to the governor of Kentucky.

Cliff Lewis with Columbia

Cliff Lewis, who resigned from the post of advertising manager at Paramount's home office, and was succeeded by Al Selig, has left for Hollywood and a post with Columbia.

A. C. Blumenthal Sues Paramount

Paramount Publix Corporation served its answer late last week in a suit which had been started against it only two days before by A. C. Blumenthal, real estate broker. The suit brought by Blumenthal as a holder of 25 of the debentures of the company, attempts to set aside an agreement recently made between Paramount and a group of banks under which the banks opened a large credit to the corporation last March. The theory of the complaint is that the agreement with the banks violated a provision of the indenture under which these bonds were issued.

Mr. Blumenthal's complaint charges that the $13,000,000 bank loan negotiated by Paramount last April was "a bookkeeping transaction which provided the banks with collateral on loans which were already in existence and which were unsecured up to the time Paramount organized the Film Company.

The petition, in addition, asks that the defendant banks, also named in the complaint, be required to return to Paramount the Film Company notes, free of lien and claim; that Paramount be directed to dissolve the Film Company, and that title to the negatives involved be transferred back to Paramount.

Paramount's answer makes a denial of all the major allegations and asks that the suit be dismissed. A hearing will be set for an early date, according to Nathan Burkan, counsel for Mr. Blumenthal.

Ralph A. Kohn, treasurer of Paramount, in commenting on the action, stated:

"Paramount Publix Corporation in March of this year was indebted to certain banks to the extent of approximately $10,000,000. The directors of the company were able to arrange for short term financing with a group of 13 different banking institutions to the extent of $15,875,000."

Two Hundred Free Bookings To Be Made to Exhibitors

A gift of $3,000 in the form of 200 gratis bookings will be given to exhibitors in the next two months by Midwest Film Distributors, leading independent exchange in Kansas City.

The firm takes this step to help exhibitors in straightened circumstances. Numerous theatres in the small Kansas-Missouri towns are reported on the verge of closing because of economic conditions.

Frank Walker Named to Post On Democratic Committee

Frank C. Walker, of the M. E. Comerford Circuit, has been named assistant treasurer of the Democratic National Committee. Mr. Walker, for many years an intimate friend of Governor Franklin D. Roosevelt, returned to New York this week from the Democratic National Convention at Chicago.

Szekler Back to Europe

Al Szekler, general manager in Europe for Universal, has returned to Europe, following executive conferences in New York.

THE CAMERA REPORTS



THREE MUSKETEERS. (Above) A caption is, of course, unnecessary, but in the interests of accuracy—and space—we give you Harold Lloyd, Charlie Chaplin and Douglas Fairbanks, caught in a congenial moment in Hollywood. [International]

EXOTIC BEAUTY. (Below) Gwili Andre, newly come to RKO Radio, appears charmingly as the incense girl in a pose from her current screen debut, in RKO Radio's "Roar of the Dragon," wherein she assumes the major feminine role opposite Richard Dix.





PRODUCER—FLIER. Howard Hughes, producer of note, before his new and, in part, personally designed plane. Hollywood press advices indicate Mr. Hughes as a possible MGM director.



CLOSING A DEAL. Whereby Monte Blue, noted in silent days, will star in four films for Allied Pictures, of which independent concern M. H. Hoffman, in center, is president. Chester M. Franklin, at the left, will direct the pictures.



TO COLDER CLIMES. Colonel W. S. Van Dyke in a brief farewell with Yamma, player in MGM's "Tarzan," before the director and his party take leave of Hollywood for the chill Arctic, where they will film "Eskimo," MGM production, to be released next season.



CHARMING! (Above) Myrna Loy, MGM featured player, indicates undoubtedly the latest thing in feminine headgear. Recently in "New Morals for Old."



FAN-WISE. And well may the fans take an interest, as Gloria Shea gives the "still" cameraman an excellent opportunity on the set at the First National Coast studio. Miss Shea is currently working in "You Said a Mouthful," but at the moment she is considerably "an eyeful."



GUESS WHO? Whether you can or not, it is Buster Keaton, on the set at the MGM studio, where the comedian is busily engaged in "Speak Easily," which Edward Sedgwick is directing. As Professor Timoleon Zanders Post, Keaton chooses a peculiar spot to study the script.



WEDDING BELLS. They will ring in the near future for Jean Harlow, MGM featured player, currently appearing on the screen in "Red Headed Woman," and Paul Bern, an MGM executive. Miss Harlow gave the screen the platinum blonde, and made feminine fans hair-conscious.



A STAR POSES. (Above) Appealing and able Jackie Cooper, MGM juvenile star, posed for a pencil sketch by Herman Amlauer, noted artist, with this result.



RESTING. Mr. and Mrs. Richard Barthelmess sun themselves on the shore of the Pacific, between working moments, by Mr. Barthelmess, at the First National studio, where he is heading the cast in "The Cabin in the Cotton." They take a mild interest in the camera and its operator.



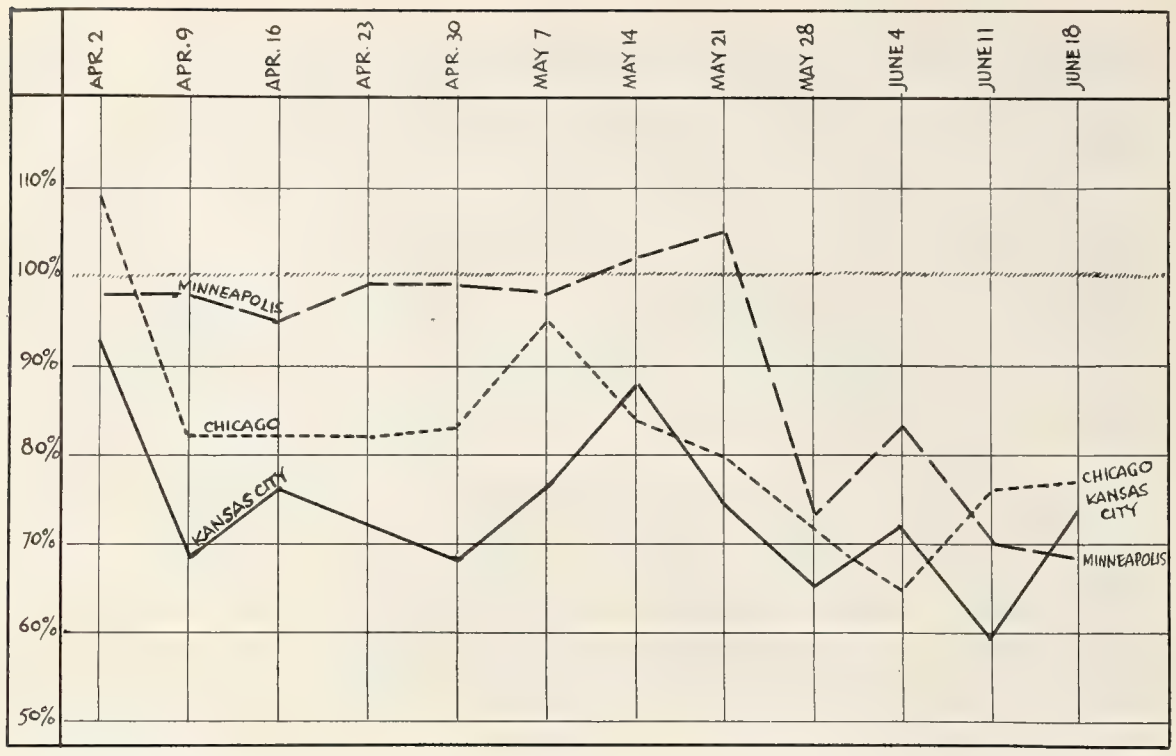
FROM THE STAGE. Paulette Goddard, coiffured a la platinum blonde, and described as one of the season's socially prominent debutantes, at least temporarily leaves the stage to join the forces of Hal Roach, shorts producer at the MGM studios.



TO SEE ONESELF——. William Powell takes a good look at William Powell before the original starts the day's work in "One Way Passage," in which the Warner player is currently engaged, and starred, at the Coast studio, with Kay Francis in the leading feminine role opposite.



A MOMENT'S CHAT. Stepping out of character, and off the set, Zasu Pitts, comedienne, Thelma Todd, in the center, and Ruth Selwyn converse between scenes of the MGM comedy vehicle for Buster Keaton, "Speak Easily." A glimpse of the darkly active set may be caught.



This chart, based upon the weekly compilation of theatre receipts in key cities appearing in MOTION PICTURE HERALD, represents box office receipts in Chicago, Kansas City and Minneapolis for 12 weeks to June 18, 1932. The 100 per cent dotted line denotes the average weekly receipts in the three cities for the entire year 1931.

KATZ SAYS INDUSTRY MEETING ITS PROBLEMS

Holds Out Hope for an Early Clearing of Industrial Skies, Basing This Hope on Confidential Reports from Theatres

Agreeing that the motion picture business has its full share of trouble, Sam Katz, vice-president of Paramount Publix Corporation, insists that the industry's problems are being grappled with just as vigorously and successfully as are those of other major industries. He holds out hope of an early clearing of the industrial skies—hope based upon confidential reports of Paramount house managers at home and abroad.

Every Paramount Publix theatre manager makes weekly reports upon general conditions in his district. In these reports, of late, Mr. Katz says he is able to detect a growing spirit of cheerfulness. Practically every important city in Europe is covered, as well as 500 American cities with populations in excess of 20,000. Paramount's European business generally is showing operating profits about equal to last year, though there has been some loss due to adverse monetary exchange in countries that fled the gold standard. American business thus far in 1932 approximates the levels of 1926-27, without, however, allowing for the greater number of theatres now in operation, it is said.

Currently Paramount has cash on hand totaling $6,000,000 and also a $5,000,000 line of credit, the latter four-fifths unused. Assets include a group of completed feature pictures, to be released beginning in August, revenues from which should be reflected in substantially increased earnings, it is said. The corporation and its subsidiaries own some 1,700 pieces of real estate having a value upward of $260,000,000, as shown by independent appraisal last year. Against the properties are outstanding obligations aggregating some $70,000,000. Two issues of debentures total $25,000,000; the first, bearing 6 per cent, matures in 1947; the second, 5½ per cent, falls due in 1950.

Load Has Been Lightened

Bank loans add another $10,000,000 to the indebtedness. The latter amount approximates the stock repurchase liability incurred by the corporation in the acquisition of theatre properties a few years since—Paramount stock being accepted by vendors on the corporation's guarantee to repurchase at a fixed price. Paramount Publix common, listed on the New York Stock Exchange, consists of 3,379,363 $10 par shares. There is no preferred. "There is reason to believe the corporation's statement of results of operations reflects conditions somewhat worse than actual, since heavy charge-offs to depreciation, while actually showing against the record, do not represent cash out of pocket," according to a statement from the office of Mr. Katz, which also said that "Since last February much has been done toward putting Paramount's house in order, effecting economies and increasing efficiency in all departments. Dead timber among the personnel has been discarded and there has been a general lightening of the load to conform with present-day requirements that pictures be produced at the lowest cost compatible with highest standard of quality," it is said.

"Possibly the most radical departure from tradition is the new-born spirit of co-operation now in evidence among executives of the major companies," the statement continues. "Gone is the mad scramble to secure exclusive services of this or that star, director or famous writer—often to hold them in partial or complete idleness to prevent a rival making use of their talents. Since the new day dawned, stars, directors and writers are freely loaned from one picture lot to another. Former rival executives meet frequently to exchange information and ideas; patent processes and rights, owned exclusively by some of the companies, now frequently are made available to others, without charge.

Friendly Cooperation Succeeds Rivalry

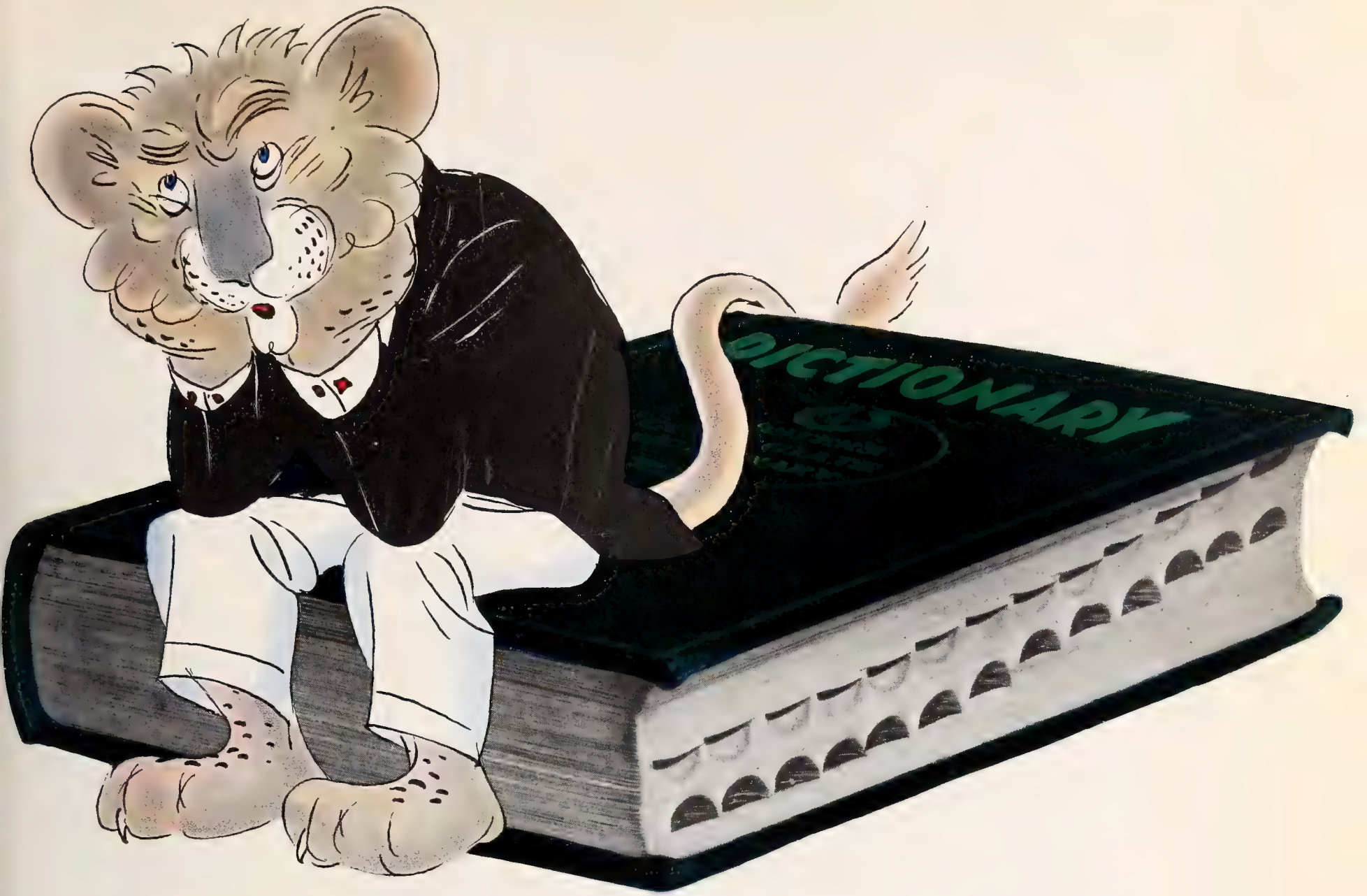
The change from bitter rivalry to friendly co-operation Mr. Katz points out, is the result of a recognition, however belated, that mediocre pictures are costly, not only to their producers, but to the industry as a whole. The larger companies, being both producers and exhibitors, stand to lose both ways. Producing a bad picture, they lose as producers and exhibitors; when the other fellow produces a bad one they lose as exhibitors, for each of them exhibits the other's pictures somewhere along the circuit, it is said.

"The get-together policy, too, permits of a more careful planning of pictures and the selection of stars and directors best qualified for the particular work in hand," the company stated. "Since the resources, artistic and material, of all the studios practically are available to any of them, within reasonable limits, there no longer exists much reason for casting players in ill-fitting roles, or assigning directors to distasteful tasks. Since, as Mr. Katz points out, even the greatest among the stars, directors and writers are specialists, the new system of borrowing and lending is calculated to keep every one happy and busy.

Eliminates Costly Conflicts of Releases

"Other advantages of co-operation include the elimination of costly conflicting release dates. Nor will there be seen hereafter, if the new spirit persists, those terrible cycles of pictures—where, when one studio produced a gang picture all the others did one of the same until the public was fed up and groggy. Under modern methods writers will be expected to turn out something new instead of slavish imitations of the latest success scored by the studio across the way.

"An outspoken enemy of waste and inefficiency, the Paramount executive nevertheless believes producers should put into pictures everything that reasonably can be expected to be taken out at the box office," the company declared. "He is impressed with the success of the multiple-star picture—the 'circus of stars' as it is known on the lot, and is by no means opposed to high salaries for those who earn them. He would far rather spend $500,000 or more to produce a first-rate picture than a fraction of that amount to produce one of doubtful merit. With good pictures—and he says the public has demonstrated it will stand for no other kind—Mr. Katz is convinced American pictures, in general, and Paramount Publix in particular, are in position to weather anything short of complete collapse of industry," concludes the statement.



STUCK FOR THE RIGHT WORD!

Can you help him out?



"This is my SHORT SUBJECT announcement for 1932-33.

Frankly the word Short Subject does not do full justice in describing what Metro-Goldwyn-Mayer has to offer. After you've read this line-up and noted its **FEATURE** strength, its **STAR** power and its **DE LUXE** production values you'll agree that M-G-M has introduced entertainments of a **SUPER-SHORT-SUBJECT** classification!"

ONE THING TO NOTICE PARTICULARLY!

M-G-M's experience in feature production has been that Star Names are a strong selling point to a public which more than ever is shopping for entertainment. Therefore we believe Star Names of the Screen in Shorts are equally important. You will notice that in M-G-M Shorts are *Feature Players*, Stars who are not confined to Shorts but who have won box-office fame in *full-length pictures* and are therefore *doubly* valuable in Shorts!



Have you heard the great news about Hal Roach's

LAUREL-HARDY!



TAKE A TIP FROM NAPOLEON!

He was the greatest short subject of all time. Many a kick in a pint bottle!

Last season their feature-length comedy "*Pardon Us*" was a terrific stimulant for their short comedy releases. In the coming year they're going to appear in two more feature-length attractions ("*Pack Up Your Troubles*" *is the first!*), which makes them FEATURE STARS OF THE FIRST MAGNITUDE! You can imagine what increased value they will be to you in their short comedies. And Hal Roach says he's got new story angles for them that you'll approve of with cheers! OKay Hal!

4 LAUREL-HARDY COMEDIES





"WHAT WILL YOU HAVE FOR DESSERT?"

Don't ruin the main course with an inferior dessert! A poor short subject sends them away with a bad taste in their mouth! It pays to give thought to what tops off the entertainment menu! And here are Top Toppers!



"GIRLS! YOU MADE GOOD!"

HAL ROACH presents

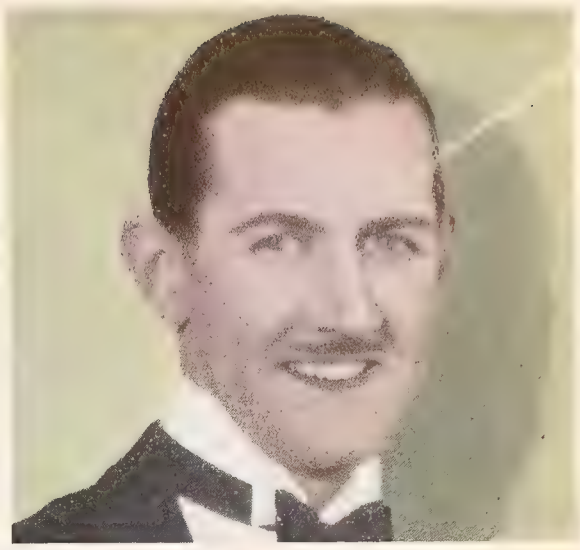
8 COMEDIES *starring* ZASU PITTS THELMA TODD

We gave their first comedy of the new season a try-out before a typical audience. The picture is "SHOW BUSINESS." It's a panic. These girls are aptly named "*The Dressler-Moran of Shorts.*" They appear regularly in feature length pictures, thereby increasing their name value in shorts. Here's a comedy series that has established itself by real merit!



The Secret of His Success!

Consistently good comedies! That's the answer. He never disappoints, so his name on your program helps sell the show!



8 CHARLIE CHASE COMEDIES

Comedies like "HASTY MARRIAGE", "NICKEL NURSER" and other good fun films of the current season make Charlie Chase a welcome addition to any program. His style of comedy lends itself to plot structure, which makes his offerings interesting as well as hilarious.





DICKIE MOORE



WHEEZER



STYMIE

8 ALL STAR "OUR GANG" COMEDIES

Here's how Hal Roach celebrates the 10th Anniversary of "Our Gang"

When we say "*All Star*" we mean it! Every member of the *new* "Our Gang" is hand-picked for name value! Dickie Moore for example has appeared in eight feature pictures, and has an important part in Marlene Dietrich's next film. Exhibitors tell us that patrons watch for each appearance of "Spanky" the child wonder. "Our Gang" takes a new lease on life at their 10th Anniversary. You'll approve of Hal Roach's improvements!

"SPANKY" steals the show!

That's what the N. Y. American said! That's what critics and public everywhere say about "Spanky"!



BOUNCY



PETE



? What's Hal Roach got up his sleeve now! Listen, it's a swell idea!



JIMMY FINLAYSON



CLYDE COOK



BILLY BEVAN



Well known names only!

The good old days of slapstick are back again! Isn't it the truth that short-reel comedies owe their original development to good, hearty *belly laughs*, that rock an audience. No polite little laughs in this series. A sock a minute in Hal Roach's Taxi Boys Comedies. And the comedians are screen favorites, Clyde Cook, Jimmy Finlayson, Billy Bevan and more to be announced. Hal Roach estimates there will be 100,000 taxicabs ruined during the filming of this series. *That gives you a general idea!*

12 TAXI BOYS COMEDIES



M-G-M MADE AN IMPORTANT THEATRE SURVEY DURING THE LAST YEAR!

—and we're passing on to you the results as we got them from thousands of exhibitors!

Here's how it came about. We browsed around and heard from observant exhibitors that their patrons seemed to single out for applause bits of the program that had a taste of musical revue about them. It seemed to be a welcome change during the course of a program. So we made a more detailed survey, asking the frank opinion of thousands of exhibitors. The result is this series of M-G-M Musical Revues. The public is just ripe for them. And we're giving them the best of this kind that money can buy! These Miniature Broadway Musical Revues are virtually $6.60 worth of Great White Way entertainment in tabloid form. Beautifully produced—*four in Technicolor*—with sets and trimmings de luxe. Take a look at the Stars of Stage and Screen who appear in them!

6 M-G-M MUSICAL REVUES

Four of them in Technicolor!

STARS OF STAGE AND SCREEN IN M-G-M MUSICAL REVUES!

(More To Come!)



MARIE DRESSLER



BING CROSBY



ALBERTINA RASCH BALLET



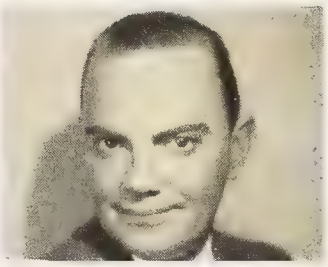
JIMMY DURANTE



WEBER & FIELDS



WILLIE COLLIER



CLIFF EDWARDS



DUNCAN SISTERS



DODGE SISTERS



ETHELIND TERRY



FAY TEMPLETON



DE WOLF HOPPER



WHAT YOU CAN OFFER IN ONE-REEL!

The Importance of 10 Minutes on Your Screen!

How much thought and attention do you pay to that spot on your program that rounds out the show? The day of "*fillers*" is gone! These days you've got to make every minute of your show count in the total entertainment value, in the total drawing power of your program. M-G-M has given plenty of thought to the importance of those "Ten Minute" spots. We've simplified your problem by bringing you one-reel subjects of quality and variety!

6—M-G-M ODDITIES—*By popular demand!*



The public wants them. We know it because showmen have told us. For instance, one of a similar series we released called "Fight For Life" had to play repeat engagements all over the country. The material we have gathered for our new series is even more striking than the celebrated "Oddities" series of a previous year.

12—M-G-M SPORT CHAMPIONS—*They Clicked!*



The ad to the left is from Grauman's Chinese Theatre and shows how one of Pete Smith's Sport Champions is billed on a Road-Show program. We've clipped lots of ads. We have pictures of house-fronts from many cities, showing that the Sport Champions are recognized by showmen as business-builders and are given important advertising attention. Experience in production has enabled us to make even greater improvements in this entertaining series.

12—FLIP THE FROG CARTOONS—*1933 style!*



"Ub" Iwerks, originator of many leading cartoon series, has added new characters and new ideas to his talking, singing, fun films. You'll be pleased with the innovations!

13—FITZPATRICK TRAVELTALKS—*De Luxe!*



There's a quality about this travel series that sets them apart from all others. That quality is reflected in the fact that their vast theatre circulation extends to houses of every description from a $2 Broadway Road-Show program to small-town audiences.

104—HEARST METROTONE NEWS—*The Leader!*



On the Air!



On the Screen!



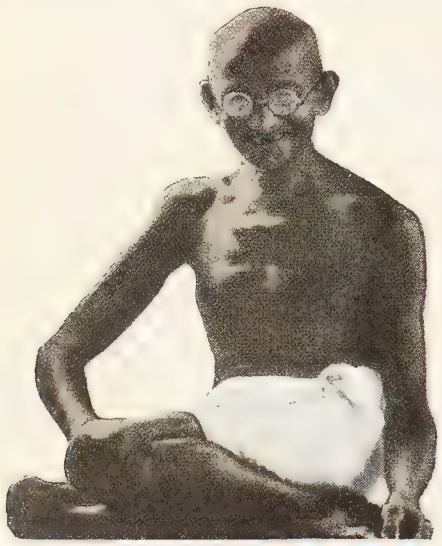
In the Press!

A triple tie-up that no other newsreel enjoys! It has convinced thousands of exhibitors!

There's a reason why Hearst Metrotone News wins new accounts every week in the year, never remains stationary in its circulation, gets on to more new screens all the time. The reason is that it's a *news*-reel, and not a screen magazine. *News* is what they want and this gives it to them. Plus, of course, the promotional angles, the Globe Trotter on the radio, syndicated in many newspapers and in the film. A tie-up no other newsreel enjoys!

Talk about draws! See Next Page!

The STAR POWER in Metro-Goldwyn-Mayer Short Subjects would do justice to any FEATURE PICTURE LINE-UP of any motion picture company in this entire industry!



LOOK WHAT MAHATMA GHANDI DID WITH SHORTS!

It makes a whale of a difference in your gross annual business when you consistently play Metro-Goldwyn-Mayer Short Subjects!

M-G-M SHORTS 1932-33

HAL ROACH M-G-M COMEDIES

4 LAUREL-HARDY
8 ZASU PITTS-THELMA TODD
8 CHARLEY CHASE
8 ALL-STAR "OUR GANG"
(Dickie Moore, Spanky, Wheezer, Stymie, Bouncy, Pete)
12 HAL ROACH TAXI BOYS
(Clyde Cook, Jim Finlayson, Billy Bevan, etc.)

6 M-G-M MUSICAL REVUES
(FOUR IN TECHNICOLOR)
Starring Marie Dressler, Bing Crosby, Jimmy Durante, Weber & Fields, Albertina Rasch Ballet, Willie Collier, Cliff Edwards, The Duncan Sisters, Eddie Lambert, Ethelind Terry, Louis Mann, Dodge Sisters, De Wolf Hopper, Fay Templeton, etc.

ONE-REEL SUBJECTS

6 M-G-M ODDITIES
12 M-G-M SPORT CHAMPIONS
(Dialogue by Pete Smith)
12 FLIP THE FROG CARTOONS
13 FITZPATRICK TRAVELTALKS
104 HEARST METROTONE NEWS

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

OCCASIONALLY there develops a bright spot in the lives of all exhibitors. Last week Columbia invited exhibitors to attend a preview of "American Madness" and to eat later as the guest of the company.

Usually a preview for exhibitors is an ordinary affair, but the invitation to eat free and freely proved much too enticing. And so at lunch time last Wednesday, Columbia was faced with the task of feeding a fair-sized army.

Nearly 1,000 filled the large grand ballroom of the new and spacious Waldorf-Astoria Hotel on Park Avenue to witness the screening. Theatre owners from everywhere in and about New York were on hand, many with their families, and when finis was read on the screen the run on and to the Hotel's largest dining room made the bank run in the picture appear so inconspicuous as to cause amazement even to Vice-President Jack Cohn.

All agreed that it was the "biggest" and "best" preview ever staged anywhere, any place, by any one.

▽

The National Broadcasting Company, of which Mr. Merlin Hall Aylesworth is president, announced the other day that, beginning immediately, Billy Jones and Ernie Hare will tell an "untrue story with detrimental music" during each broadcast.

▽

One of our Hollywood staff forwards a notation about Al Rogell, the director, who was seen nursing his goldfish—each one separately and personally—in a solution to rid them of a baffling germ. Probably athlete's foot, pink gums or sumpin' like that.

▽

Herschel Stuart, an executive of the theatre staff at RKO, recently wrote to managers to discourage the theft of theatre receipts.

"In my 20 years of experience," said Mr. Stuart, "I have only known of four robberies in connection with any theatres under my charge. There have been four more added to the list since my connection here, in a period of less than four months. Three of them can be traced directly to our own folly—the indiscretion of selecting the wrong people for important posts."

▽

In this department, in the issue dated June 25, we wrote: "Leo Meehan sends along the line about Jimmy ('Schnozzle') Durante, who, when he bumps his nose, yells 'Gee, I'm hurt all over.'"

We should have known better in the first place to have accredited this gag to the conservative person of Mr. Meehan, editor of "Hollywood Herald." But having seen it in his Coast publication, we believed that for once the editor had loosened up a bit to engage in some of that humor for which only Hollywood is famous. However, we were mistaken, as proven by this little note received during the week from the Coast:

> "It came as an overwhelming shock when I found I had been credited in your lively department, 'Asides and Interludes,' with having passed on one of those bum Hollywood jokes, particularly about Durante's proboscis!
>
> "For your information, the lower case 'meehan' you see on those 'Personalities' items in *Hollywood Herald* is my daughter, Jeannette Meehan, our elegant cub reporter. Papa signs his copy 'LM,' as you will note.
>
> "So please, James, spare me the disgrace of passing along wisecracks, and I'll be eternally grateful!
>
> "Y'rs, ...
>
> LEO."

Alright, Mr. Meehan. And it serves you right!

OUR Coast office was checking up the other day on one of those wild reports which tied in Sam Goldwyn's name with a post at Paramount. Nothing to it, of course, but working on the theory that everything must be traced to its source, our reporter asked Mr. Goldwyn about it. "And what could they offer me?" he replied.

▽

Charlie Einfeld's advertising and publicity staff at Warners' home office are "Blessed Event" conscious these days. Last week they screened the picture, after which Joe Tisman, head of the art department, remarked: "Well, boys, I'm having a 'Blessed Event' some time in July."

"So am I," piped up Jerry Keyser, in charge of foreign publicity.

"Ditto me," sang Ed Selzer, who merchandises Warners merchandising plan.

▽

Elsie Loeb, our correspondent at Cleveland, informs us that "Loew's Ohio Theatres, Inc., have closed their offices in the State Theatre Building, Cleveland, according to Division Manager H. M. Addison, and are moving to secret quarters where they will be free from interruptions."

Mrs. Loeb did not reveal the nature of the "interruptions" which seem to have caused so much annoyance to the Ohio division. Maybe they're hiding out from the home office.

▽

An advertisement for a beach resort at Monroe Lake, appearing in the current program of the Paramount theatre, Middletown, New York, employs a few adjectives in this manner:

NEW BAND (HOT)
NEW RATES (LOW)
BUILDING ENLARGED (BIG)
NEWLY DECORATED (SWELL)
BATHING BEACH (WATER NICE.)

▽

The trade paper branch of the motion picture industry has succumbed at last to the evergrowing movement to go hatless, thereby weakening, at least slightly, its staid old reputation of conservatism to the nth degree in attire, which always included full regimentals outdoors.

The trend reached the picture business some two years ago when Hal Hode, of Columbia Pictures, braved the film row along Seventh Avenue without headgear. He was immediately followed in this step by others at "729" and elsewhere, and now the movement lists several recruited from the profession of motion picture trade publishing, including our publisher, Mr. Martin Quigley; Editor Terry Ramsaye of MOTION PICTURE HERALD; Mr. Jack Alicoate, who publishes Film Daily; Marvin Kirsch, one of his lieutenants; Mr. Donald Mersereau, Film Daily's business manager; the author of "Asides and Interludes"; Tom Hamlin, of Film Curb; Chick Lewis, of the "Managers' Round Table" section of the HERALD; A. Dash, Arthur Eddy and Winnie Andrus, of Film Daily, and Sherwin Kane, of MOTION PICTURE HERALD.

Eli Sugarman, editor of Billboard's *indoor* department, doesn't like the outdoors anyway and he refuses to become enthused over the possibilities of beneficial reactions of ultra violet rays. Others holding out are Messrs. Colvin Brown, Red Kann, James Cron, Don Gillette, Charles Hynes and Don Hancock.

▽

Word reaches us that the debonnaire, handsome and stalwart Bill Adler, formerly of the home office of RKO, promoted transportation to Chicago to promote himself a job of promoting a beauty contest. It is unnecessary to inform his friends along Broadway that Bill is quite fond of the job, and from what we gather we learn he is actually getting paid for the work.

WHILE browsing about a bit with the mosquitoes (extra large) at our home in Pelham Bay, during our recent vacation, we happened across the following bit of information from the pen of Earnest Elmo Calkins. It should be of some interest to all motion picture workers who buy printing; to their bosses who okay the proofs and to their bosses who okay the bills:

"I have spent years buying advertising printing," said Mr. Calkins. "Naturally I have some ideas upon the subject, and they are pretty positive ideas. The chief of these is that you cannot buy printing by the yardstick. I have found that there is only one way to get good printing, and that is to find a good printer and trust him absolutely. When I have such a printer I never dream of asking for an estimate.

"When I suggest such a process to a business man he goes up in the air; but that is owing to his own lack of experience, and not to the fallacy of the theory. Of course, it would be very easy for a printer to get the best of me once or twice on this plan, but if he expected to work for me right along, year after year, he would not sacrifice future orders to any immediate profit.

"In the first place, printing is expensive. Every time you pare down the price you knock out some essential quality to good printing. Good paper costs money. Good ink costs money. Intelligent typesetting costs money. Perfect presswork costs money. You can take any good job of printing and do it for from one-half to one-fourth the price, but you will not get the same job.

"The whole theory of getting estimates upon printing, if it is to be good printing, is wrong. You might just as well get an estimate on a piece of designing or upon a case of diphtheria. The only question to be answered is, 'What printer can do the work?'

"Of course, printers who can be trusted are rare, but it is to the interest of the advertiser to find such, and then to stay with them."

▽

A sign of the times: The "Hi-Hatters," an organization of press representatives on the West Coast has gone dormant.

▽

We need worry no longer. Miss Jeannette Meehan writes in "Hollywood Herald" that Mr. Cecil Blount De Mille's "Sign of the Cross" will not be without the woman-in-the-bath scene. Prosperity must be around THAT corner.

▽

One of the second-line distributors with a nationwide string of exchanges last week voluntarily agreed to pay into the coffers of Allied States Association $1,500 yearly as "dues" to help the cause along.

▽

Because the popular Miss Kate Smith does not mind being ribbed about a little matter of avoirdupois, we do not feel the pain of conscience even a little bit in reporting Paramount's announcement that Miss Smith has been signed to appear in "The BIG Broadcast."

And while the moon may not have come over the mountain, the sun has: Kate is now nursing a great big case of sunburn.

▽

Paramount has "Merrily We Go to Hell" and Fox has announced "A Passport to Hell." We predict a trying job of selling to those showmen who are non-believers.

▽

Claire Dodd was scared stiff when they told her that her part in "Riddle Me This" would be that of a corpse.

FOX SUED BY FOX FILM; RELATIVE ALSO TO SUE

Film Company Asks $10,000,000, Charging Fraudulent Stock Deals; Mrs. Aaron Fox Claims Husband Forcibly Confined

Complicating the financial and legal difficulties in which William Fox has found himself since the revelations recently before a Senate committee, Fox Film Corporation last week filed suit in Mineola, New York, supreme court, against him for a sum ranging between $10,000,000 and $15,000,000, charging fraud in a series of stock deals.

A petition, also filed last week, was brought by Mrs. Aaron Fox, who charged, before Supreme Court Justice John L. Walsh, in New York, that William Fox had conspired to keep her husband, William Fox's brother, in a Hartford, Conn., sanitarium. She plans to sue for $250,000.

These two legal actions followed by only a few days the suit brought by Fox Theatres Corporation, as a result of the stock transaction manipulations reputed to William Fox in the course of testimony at Washington.

Mrs. Aaron Fox was appointed guardian, upon her petition, of her two children, William, six, and Anne Carroll, four. She will sue in their behalf. In her petition, Mrs. Fox charges that William "entered into a conspiracy with a certain well known New York alienist," forcibly taking Aaron out of the state so that he could not testify concerning William Fox's stock dealings before the Senate banking committee.

Charges Monopoly of Name

According to the petition, it is charged William Fox desires a monopoly of the Fox name in the motion picture industry, and is willing to pay other members of the family "substantial sums to refrain from the use of the name Fox in connection with the manufacture, distribution and sale of film." Mrs. Fox also charges that William Fox withheld "certain stocks and securities" belonging to Aaron.

In the Fox Film Corporation action, several were named as defendants with Mr. Fox. They are Jack G. Leo, former vice president and director, and brother-in-law of Mr. Fox; Michael J. Meehan, Betchel Alcock, James J. McKenna, Esmonde F. O'Brien, J. J. Moyland and M. J. Meehan, all members of the New York brokerage firm of M. J. Meehan & Company.

The corporation asks that contracts between it and Mr. Fox be set aside, that Tri-Ergon patents be turned over to it, that it be relieved from further payment of $500,000 annually to Fox, and that Leo be required to return to it, with interest, the $500,000 paid to him at the time Fox relinquished control of the corporation.

Judgment is asked against Mr. Fox and Mr. Leo and the members of the Meehan firm and an accounting is sought for all of the Class A stock of Fox Theatres Corporation belonging to the plaintiff and "misappropriated by the defendants in or about the year 1929."

"Fox," it is charged, "with the knowledge, connivance and cooperation of Leo and the defendant members of the Meehan firm, entered into a secret agreement with a certain pool or syndicate organized for the purpose of trading in Class A stock of the Fox Theatres Corporation."

Mr. Fox, it is alleged, turned over to the pool an option granted him by Fox Theatres Corporation for the purchase of 500,000 shares of Class A stock at prices from $25 to $26 under an agreement by which he was to receive a large percentage of any profits the pool might make.

Made False Entries, Charge

"Fox," it is further charged, "concealed, or attempted to conceal, his misappropriations and fraudulent acts by making or causing to be made false and misleading entries respecting such transactions in the books and records of the Fox Film Corporation and the Fox Theatres Corporation."

The plaintiff seeks to have set aside a release and indemnity agreement dated August 14, 1930, by which the Fox Theatres Corporation expressly recognizes and agrees that 210,300 shares of Class A common stock of the Fox Theatres Corporation and 223,400 shares of the capital stock of Loew's, Inc., were lawfully and validly purchased by Mr. Fox for the account of the theatres corporation, and by which the Fox Film Corporation indemnifies and holds Mr. Fox harmless in connection with or relating to any suit or action resulting from any transaction relating to the conduct of the business of the film corporation or of its subsidiary or controlled corporations.

Ask Stock Accounting

An accounting of certain stock obtained by Mr. Fox in what the plaintiff claims was "a breach of the fiduciary duty owing to the film company by the defendant Fox," is also asked by the plaintiff. This stock includes 25,000 shares of the common stock of the Fox-Case Corporation and 250 shares of common stock of the Fox-Hearst Corporation.

It also asks specifically for $1,875,000, caused by Fox to be paid by the plaintiff to the Fox Theatres Corporation on account of 75,000 shares of Class A stock in the Theatres Corporation. This 75,000 shares, it is alleged, was part of a block of 300,000 shares issued to Mr. Fox in February and March, 1929, on his promise to pay $25 a share for it.

The papers allege that, when the market price failed to rise in accordance with his expectations, Mr. Fox, on or about May 6, 1929, caused to be returned to the transfer agent of the corporation 200,000 of the said 300,000 shares, including the 75,000 paid for by the film corporation, and caused the transfer agent to register said shares on the books of the corporation as cancelled. It is alleged that Fox used the certificates in stock market transactions.

Louisiana Owners Reported Banding For Mutual Gain

Rumors of an alliance between United Theatres, Inc., a circuit controlling 19 subsequent run neighborhood houses in New Orleans and one first run in Hammond, La.; Allied Theatres of Louisiana, Inc., an organization of independents which numbers about 90 theatres, and the unorganized independents, to fight legislation against theatres, procure better film rentals and conditions, as well as settle intercine strife in the subsequent run field, are gaining credence.

The circuit and independents are understood to be preparing an organization to fight Mayor T. Semmes Walmsley's amusement tax bill, now before the legislature at Baton Rouge, which would allow municipalities over 10,000 to tax 10 per cent on all amusement admissions over 10 cents, the revenue to be used to aid the unemployed.

The Fortier bill authorizing the commission council of New Orleans to levy a 20 per cent tax on amusements for a period not to exceed two years for welfare purposes has been passed by the House of Representatives by a vote of 54 to 21. As this is an administration bill there is no doubt that it will pass the Senate and be signed by the governor.

Commons Passes Sunday Measure

The House of Commons in England, by a vote of 146 to 56, last week passed the new Sunday opening measure, which provides, for the most part, for local option on the matter of motion picture theatres opening on Sunday.

In the communities where theatres have previously been in the habit of remaining open on Sunday, the measure provides direct permission to continue. Under the law, a certain proportion of the gross receipts from the Sunday performances will go to local charities, while a percentage will go to the formation of a fund designed to establish and maintain a National Film Institute.

Stockholders Plan to Save Circuit by an Assessment

A meeting last week of 225 of the 625 preferred stockholders at the Victoria theatre, Mt. Carmel, Pa., resulted in the adoption of a plan to raise $150,000 to pay outstanding obligations against the circuit of seven houses, controlled by the Chamberlain Amusement Enterprises, Inc., and thus save the properties from a pending sheriffs sale.

The fund would constitute a loan which would come next to the first mortgage held by the Penn Trust Company, Reading, Pa. The proposal would assess stockholders holding less than $1,000 to the amount of $150, and those holding more than $1,000 to the amount of $300.

"Open Forum" for Pennsylvania Meet

Dates for the 18th annual convention of the Motion Picture Theatre Owners of eastern Pennsylvania, Southern New Jersey and Delaware have been set for Monday and Tuesday, July 18th and 19th, at the St. Charles Hotel, Atlantic City. The convention will be an open forum to which all theatre men will be invited. The tentative schedule includes:

1. First meeting of the National Executive Committee of the Motion Picture Theatre Owners of America.
2. Debate on the Brookhart Bill, "spokesmen for the negative have already been selected and attempts are being made to induce Allied to designate speakers for the affirmative," according to the Pennsylvania M. P. T. O.
3. M. A. Lightman: "The Washington Platform."
4. David Barrist: "The Sick Exhibitor."
5. Open Forum: "Problems of the Little Exhibitor."
6. George P. Aarons: "Credit and Debits of the Past Year." A resume of what the organization has accomplished.
7. P. S. Harrison: "Analysis of the Coming Year's Product."
8. National Speakers. The names of these will be announced when definite acceptances are received.

Concluding the two days' business sessions, there will be a banquet on the night of July 19th.

Mayfair Completes 1931-32 Schedule Two Months Ahead

Mayfair Pictures has completed its 1931-32 production program on the Coast two months ahead of schedule, with the completion last week of "Destruction's Trap." The company, with production supervised by Claude Macgowan, used three producing units to push studio work.

Mayfair is beginning immediately on the features for 1932-33, starting with "Her Resale Value," one of the company's specials for the new season. Following the special, two melodramas, "Malay Nights" and "Heart Punch" will go into work.

Eastman Importing Cameras To Supplement Regular Line

Eastman Kodak Company has begun the importation of European cameras produced at its recently acquired Nagel Works at Stuttgart, Germany, supplementary to the American line. Servicing and repair work on the cameras will continue to be done at the Rochester, N. Y., plant.

The company has indicated that should future sales warrant it, consideration would be given to the manufacture in the United States of the European line for the American market.

Canada Raises Ad Matter Tax

The Canadian government has imposed a dumping duty on all advertising material on pictures imported from the United States. The duty increases levies on posters, heralds and photographs from 54 to 130 per cent.

MEETINGS

Commencing with this issue, MOTION PICTURE HERALD will present each week a calendar of events and meeting dates of exhibitor associations and other non-commercial organizations in the motion picture industry. The secretaries of all such associations are urged to forward to the editor necessary data for inclusion therein, pertaining both to regular and board of directors meetings.

JULY

7—**Associated Motion Picture Advertisers:** Weekly forum, luncheon and meeting, at Sardi's Restaurant, West 44th Street, New York. President, Ed Finney; Secretary, Al Sherman.

Academy of Motion Picture Arts and Sciences: Conference of heads of Camera Departments to discuss technical program for coming year on cinematography.

8—**Academy of Motion Picture Arts and Sciences:** Meeting of Art Directors Section of Technicians Branch to discuss new method of selecting nominees for Annual Awards.

12—**Allied Theatre Owners of New York:** Convention, at Ten Eyck Hotel, Albany.

Western Associated Motion Picture Advertisers: Board of directors and regular semi-monthly meeting, at Writers Club, 6700 Sunset Boulevard, Hollywood. President, John LeRoy Johnston; Secretary, Lincoln Quarberg.

14—**Associated Motion Picture Advertisers:** Weekly forum, luncheon and meeting, at Sardi's Restaurant, West 44th Street, New York. President, Ed Finney; Secretary, Al Sherman.

18-19—**Motion Picture Theatre Owners of Southern New Jersey, Eastern Pennsylvania and Delaware:** Annual convention, St. Charles Hotel, Atlantic City.

19—**Allied Theatres of Michigan:** Board of directors, at 607 Fox Building, Detroit. President, Glenn A. Cross; Secretary, John Niebes.

21—**Associated Motion Picture Advertisers:** Weekly forum, luncheon and meeting, at Sardi's Restaurant, West 44th Street, New York. President, Ed Finney; Secretary, Al Sherman.

26—**International Brotherhood of Electrical Workers,** Studio Branch: Monthly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

28—**Associated Motion Picture Advertisers:** Weekly forum, luncheon and meeting, at Sardi's Restaurant, West 44th Street, New York. President, Ed Finney; Secretary, Al Sherman.

AUGUST

3—**M.P.T.O. of Wisconsin and Upper Michigan:** Board of directors meeting, at 536 West Wisconsin Avenue, Milwaukee. President, Fred S. Meyer; Secretary, W. L. Ainsworth.

Allied Theatres of Oregon, Inc.: Convention in August, date undetermined. President, Edward Fautz; Secretary, William Cutts.

SEPTEMBER

Weekly meetings of New York Theatre Owners Chamber of Commerce will be resumed early in September, at headquarters in the Times Building, New York City. President, Charles L. O'Reilly.

14—**Motion Picture Producers and Distributors of America:** Quarterly meeting of board of directors, at 28 West 44th Street. President, Will H. Hays; Secretary, Carl E. Milliken.

NOVEMBER

Allied Theatre Owners of Texas: Annual convention, first week in November, date undetermined. 312½ South Harwood Street, Dallas. President, H. A. Cole; Secretary, A. W. Lilly.

Exchange Opens New Office

Allied Productions Corporation, Boston exchange handling New England, has opened a new office in New Haven with Robert Wolf in charge. Harry I. Goldman is president of the corporation.

Don Eddy Academy Member

Don Eddy, in charge of publicity at the Radio Coast studio, has been elected a memember of the Academy of Motion Picture Arts and Sciences.

McKean with Paramount

Tom McKean is now traveling for Paramount Pictures in the Des Moines territory. He still retains his financial interest in Progressive Pictures, Inc. Johnny Walsh is in charge of the Progressive office.

Doug. Jr. and Joan to Sail

Douglas Fairbanks, Jr., accompanied by his wife, Joan Crawford, will sail for Europe aboard the Bremen on Friday.

MGM COMPLETES LINEUP OF 89 SHORT SUBJECTS

Diversified List Includes Five Comedy Groups and One Each of Cartoon, Travel, Novelty, Sport and Music

Comedies will again predominate in the short subject lineup of Metro-Goldwyn-Mayer Corporation. In the new group of 89 one and two-reelers and 104 Hearst Metrotone Newsreel issues, there will be five series of comedies, one cartoon series and one series each of travel subjects, sport reels, novelties and musical revues, these partly in Technicolor.

F. C. Quimby, general manager of the company's short subject division, this week announced details of the new short reel lineup, and in this connection he said that "Never before in the history of the show business has short feature buying been as financially important to exhibitors as it will be during the coming season. Generally speaking," said Mr. Quimby, "in the past the feature buy has received the exhibitors' whole consideration, with little or practically no thought about the importance of the type and quality of the short features to be used in completing the program. This plan may have worked during the boom days, but right now there is very little booming. Today the successful operation of a theatre requires keen business management and smart showmanship. Every possible entertainment inducement is needed to get people into the theatre and to this undertaking short features, if properly selected and handled, can be made to contribute materially," said Mr. Quimby.



Fred C. Quimby

"Last season," he continued, "it was definitely demonstrated that the public shopped more for picture entertainment than ever before. They spent their money at theatres where they could get the *best show values.* In thousands of instances outstanding short features on the program were the deciding factors in drawing them in.

"Ordinary, and in many instances, unattractive theatres presenting outstanding programs are doing a successful business, while beautiful theatre palaces with elaborate surroundings, but presenting weak shows, are starving. Today, as never before, it's the show that counts. And the show that counts always includes quality short features which were made to meet the need for added attractions," he said.

Bracketed in Metro-Goldwyn-Mayer's short line-up for the coming season are 46 two-reel subjects and 43 one-reel films. These include the Hal Roach "Our Gang," Laurel-Hardy, Pitts-Todd, and Charley Chase comedies, Flip the Frog cartoons, Fitzpatrick Traveltalks, and Sport Champions. The new series of releases in the short subject division next year will be a new Hal Roach series, The Taxi Boys; a group of two-reel musical revues, several of which will be filmed in Technicolor, and a group of releases to be known as M-G-M Oddities. As previously announced, in addition to their designated feature-length comedy, Laurel and Hardy will make four two-reel comedies. Charley Chase will be represented with eight, "Our Gang" will make eight, and Zasu Pitts and Thelma Todd, teamed by Hal Roach last season, will contribute eight new co-starring comedies. There will be 12 releases in the new Taxi Boys series, running along the lines of slapstick comedy.

Thirteen releases are announced in the new group of FitzPatrick Traveltalks. Various sports are covered in a new group of 12 Sport Champions.

Six two-reel musical revues will be released next season, four of the group being filmed in Technicolor. Featured in this series are Marie Dressler, Bing Crosby, Albertina Rasch Ballet, Jimmy Durante, Weber & Fields, Willie Collier, Cliff Edwards, Duncan Sisters, Dodge Sisters, Ethelind Terry, Fay Templeton and DeWolf Hopper. Twelve single reel Flip the Frog cartoons are on the schedule and six M-G-M Oddities.

Paschal Will Run 46 Publix Houses

Publix has closed a deal with W. E. Paschal, whereby the Texas exhibitor has taken a 50 per cent interest in the circuit formerly known as Publix-Dent Theatres of Texas and will operate the 46 houses involved individually as Paschal Texas Theatres, Inc., which will be incorporated. Mr. Paschal will be president and general manager. Publix de luxe theatres in Class A Texas cities are unaffected by the deal.

Although Publix retains a 50 per cent interest, it will virtually withdraw from "B" and "C" towns in the state. Twenty towns are represented in the deal, ranging in population from 52,848 to 4,648. Mr. Paschal was at one time associated with L. L. Dent. His headquarters will be in Dallas. Several of the theatres taken over by Mr. Paschal are dark at present.

The towns and the number of theatres in each involved in the deal are: Abilene, five; Amarillo, four; Breckenridge, two; Brownsville, two; Brownwood, two; Denison, one; Denton, two; Eastland, one; Harlingen, two; McAllen, two; Mercedes, one; Mexia, two; Paris, two; Ranger, one; Temple three; Tyler, three; Vernon, two; Waco, three; Weslaco, one; Wichita Falls, five.

"Iceberg" Group in Greenland

News reached Universal this week, by wireless, that its expedition to Greenland, to film "S.O.S. Iceberg," had reached its destination safely. The whaling vessel Borodino, chartered for six months with a complement of 65 players, mechanicians, scientists and seamen, arrived on July 4th at Umanak, S. W. Greenland. The expedition is in charge of Dr. Arnold Fanck.

Phraseology An Obstacle to 5-5-5 Contract Adoption

The phraseology of the 5-5-5 contract is seen by some sales managers to be an obstacle in the way of its adoption, despite the fact that many of them favor the standard form of contract in principle.

This is the reaction obtained from company sales executives by the sub-committee of three lawyers who are preparing a formal statement on the present attitude of distributors toward the 5-5-5 contract form and its adoption this season. The sub-committee is composed of Louis Phillips, of Paramount's legal department; Willard McKay, of Universal, and William Bromberg, of MGM.

The proposal to have the standard contract form available to "exhibitors in good standing" only is regarded by some sales executives as confusing and likely to have an unfavorable effect on sales and collections. It was pointed out that no definition is given of what constitutes the "good standing" of an exhibitor, nor is provision made for authority to determine this rating in individual cases.

Allied States Association reports that it endeavored to learn from Sidney R. Kent, president of Fox Film Corp., and one of the original sponsors of the uniform contract, "just when the 5-5-5 contract will be put into effect, in what respects it will conform to (or depart from) the draft agreed to, and who will be classed as approved exhibitors (and therefore eligible to receive the contract) and who will not?", but was unable to obtain any of this information. Allied relates that it is now addressing similar letters of inquiry to individual sales managers in the hope of obtaining this information.

Settlement of Cleveland Suit Off, Horwitz Says

Samuel Horwitz, attorney for Cleveland independent exhibitors in their monopoly suit against Loew's, Inc., and large distributors, indicated late Wednesday that negotiations for an out of court settlement of the suit had been definitely abandoned and that he would resume the taking of testimony by deposition in New York, Monday, July 11. It had been reported earlier that, influenced by the Federal Court decision in the Youngclaus suit at Lincoln, Neb., new attempts to effect an amicable settlement would be made.

Schnitzer Lunch Postponed

The luncheon planned for Eddie Schnitzer, recently named Educational-World Wide New York branch manager, at the Astor, has been postponed from July 6 to July 12, since several Educational executives are not due in New York from the Coast until July 11.

Lee Marcus on Coast

Lee Marcus, vice president of RKO Radio, is on the Coast on his regular liaison trip between the home office and studio. At the plant he is conferring with B. B. Kahane, president, and David O. Selznick, in charge of production.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

THE concept of this department is that the exhibitor is concerned not with any critic's idea of "how good?" or "how poor?" but rather with the question of precisely what the product is and what is to be done with it when and as it is played. The exhibitor, in general, is concerned with the special aspects of strength and of weakness in the product, its appeals and shortcomings, that he may adequately deal with it when he becomes its sponsor to his public. These "review" pages aim to aid the exhibitor as the retailer of the merchandise concerned.—THE EDITOR.

Lady and Gent

(Paramount)

Drama

This is the best picture George Bancroft ever made. It's the finest production that has come from Paramount in many, many months. If it fails to do business in record breaking or near record breaking proportions the fault is entirely yours.

It's got everything that a good picture needs. Drama, romance, thrills, action, wonderful dialogue, great acting, comedy, suspense. It is full of laughter and there is more than one moment when your audiences will be choking back a sob and reaching for the old handkerchiefs. It's down to earth entertainment with a lot of human interest. It's a great tribute to Grover Jones and William Slavens McNutt, who wrote and prepared a thoroughly believable, easily understood story. It is a greater tribute to Stephen Roberts, who directed it with a feeling and understanding that brings out even the most inconsequential detail of action and dialogue with telling effect.

Furthermore, it's a feather in the hat of Wynne Gibson, who, playing opposite Bancroft, acts in a manner that brings out all the good qualities that have long been dormant. She amply shares honors and through her much of the fine appeal of the picture is generated and maintained.

Best of all, it's a revelation of the real George Bancroft. In "Lady and Gent" he makes up for everything. He turns in a performance that surpasses anything he has done before. You will have to convince yourself of a great George Bancroft and a great George Bancroft picture before you can convince your patrons. You have a money making picture in "Lady and Gent." You will have to whip off your coat and go to work on this one with every bit of showmanship knowledge and ingenuity you possess. It's not going to be easy to sell the picture.

Here is your tip on Bancroft. The qualities the public would like to have admired in him are all there—vividly real. Conversely those things that some people didn't like about him are conspicuous by their absence. All the cocky mannerisms, the roaring laughs, the swagger is gone. In its place is a real fellow, dumb, a little punch-crazy (he's a "has-been" fighter), but a thoroughly human sort of man that gets mixed up with people and events that are just a bit beyond his comprehension, but which he understands in a dim, bewildered sort of way. We will leave the critical reviews of Bancroft and the picture to others—confident in the belief that they will be raves. If you have a Paramount deal, you have a picture that should make considerable money.

You are not going to sell this with any degree of success with the ordinary stereotyped methods. Everything you do must carry the ring of truth and sincerity. To best get over the idea it looks as though the most effective way of capturing universal attention is through a personal endorsement. A guarantee on which you stage your reputation as a showman and a judge of good pictures that this is one of the best from every entertainment, production and acting standpoint that you have ever presented.

It is suggested that in line with your personal endorsement lead tell them that in "Lady and Gent," your patrons are seeing the real, human George Bancroft; that no matter how many times they have seen him before, they are now seeing him as he really is for the first time. Tell them that here is a picture that is a triumph of inspiration and genius—beautifully human with all the emotional elements that constitute perfect entertainment. The story of a "pug" who was past his peak, but who was looking for some of the happinesses of life. The story of a hard man and his girl who dropped into a little town to stay for an hour and remained forever. The story of a wisecracking queen of the night clubs and her boy friend, who lived their lives with his old manager's boy, his grammar school days until he was an all-American football hero. It is climaxed by a series of sequences that are whimsically sweet and vividly dramatic. The picture concludes with a scene that will mingle tears with laughter, for the last thing this strangely lovable couple thought of was marriage.

Get that shot of human appeal in every line you write—in every word you say—about "Lady and Gent" and you should more than clean up with it.—McCARTHY, Hollywood.

Produced and distributed by Paramount. Directed by Stephen Roberts. Story and screen play by Grover Jones and William Slavens McNutt. Photographed by Harry Fischbeck. Release date, July 15, 1932. Running time, 80 minutes.

CAST

Slag Bailey	George Bancroft
Puff Rogers	Wynne Gibson
Ted Streaver	Charles Starrett
Pin Streaver	James Gleason
Buzz Kinney	John Wayne
Cash Enright	Morgan Wallace
McSweeley	James Crane
Doc Hayes	William Halligan
Ted (Age 9)	Billy Butts
Betty	Joyce Compton
Principal	Frank McGlynn, Sr.
Grocer	Charles Grapewin
Watchman	Frederick Wallace
Coroner	Lew Kelly
Joe	Sid Saylor
Second Bartender	Russell Powell
Jim	Frank Darien
First Bartender	Hal Price
Judge	A. S. Byron
Workman	John Beck
Small Arena Fighter	Tom Kennedy
Minister	Frank Dawson

Forbidden Company

(Chesterfield)

Drama

If you are looking for good, clean, wholesome entertainment to offer your patrons, "Forbidden Company" will just about fill the bill. It is one of those family pictures. It has plenty of the fire of youth, with a whole lot of the ripeness of maturity supplied by John St. Polis and Myrtle Steadman.

The story is taken from the lives of a medium well-to-do family, where the father, John St. Polis, wants his son, John Darrow, to marry a girl of his own class. But John Darrow has fallen in love with a girl, Sally Blane, who was injured in an accident, and John's mother, Myrtle Steadman, is on his side.

The real value of "Forbidden Company" is that it is sincere. No high heroics, no stark drama. Just the picturization of one of those problems that sometime or other enter into the lives of almost every American family.

It is romantic without being sexy. It is clever without trying to be ultra-smart. There are plenty of laughs in both action and dialogue. The only thrills it has are those of suspense. The audience waits to see who is going to be the victor in the battle that will determine the future lives of a boy and a girl.

It is nicely directed. There is no attempt at pretentiousness. No striving for lavishness in settings that might have cheapened the production. Yet it is a good looking picture. It's finely acted, with Sally Blane and John Darrow just being a couple of modern young people like the young folks who come to your theatre. The film is natural, untheatrical and sincere.

Put in a little extra work on this picture. Don't worry about the absence of smash names. You have a good story and a good cast to sell. None of the more highly publicized stars could have done better work than Sally Blane and John Darrow. If you're trying to sell entertainment and you build up an advance campaign that stresses quality and merit in cast, story and production values, you will find that your patrons will have plenty of complimentary remarks for "Forbidden Company."—McCARTHY, Hollywood.

Produced by Principal Pictures. Distributed by Chesterfield. Directed by Richard Thorpe. Story by E. T. Lowe. Photography by M. A. Anderson. Release date, June 1, 1932. Running time, 67 minutes.

CAST

Jeanette Blake	Sally Blane
Jerry Grant	John Darrow
David Grant	John St. Polis
Diana	Norma Drew
Harriett	Josephine Dunn
Louella	Dorothy Christy
Mrs. Grant	Myrtle Steadman
Fletcher	Bryant Washburn

Roar of the Dragon

(RKO Radio)

Drama

Here is a vivid story, bristling with action, tingling with dramatic suspense, roaring with the sound of machine gun and rifle fire. It details the pulse-quickening experiences of a little band of white men and women battling their way to safety through a horde of maddened Chinese bandits, with a vein of emotional romance and a sweet tinge of Zasu Pitts' comedy as a side dish. Manchuria is the setting and

all the headline newspaper stories that have come out of that country for the past few years form the atmospheric theme.

It graphically portrays all the worldly emotions of fear, courage, love, avarice, intrigue, terror. The photography is excellent. The dialogue is satisfactory with not too much of it to destroy the sense of illusion. Direction is typically Wesley Ruggles with the sequences following one another in such a manner that wide play of the imagination is permitted.

Additionally, it introduces a new and much ballyhooed star to the screen, Gwili Andre. She has much of the mystery of Garbo and much of the fascination of Marlene Deitrich, yet at the same time an individuality that is distinctly her own.

You have plenty to sell in this picture. No one is going to overlook the cast. Richard Dix has given some fine portrayals before and he ranks high in fan estimation, but in "Roar of the Dragon," he seems to be quite a bit better than ever before. You can talk all you wish about Gwili Andre along the lines suggested above. She is new, and has not hit her full stride yet. But it is almost certain that her work in this one is going to stimulate a demand for more pictures that feature her.

In addition you have Zasu Pitts, who is nearing top-notch favoritism by leaps and bounds; an Arline Judge who amply demonstrates that she is more than a wisecracking playgirl and an Eddie Horton whose role takes him out of his sophisticated comedy character to make him highly dramatic.

There are heroes to love and a villain that the audiences will love to hoot and jeer. There is a subject in which the interest is keen, even though things are pacific in the great Chinese whirlpool at the moment.

Sell entertainment with a punch on this one. Realism, action, drama, romance are the real keynotes. Danger, suspense, events that play on every emotion run through it continually in both sequence and dialogue. You do not have to worry that its appeal will be confined to one particular class. It is going to stir youngsters to red hot enthusiasm, and if you can fix it so that you have plenty of youngsters present at every showing, you can be fairly sure that they will transfer their enthusiasm to the adults. The title is a natural for all sorts of advance teaser gags. And if a sensational news story should happen to break out of China just about the time you have it booked into your theatre, use that news to further concentrate attention on "Roar of the Dragon."

But under any conditions, you have a picture which, considered from the viewpoints of cast, theme and plot, together with the debut of a new star, should lift your box office grosses quite a bit beyond average figures.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Directed by Wesley Ruggles. Story by George Kibbe Turner, Merian C. Cooper and Jane Bigelow. Screen play by Howard Estabrook. Cameraman, Eddie Cronjager. Film editor, William Hamilton. Release date, July 12, 1932. Running time, 76 minutes.

CAST

Carson ..... Richard Dix
Natascha ..... Gwili Andre
Busby ..... Edward Everett Horton
Helen ..... Arline Judge
Gabby tourist ..... Zasu Pitts
Johnson ..... Dudley Digges
Voronoff ..... C. Henry Gordon
Sholem ..... Arthur Stone
Dr. Prausnitz ..... William Orlamond

Pack Up Your Troubles

(Hal Roach-MGM)

Comedy

A feature length Laurel and Hardy comedy that presents the fat and slim funsters still as the screen's ace laugh provokers, but introduces them into a story that has plenty of appeal to emotions other than the funny bone. In fact their sentimental carryings-on more than once approach the dramatic. A departure in which they are finely aided by a little three-year-old miss, Jackie Lyn.

The toughest part of putting this picture across to your patrons will be to convince them that it is a feature length production that moves with all the rib-tickling speed of a short subject, yet has a serious objective. That is, if the laughable antics of Laurel and Hardy can ever be dignified by the term seriousness.

Because of its different construction, "Pack Up Your Troubles" lack much of the spasmodic hilarity that roared through their last extra long featurette, "Beau Hunks." But that should cause no worry.

Maybe you can best stimulate the interest of the fans outside the Laurel and Hardy army by telling them that you have Stan and Oliver in a picture that features all the uproarious foolishness, plus a story that has more than one tug at the heart strings. You can't bill it as anything dramatic or romantic unless you make the idea of comedy predominate over everything else. Nor can you feature it as a carnival comedy and still get over the whole picture. You can safely shout it as a different Laurel and Hardy, capitalizing on the feature length plus the idea of two clowns who try to make good their promise to a buddy who dies on the battlefield that they will see that his little girl is delivered safely to his father and mother. Better submerge as far as possible the war angle, even though the first reel of the picture is given over to the typical Laurel and Hardy style of dodging enlistment and their subsequent career as rookies. There's a load of laughs in those sequences. Laughs that will put your audiences in the proper mood for the heart interest that is to follow.

Playing this up as a real feature, with the names of Laurel and Hardy dominating everything, plus the idea that it is different than anything they have ever done before; that howling laughter gives way to throat-tightening human interest and you should send your box offices soaring with "Pack Up Your Troubles."

The title itself is grand for all sorts of gag lines and stunts. You can safely tell your patrons to pack up their troubles in all sorts of ways from exploitation to straight advertising.—McCarthy, Hollywood.

Produced by Hal Roach. Distributed by MGM. Directed by Ray McCarey and George Marshall. Running time, 64 minutes.

CAST

Stan Laurel ..... Richard Cramer
Oliver Hardy ..... E. H. Calvert
Don Dillaway ..... Richard Tucker
Jackie Lyn ..... Paulette Goddard
Jim Finlayson ..... Tom Kennedy
Frank Brownlee

Unholy Love

(Allied Pictures)

Drama

This is the picture about which so much controversy raged for weeks. When M. H. Hoffman announced "Indecent" as the title for the picture which was suggested by Gustave Flaubert's novel "Madame Bovary," the industry press and newspapers burst forth with all kinds of objections and arguments against the title.

But for the picture itself—it is vivid romantic drama, admirably put together, capably acted and keenly directed. Hoffman and director Albert Ray have taken prototypes of the Flaubert characters and set them down in an atmosphere of 1932. Thus the picture is modern, interesting, presenting the story of Sheilla Bailey, who took her love where she could find it, with little regard for marital obligations. Yet it is worked into a climax that leaves no bad taste. One that will make your audiences admire the audacious girl herself as well as all those to whom she has brought trouble and tribulation.

There is plenty to sell in "Unholy Love." It is a good modern story of more than modern people, treating a theme that is fascinatingly interesting to the main body of motion picture fans—modern marriage and modern life.

Besides the timeliness of the story, you have names to talk about. H. B. Warner, Lila Lee have been before the public for years, consequently they are familiar to your patrons. In Joyce Compton, who plays the part of Sheilla Bailey, you have a young lady who looks to be destined for big things. She has plenty of appeal for both men and women. Don't overlook Beryl Mercer and Ivan Lebedeff, as well as Lyle Talbot, whom Warner Brothers are grooming for stellar roles.

There is heart interest that gets right down under the skin. Plenty of realistic suspense and thrills enough in both action and dialogue to satisfy the most discerning. There is nothing in the picture which could be criticized from the standpoint of morals. It is vivid and daring, but that daring is nothing with which people in every hamlet in the world are not familiar.

Capitalize on unusual romance and drama, together with personalities of the cast. But don't "dare" your patrons to see this picture. Don't mislead them with promises of shocks and surprises that will bring blushes and gasps. Promise them pretty good modern entertainment and "Unholy Love" should do business for you.—McCarthy, Hollywood.

Produced and distributed by Allied. Directed by Albert Ray. Suggested by the novel "Madame Bovary" by Gustave Flaubert. Screen play by Frances Hyland. Edited by Mildred Johnston. Photographed by Harry Newmann and Tom Galligan. Running time, 78 minutes.

CAST

Dr. Gregory ..... H. B. Warner
Jane Bradford ..... Lila Lee
Mrs. Cawley ..... Beryl Mercer
Sheilla Bailey ..... Joyce Compton
Jerry Gregory ..... Lyle Talbot
Alex Stockmar ..... Ivan Lebedeff
Simmington ..... Jason Robards
Mrs. Bradford ..... Kathlyn Williams
Gail Abbot ..... Frances Rich
Mr. Bailey ..... Richard Carlyle

My Pal, the King

(Universal)

Comedy-Drama

Another sweet box office surprise from Universal, chock full of new and different entertainment elements that should mean busy times for the box office cashier. Richard Schayer's story takes Tom Mix to the capital city of a mythical little European kingdom called Olvania. A happy idea, one that gives Mix the opportunity to retain all his western glamour and color, but transfers the settings to new and unusual places and makes possible a story and picture that not only promises a sensation with the youngsters, but more than that, has plenty of downright good entertainment for the grownups as well.

The entire story centers around a boy king, little 10 or 11-year-old Mickey Rooney, who is going to be the envy of every boy in your town once they get a glimpse of him in "My Pal, The King." Like all small boys, even a king wants to see a wild west show when it comes to town. The manner in which the little king gives his counsellors the slip, and unrecognized by the other urchins, manages to be picked up by Tom to ride in the parade, will stir the youngsters to wildest enthusiasm and give the adults many a laugh.

The wild west show that is put on with the king and his aunt as special guests is a riot of thrills and excitement. Plenty of riding, roping, bronco busting, Indian fighting, the proverbial stage coach robbery. Then when the little kid and his party are treated to a ride in the stage coach, a run-away and a nerve-tingling rescue by Tom follow.

Villainy has its place as the false premier seizes the reins of government and puts the little king on the spot. Heroics with a punch as Tom and his cowboys and Indians rescue him. Then a touch of pathos as Tom and the circus move on to the next town and the little king is left wishing that he could change his kingdom for the career of a cowboy.

There is but little romantic interest—no love making to dull the enthusiasm of the youngsters. Good, clean, wholesome entertainment without a vestige of anything that could stir objections from anyone. Primarily it is a kid's picture, but if you can realize all the diverse entertainment that is contained in it, you certainly can whip up interest among the adults.

Between the difference of its story construction, the personality and pull of Tom Mix at the box office, the added angle of the youthful appeal of Mickey Rooney (and that's a name

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Watch This Column



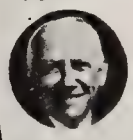
DRAMA—tense, appealing drama—patriotic drama that will stir your hearts to the utmost. And you will respond to its appeal—every last one of you, regardless of age. ***I want all America to see it.***

TOM BROWN, a youth, whose home is the street—sullen, resentful, scrappy—without ambition or hope—whose only possession is a medal of honor awarded to his father who was supposedly killed in France—is picked up by two American Legion men and sent, against his will, to Culver, that fine Military Academy in Indiana where men are made.

His hatred of discipline—his refusal to play the game—his conflicts with the cadets and the school and their methods of making him see the light—the picturesque surroundings where the Black Horse Troop holds forth—the splendid cast! What a picture! What a demonstration of the principles of manhood and honor!

The cast: TOM BROWN, SLIM SUMMERVILLE, RICHARD CROMWELL, H. B. WARNER, RUSSELL HOPTON, ANDY DEVINE, BEN ALEXANDER, SIDNEY TOLER, NORMAN PHILLIPS, JR., TYRONE POWER, JR. and WILLARD ROBERTSON. Director—William Wyler.

I love to produce pictures like this. I was glad to produce "The Spirit of Notre Dame." This one is even better, and I recommend it most sincerely.



Again I ask you—what UNIVERSALS have you seen? What do you think of UNIVERSAL? What has it done, in your estimation, for the Spirit of Entertainment? Write to me today. Let's talk it over by mail, you and I.

(To be continued in the August 13th issue of the Saturday Evening Post)

Carl Laemmle

(Pronounced LEM-LY)

UNIVERSAL PICTURES

CARL LAEMMLE, President
730 Fifth Ave. New York City

Saturday Evening Post column for July 30th.



Homeless and an orphan—facing life without promise—picked up by kind-hearted men and sent to Culver to make a man of him. He *rebels—fights—loses*—WINS. What a lesson in patriotism—what a thrilling climax for the street gamin who became *TOM BROWN OF CULVER.*

Cast: **TOM BROWN, H. B. WARNER, SLIM SUMMERVILLE, RICHARD CROMWELL** and others.
Directed by **WILLIAM WYLER**

Universal Pictures

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BIG-AUTHOR SERIALS

"HEROES OF THE WEST" with Noah Beery, Jr., Onslow Stevens, Diane Duval. Based on a story by PETER B. KYNE... JUNGLE MYSTERY, with Tom Tyler, Noah Beery, Jr., Cecilia Parker. From the story, "The Ivory Trail," by TALBOT MUNDY ...CLANCY OF THE MOUNTED. From a story by ROBERT W. SERVICE . . . THE LOST EXPRESS, by SIR ARTHUR CONAN DOYLE . . . PHANTOM OF THE AIR, by ELLA O'NEILL.

•

26 TWO-REEL COMEDIES

Produced under the supervision of WARREN DOANE, formerly with Hal Roach. Starring such favorites as SLIM SUMMERVILLE, LOUISE FAZENDA, JAMES GLEASON, SKEETS GALLAGHER, and many others. With such supporting players as SALLY BLANE, FRANK ALBERTSON, VIVIAN OAKLAND, DIANE DUVAL, SIDNEY TOLER, JAMES FINLAYSON, BERT ROACH, EDDIE GRIBBON, PHIL DUNHAM and many, many more.

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OSWALD THE LUCKY RABBIT

The favorite cartoon of millions of theatregoers, in 13 subjects funnier than ever.

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UNIVERSAL BREVITIES

Seven one-reel novelty releases packed with laughs...a crazy-quilt of subjects made crazier... and funnier... by the wise-cracking dialogue of Albert De Monde.

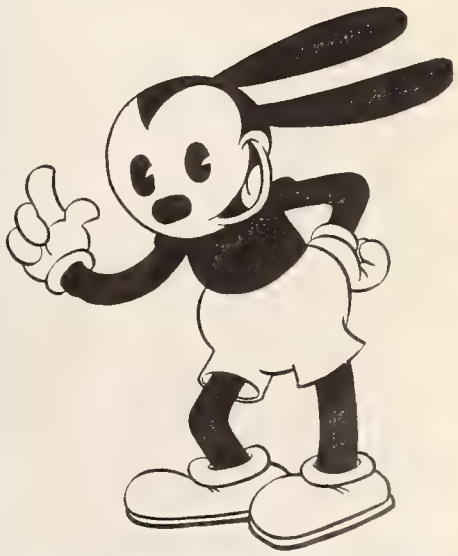
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UNIVERSAL NEWSREEL

104 issues a year (twice a week) with the one and only GRAHAM McNAMEE as the Talking Reporter.

For the best idea of the superior quality of Universal's new 2-reel comedies have your nearest Universal Exchange screen for you the first two: "YOU HOO" and "WHO, ME?"





that the kids will not easily forget), with the guarantee of entertainment, that has plenty of comedy, a little villainy and a lot of human interest, you have more than enough to lure the interest of all types of fans.

Start on this one early. Do a little extra advertising. Don't be content to rest all your hopes on the name of Tox Mix, but play up the different atmosphere of the picture. Don't wait until the last day before you start playing it to advertise it. Get in a strong advertising advance campaign through trailer and lobby announcements as well as in the newspapers. Concentrate on getting as many people into your house as you possibly can for the opening performance and the word-of-mouth advertising should build up strong succeeding day patronage.—McCarthy, Hollywood.

Produced and distributed by Universal. Directed by Kurt Neumann. Story by Richard Schayer. Continuity and dialogue by Jack Nateford and Tom Crizer. Photography by Dan Clark. Release date, August 4, 1932. Running time, 75 minutes.

CAST

Tom Reed.....Tom Mix
King Charles.....Mickey Rooney
Red.....Paul Hurst
Princess Elsa.....Noel Francis
Gretchen.....Finis Barton
Kluckstein.....Stuart Holmes
Schwartz.....James Kirkwood
Cloudy.....Jim Thorpe
Etzel.....Christian Frank

Dangers of the Arctic

(Explorers Film Company)

Travel Film

The exhibitor will perhaps understand best the nature of this more or less privately produced film, and appreciate more fully just what may be done with it as a feature to be presented, when to it is attached the descriptive explanation of "glorified travelogue."

It is neither much more nor any less than that. Though it contains numerous bits of excellent photography, graphically pictures the natural surroundings and the habits of the human and lower animal native inhabitants of the Arctic country, the film is nevertheless definitely not to be classed with the regular plotted, action-containing feature for exhibition purposes. There is no reason why it cannot be shown to advantage in numerous situations, though hardly on the best nights, as a pictorial record of the lives and habits of the population, of the unusual geographic conditions of a comparatively little known people, and country, the far Northern Alaska of the Eskimos. If played later in the year, there is, of course, the considerably valuable possibility of school tie-ups on the basis of the geographical worth of the effort. Lacking that angle temporarily, it would be best to sell the film along the lines of the unusual, indicating a glimpse into a strange territory, a glance into the lives of the Eskimos.

Earl Rossman, explorer, handled the complete production of the film, prepared and renders the dialogue, and is assisted in background by an appropriate and well executed musical score. At times it intrudes somewhat into the rendition of the sparse narrative, but not seriously. Fortunately, Mr. Rossman's explanation is smooth, clear and to an extent interesting, and is free of attempts at alleged humor. Naturally, there are no cast names, giving no exploitation opportunity in that direction. Eskimos themselves are the players.

Highlighting the film are shots of salmon catching, in great numbers; huge blocks of ice thunderously dropping from northern glaciers into the sea; the manner in which the Eskimo, caught by a blizzard, constructs for himself a small igloo for shelter during the storm; the annual roundup of reindeer for food and as sledge animals, and a splendidly photographed and dangerous flight over the continent's highest, most rugged peak, Mount McKinley.

The film has a certain wide appeal, similar to that of the exceptional travelogue and may well be sold to certain of the patrons with a reasonable degree of satisfaction, but in no sense should it be sold for more than it actually represents. The RKO Cameo in New York drew street and lobby attention with a display of certain of the paraphernalia of such an expedition, always an effective bit of exploitation.—Aaronson.

Presented by Explorers Film Company. Direction, photography and dialogue by Earl Rossman. Music by Michael Hoffman. Running time, 58 minutes.

Aren't We All

(Paramount-British)

Comedy

For the better classes, "Aren't We All" will find a welcome audience, but we suspect that the average film fan off the busy streets of the key cities will be more than a trifle bored at this thoroughly English production. Even the sincere efforts of Gertrude Lawrence fail to lift it into the money class.

Title, plus Miss Lawrence, may attract business for the larger key spots. Added to these, you have some spicy catch-line material all well designed for b.o. purposes, but like the picture itself it will only appeal to the intelligencia.

The audience values may be gauged the same way and in the same proportions. Extremely heavy English dialogue is its chief handicap for average audiences, because such dialogue and accents do not go well off Times Square and the Loop.

While this production deserves a good rating as entertainment it must be kept in mind that such a rating holds good for only the high class type of film-goer. To suggest a wide variety of selling angles would be a mistake because showmen catering to the type of people who would get the maximum of enjoyment out of this picture will find ample merchandising and advertising angles to dwell on when framing the campaign.

Others who play it will have to be guided according to their best judgment and with a full knowledge that they have twenty-five story stuff to sell to a street level audience.

Boring for the children but quite harmless for Sunday showings.—Lewis.

Produced by Paramount British Productions. Distributed by Paramount. Directed by Harry Lachman. Story by Frederick Lonsdale. Adaptation by Gilbert Wakefield and Basil Mason. Release date, July, 1932. Running time 79 minutes.

CAST

Margot (the wife).....Gertrude Lawrence
Willie (the husband).....Owen Nares
Lord Grenham (the father).....Hugh Wakefield
Von Eisen (the lover).....Harold Huth
Kitty (the flirtation).....Renee Gadd
Lady Frinton.....Marie Lohr
The Vicar.....Aubrey Mather
His Wife.....Emily Fitzroy
Cabaret Dancer.....Rita Page

American Madness

(Columbia)

Drama

Here is a powerful screen play with an endless amount of audience appeal plus innumerable selling angles. While it waxes "preachy" on the depression slant once or twice, it nevertheless represents what ought to be swell box office medicine for run down theatres and a strong stimulant for those not too run down. The direction is certainly worthy of Frank Capra and adds another great picture to his already large list.

The title in itself can make a very strong bid for patronage; add to it some worthy catch-line copy dealing with the powerful influences of the story and you have as close to a foolproof show as you could ever hope to sell in your community.

To further assist in the selling of this picture you have such b.o. and marquee names as Walter Huston, who, as always, gives a splendid performance; Pat O'Brien, Constance Cummings; who, as always, is charming and capable, and Kay Johnson whose recent long absence from the screen made us very sad. This quartette certainly contributed their best, and when you stop to consider that the best from Walter Huston means almost perfection then you will surely agree that your customers are going to enjoy this production.

Audience value is as fine as you could hope. There is dramatic suspense, love interest, the usual misunderstandings between husband and wife, (which of course turns out O.K.) mob scenes which should bring a hearty round of applause from the patrons and all the other ingredients necessary to good entertainment.

The bank background provides you with something really different in the way of local selling slants and tieups. The "kick-depression-in-the-pants" gospel of Walter Huston should be greeted with much emphasis by the local editor and others on your newspaper, and ditto for the Kiwanis club, civic and Chamber of Commerce officials. The authenticity of the vault shots can not be denied and is a welcome relief from vault doors which seem to close and open with such difficulty when to all appearances the party doing the opening and closing is just staging a hard-work act. Incidently, those vault shots and the working of the big combination held a peculiar fascination for me,—maybe I should have been a safe-cracker by vocation.

Although the finishing sequences showing the men making deposits in the face of a terrific bank run sounded rather over-melodramatic, we were quite willing to forget it. Too many other fine points remained in our mind and crowded out all else that might have been considered not quite in keeping with such a fine picture.

We wish we could convey our enthusiastic feeling regarding the merchandising possibilities of this picture to every showman in the country. To be able to do so would be equivalent to insuring a box office landslide. Sufficient to say that here is money in your pocket if you are willing to back it up with a campaign just a wee bit as powerful as the story itself. Take it and make the most of it.—Lewis.

Produced and distributed by Columbia. Directed by Frank Capra. Story and dialogue by Robert Riskin. Cameraman, Joseph Walker. Film editor, Maurice Wright. Sound, E. L. Bernds.

CAST

Dickson.....Walter Huston
Matt.....Pat O'Brien
Mrs. Dickson.....Kay Johnson
Helen.....Constance Cummings
Cluett.....Gavin Gordon
Dude Finlay.....Robert Ellis
Cluett's Secy.....Jeanne Sorel
Schultz.....Walter Walker
O'Brien.....Burton Churchill
Ives.....Arthur Hoyt
Ames.....Edward Martindale
Clark.....Edwin Maxwell
Inspector.....Robert Emmet O'Connor
Charlie.....Anderson Lawler

SHORTS

Bluebeard's Brother

(Educational)

Amusing

Amusing enough is this number of the Paul Terry-Toon series of animated cartoons. When the bats sweep down and escape with the star performer in the circus, our little animated hero takes a skyrocket to bring down the leader and save the star. Fair cartoon.—Running time, 6 minutes.

Bosko's Dog Race

(Vitaphone)

Entertaining

Bosko and his lop-eared hound are both hungry, and the dog is entered in the big dog race with a large sum at stake. It is only when a nest of bees light on the dog's back that he has enough incentive to win. Not unusual, this animated cartoon is nevertheless entertaining.—Running time, 8 minutes.

THE NEWEST PICTURES

Reviewer Looks Over Hoffman Films; Bestows Week's Honors On Universal and Paramount

By LEO MEEHAN, Hollywood

This scout for things new in celluloid has had a busy week. Seven pictures, phew! Consulting an occulist today. Sixty thousand feet of it in a week is hard on the orbs.

Particularly interesting was a special showing for us by M. H. Hoffman of two of his opening guns in the independent producers' campaign for bigger and better pictures for 1932-33. If these are samples, there's no bunk in the promises made by the genial and astute head of Allied Picture Corp., who also, by the way, is president of the Independent Producers Association.

"Unholy Love" is the one M. H. started out to call "Indecent," and you HERALD readers talked him out of it. An extremely liberal and modern treatment of the Flaubert novel, "Madame Bovary," it is an intensely dramatic story of the failure of a poor little girl who tries to become the society wife of a wealthy doctor, enters into an illicit love affair, and ends by taking her own life in a spectacular automobile smash-up. Under the capable direction of Albert Ray, Mr. Hoffman has assembled a cast that is just about perfect and up to the standard of most any company, large or small. Performances by H. B. Warner, Lila Lee, Joyce Compton, Ivan Lebedeff and others are excellent. Frances Rich, eldest daughter of Irene, appears attractively in a minor role. Frances has started her film career.

Monte Blue in Four

Monte Blue is starred in "The Stoker," first of a series of four which M. H. Hoffman, Jr., will make for Allied with the old silent favorite. It is a rip-snorting melodrama, with all kinds of eye-filling Central American settings, scenes in the hold of a liner, and a supporting cast which includes Dorothy Burgess, Noah Beery, Natalie Moorhead, Richard Tucker. We hear Monte has been studying voice diligently. Whether he has or not, he certainly rings the bell with a first rate performance in this one, voice and all. It is an auspicious start for the Blue series.

Yes sir, the Prexy of the Independents, has done his associates proud. M. H. has a right to demand that we all forget that old word "quickie."

Production honors of the week among the majors may be divided between Universal's "Tom Brown of Culver" and Paramount's "Lady and Gent."

Two Which Rate High

Trust the Laemmle school every now and then to do something different, away from conventional formulae. Remember "Spirit of Notre Dame" last season? Well, just as that was a fine exposition of the life of young men in a men's university, so this one is equally as good in delineating the life of boys in one of America's best known prep schools. Filmed largely right on the spot at Culver, Indiana, (these Hoosier schools have a way of getting into the limelight, it seems), it includes the entire personnel of Culver Military Academy, as well as a fine bunch of Hollywood juvenile and veteran actors. The story is dramatic, colorful and an informative revelation of how such schools make real men from pampered boys.

"Lady and Gent" stars George Bancroft, with a clever little lady named Wynne Gibson coming along and almost stealing the show. In fact, she would have if Bancroft hadn't delivered one of the best performances of his screen career in the role of a tottering, punch-drunk prize fighter, taken in tow and saved from the sewer by his sweetie, and their joint affection for the orphaned son of the ex-fighter's manager. This ought to boost the Bancroft stock, and certainly it should definitely register Miss Gibson as one of the best players on the Paramount roster. The story of how the cruelly beaten pug and his hard-boiled (heart-of-gold) girl friend, who operates a cheap night club, go to the country and there find quiet contentment, home and a new viewpoint, is good, substantial hokum, convincingly done under the smart direction of Stephen Roberts from an original story by Grover Jones and William S. McNutt.

Wheeler-Woolsey Nonsense

"Hold 'Em Jail," from Radio, is premised upon a great farce idea: intense rivalry between two penitentiaries over football, competition so keen that "alumni" of the institutions round up prospective star gridiron material by the embarrassing process of planting evidence against "candidates" in such a way as to have them railroaded into their respective lockups! Into one of them, good old "Biddemore," are sent Bert Wheeler and Robert Woolsey, who claim to be better footballers than Rockne's best. They find Edgar Kennedy as warden and Edna May Oliver as his sister. Of course they move right in on the warden and his family, and after winning the prison football championship (the game is even broadcast), the governor pardons them and Bert gets the warden's comely daughter. All a lot of very funny nonsense, done under Norman Taurog's direction. It's the last one made by these two comics before they began throwing rocks at each other and split up. It is rumored they may make up. They will do one for Columbia if that happens.

"Unashamed," from the MGM lot, is another very talkative and mostly quite unbelievable murder-courtroom mixup, this from the typewriter of Bayard Veiller, who should know better. The jury, and court attaches, act like comic opera characters. Helen Twelvetrees, borrowed from Radio for the lead, is asked to make herself a pretty impossible person whose father should have spanked and sent her to bed. Robert Young, Lewis Stone, Jean Hersholt, John Miljan, Monroe Owsley and a promising MGM newcomer from the New York stage, Gertrude Michael, struggle through the morass as best they can. Harry Beaumont's direction didn't help matters.

Newsreels An Issue in First Convention Tilt

All the world knows now that Governor Roosevelt won the battle of Chicago for the Democratic nomination, but few know that his first victory in Chicago was fought and won on behalf of newsreels.

The fight was waged as to who should install and pay for the lighting of the Democratic convention hall, an argument which has always arisen at conventions in the past and which in every single case has resulted in the conventions providing the lights necessary for the newsreels just as they supply similar working facilities for the press and other news agencies reporting the event to the public.

In the case of the Democratic convention this year the newsreels went to work in February trying to get the matter straightened out as to who was to light the convention hall. The proposition of paying for the lights was turned down first by the committee on arrangements. Then an appeal was made to executive-secretary of the National committee, Jouett Shouse, who turned down the proposition. Later the newsreels went to work on the members of the Democratic national committee and canvassed each committeeman. It was found that a majority felt that the lights should be installed to permit the making of pictures. The proposition was then brought up at the general meeting of the Democratic national committee. Chairman John J. Raskob took a quick raised hand vote and declared that the proposition had been turned down. Then Stephen Early of the Paramount News brought the matter before Governor Roosevelt personally and enlisted his sympathy.

The result was that in their first committee battle the Roosevelt delegates went to "bat" for the newsreels. At a last minute midnight meeting the Democratic national committee moved to reconsider the previous motion. The Roosevelt delegates came through to a victory on the first matter that was really made an issue of. The Democratic Convention agreed to pay for the lights. And once again the newsreels fought their way through to a picture.

St. Louis Owners Consider Dropping Double Features

St. Louis theatre owners are considering the elimination of double feature programs on penny nights or shows at which two persons are admitted for one admission price. In recent weeks the penny night evil has grown to such proportions as to endanger the entire industry locally.

Some of the neighborhood shows are now holding as many as three and four penny nights weekly and have also added an extra feature picture to their programs. These tactics have forced competing houses to follow suit. The independent exhibitors have about reached a decision to eliminate the double feature if the St. Louis Amusement Company, operating some 22 houses, will fall into line. An answer is expected from the circuit shortly.

Frank Buck's Alive"* and Const "What Price Holly biggest successes has known in years results in over 50 Both are distr ...Trail blazers of

*Produced by Van Beuren Corp.

Directed by Clyde E. Elliott

"Bring 'Em Back ance Bennett in wood"† are the two show business

. . . Box-office cities prove it . . . ibuted by RKO the coming season

† RKO-PATHE Picture
David O. Selznick, Exec. Producer

YOUR PUBLIC

by RITA C. McGOLDRICK

WITH summer definitely upon us we find the sharp narrowing down of organized club and group activities in behalf of the motion picture. There is, however, a lively interest among the small committees engaged in preparing extensive programs for September's opening schedules. In each day's mail we are receiving heartening letters which bring the outlines of tentative plans of influential club groups. They are unfailingly constructive, wise, fair in their viewpoint on the theatre manager's problems. They bear promise of important helpfulness.

Perhaps the most amazing single development among organizations in this past year is the growth of the Film Council idea. It is such a very little while ago that Councils were unheard of! Now we are counting them with a gasp of surprise, for these are the groups with ramifications of real *power*. They have become the combined club expression of the community; the unification of little clubs and greater ones reflecting the thought and purposes of varying creeds, the schools, the fraternal organizations as well as all of the women's clubs.

Film Councils Increase

During the past few months we have attempted, through these columns, to gather complete information on new Film Councils, their membership and specified purposes. At the present accounting there are 3,000 in this country. Within the past month we have learned of new units in the following communities:

California: Covinam, Gilroy, Huntington Park, Livingston and Westmoreland.

Florida: Miami and St. Petersburg, both working under the guidance of the Parent Teachers' Association.

Long Island: Freeport and Hempstead—working under the direction of Mrs. John Hansfield, Garden City; also Forest Hills, L. I., and Flushing, both of which are now aiming to complete their organization during the summer months when their committees will develop contact with the theatre managers in preparation for a practical fall working schedule.

In the following communities groups are at work at present on the same idea and toward the same objective: Buffalo, N. Y.; Moline, Ill.; Morris, Ill.; Sheridan, Oklahoma. These groups are being guided in their activities by local study clubs.

The California Council

Within the past year Illinois and California have developed state wide councils of enormous power. The California Council will not be a year old until August. In this short time it has drawn into its ranks the western representatives of the National Previewing groups, the Boy Scouts, the Girl Scouts, Campfire Girls, Girl Reserves, Y. M. C. A., Librarians and a number of groups interested in civic work and child welfare.

A pregnant editorial in the June issue of *Motion Picture Reviews*, published by the American Association of University Women, defines the Council's purpose:

"A unity of purpose and cooperation between organizations having the same objective is always essential for success in any undertaking, and the work of Better Films Committee is no exception to this rule. In fact, in no work are definite plans and unified opinions more necessary, because the appeal for children's matinees and family night programs *must come* from the community, and the exhibiting end of the motion picture industry must be assured that the public will be whole-heartedly behind such an experiment."

Southern California, because of its location near the source of motion picture supply, and the great local interest this creates, has had its Better Films Committees over a period of many years, Junior Matinees have existed for ten years, with varying degrees of success. The Council has been organized to draw together more closely all groups working along the same lines.

Mrs. John Vruwink, president of the Council, representing the Women's University Club of Los Angeles, Branch A. A. U. W., assisted by Mrs. William Burk, vice-president of the General Federation of Women's Clubs, and Mrs. Leo Hodges of the California Congress of Parents and Teachers, have drafted and placed into practical operation the following sound and definitely constructive platform:

Aims and Purposes

"The California Motion Picture Council is an impartial group of representative organizations especially interested in child welfare, working together for better motion picture programs for children and adolescents, and cooperating in educational programs to stimplate a realization of the necessity for selective entertainment for youthful audiences.

Method of Operation

"It is a clearing house for available information on current releases. Reports of this Council are the consensus of opinion of the groups previewing through the courtesy of the Association of Motion Picture Producers and Distributors, at the Academy of Motion Picture Arts and Sciences in Hollywood. These reports are accepted and used by the members of the Council not having the facilities or privilege of previewing daily.

"Bi-monthly reports are available to community councils upon receipt of stamped, addressed envelope sent to Mrs. David Ray, Preview Chairman, 1235 South Furst Street, Arcadia, California.

"As these reports are the only lists of films (in California) which are the united judgment of all of the previewing groups, it is suggested that they be accepted and used by communities sponsoring junior matinees and family night programs. It will eliminate discussion, satisfy the theatre managers, and present a united opinion on pictures. Assurance is given that the greatest care is taken in the compilation of the recommended lists.

"Suggestions for organization and procedure of community councils follow:

"Membership should consist of representatives of all local organizations, i.e., civic, educational, patriotic, religious, welfare organizations, libraries, etc. (Men's groups as well as women's should be included.) These representatives should be officially appointed by the organizations they represent.

"Officers should include president, vice president, secretary, press chairman, chaperone chairman. The office of treasurer is dependent upon the organization procedure. The Executive Committee requires great care in selection. It should represent all the organizations most actively interested in the work.

"Meetings of the Executive Committee should be held frequently and regularly to handle the problems which constantly arise, to plan or supervise the programs, and to plan for stimulating interest and cooperation.

"Meetings of the official representatives forming the Council should be held periodically to keep the cooperating groups informed and interested. Failure of these members to attend the meetings will indicate a lack of interest and the Executive Council will be justified in requesting a successor to replace the delinquent representative.

"Open meetings should also be held less frequently, with speakers selected to arouse public interest in the project. These are a very successful method of publicity.

"Meetings with theatre managers are, of course, a required procedure.

"The purpose of the Junior Matinee is not to attract children to the movies. It is to safeguard them and to educate parents in selective entertainment. A standard for these programs which has proved practical through years of experiment is as follows:

"Length of program should not exceed two hours. (The obvious reason for this relates to children's physical, nervous and emotional endurance.)

Type of Program

"One feature length film approved by the National Previewing Committee of the California Motion Picture Council. (No film is appropriate for the child under eight or nine years. Parents of younger children must realize this.)

"Approved short subjects. Comedies, cartoons, newsreels and educational shorts.

"Publicity may be obtained through each organization represented; through bulletin boards of libraries, Y. M. C. A., Y. W. C. A., clubs,, etc.; through published channels, such as recommended lists of films, news stories of the activities of the Council and the matinees; by trained speakers to go before service clubs, women's clubs, P. T. A. groups, etc.

"Tactful mothers should be in regular attendance. Their duties depend upon the attitude and wishes of the management of the theatre.

"Theatre managers are usually more than willing to cooperate in any constructive movement which represents the wishes of the community.

"An avoidance of censorship in discussion or practice is necessary in order to obviate an impression of intolerance and to secure cooperation in this respect in bringing the attention of the public to the finer films and to encourage attendance for these pictures.

"Family night programs for Friday or Saturday nights make possible a wider range of film selection and are to be encouraged because they meet an even greater need in reaching adolescents. In many communities they are in greater demand than junior matinees."

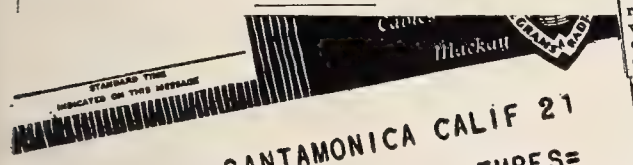
MOTION PICTURE HERALD, through this department, is particularly interested in building up the whole Film Council movement, and will be glad to answer questions, share material or make practical suggestions to those engaged in their organization.

"PERFECT entertaining PICTURE" says HOLLYWOOD FILMOGRAPH

NEW YORK WORLD-TELEGRAM,

Reporter Again a Hero

"Midnight Patrol" Is Swift Moving Story Told in Movie.



SC75 60 NL=SANTAMONICA CALIF 21
RAY JOHNSON. MONOGRAM PICTURES=
723 SEVENTH AVE NEWYORK NY=
PREVIEWED MIDNIGHT PATROL C C BURR REGIS TOOMEY BETTY BRONSON AND MARVELOUS CAST TONIGHT AUDIENCE RECEIVED THIS PICTURE AS WELL AS ANY FROM BIGGEST COMPANIES BIG APPLAUSE AT FINISH STOP MY OPINION INTERESTING STORY GREAT ENTERTAINMENT FINE BOX OFFICE ANGLES STOP PICTURE SHOWS INTELLIGENCE EXPERIENCE AND SKILL IN HANDLING STOP THIS IS TYPE MARY NOLAN NEEDED TODAY CONGRATULATIONS=
FOX CRITERION THEATRE C F MARATH.

"THE MIDNIGHT PATROL"
Produced by C. C. Burr. Released by Monogram Pictures.

This picture is interesting not only because of its value as entertainment, but because it illustrates, from an economic angle, the possibilities in the field of independent production.

While this film cost its makers considerably less than is ordinarily spent on a picture from any of the major companies, it rates closely with the average feature from the old line studios. It has good story, direction, production quality and a cast composed of a dozen or more well known names.

Burr Returns

Incidentally it marks the return to the feature field of C. C. Burr, pioneer producer who, during the past few years, has confined his efforts to short comedies.

"The Midnight Patrol" is the first of a series which Burr will make for release by the Monogram organization.

"THE MIDNIGHT PATROL"

When RKO-Pathe produced "Holiday" everyone said it was what they figured a perfect talking picture. Well, we just ran across the first of this species of the present day independent pictures in "The Midnight Patrol." It is a natural. It is a director made perfect picture, for the director caught the spirit of the author, George Jeske, with dialogue by Charles Edward Roberts, and he watched every movement and detail of the actors until he brought to the surface the emotions and feelings of the very life of the story, and thereby hangs the tale of this perfect entertaining picture, and a boost for the independent producers of today. C. C. Burr produced this one, and Monogram Pictures are to release it. The musical score by Lee Zahler, Brown and Spencer, helped the picture in a great measure. Photographically the picture equals any of the major picture. It is the work of Louis Physioc.

To start with, it was a case of real actors and actresses in every part, no matter how small. That puts this over so convincingly. For instance, Regis Toomey and Robert Elliott just naturally walk away with the picture. Their parts could not have been better written. Did the authors start out with them in mind? Bringing in public characters known to the sport world and to the cinema sphere and introducing them by their real names and talking about their accomplishments is one of the unique angles of the story. Mack Swain, known the world over for his funmaking antics, came through in fine shape. You have to hand the palm and the glad hand to James J. Jeffries, and to the greatest jockey of all time, Tod Sloan, for their appearance in the activities.

Getting back to the regular cast, you will like Betty Bronson, Earl Foxe, Mary Nolan, Edwina Booth, Eddie Kane seen too little, scored; you will fear Mischa Auer, as he gets out of prison and does a sort of Frankenstein about town. Ray Cooke, with his funny pan, was there now and then. Snub Pollard ained a hearty laugh or two. Wm. Norton Bailey Wilfred Lucas, Jack wer, Barry Oliver, J. C. Fowler and many others helped command attention. t dances by Arnold Hocht were beautifully staged.

hristy Cabanne directed this picture like he would have one of the major productions. In fact, you can put M-G-M, Paramount, Fox or a Warlabel on this one and you wouldn't know the difference.

ullivan is deserving of a word of praise as Director Cabanne's

VARIETY

The Midnight Patrol

C. C. Burr production, released through Monogram. Directed by Christy Cabanne from Arthur Hoerl's story. Adapted by George Jeske. Dialog by C. Carrington and Barry Barringer. At the Beacon, New York, as double-feature program, beginning ... Running time, 60 mins.

Martin	Regis Toomey
Brady	Betty Bronson
Joyce Greeley	Edwina Booth
Ellen Gray	Mary Nolan
Judson	Earle Foxe
Howard Brady	Robert Elliott
Stuart Powers	Edward Kane
Dummy Black	William Norton Bailey
	Mischa Auer

If independent producers could consistently release features like 'Midnight Patrol,' exhibitors would have no concern for block booking and protection. But 'Patrol,' so far, is only one of a few real pictures which have come from the indie ranks, and exhibitors should waste little time in speculation. It is an action picture, exceptionally well cast with names that are known.

HARRISON'S REPORTS

"Midnight Patrol" with Regis Toomey
(Monogram Pict., April 12; running time, 60 min.)

A good program picture. It revolves around the efforts of the hero, a newspaper reporter, to solve a murder and in that way get a scoop for his paper. There is fast action all the way through, and the audience is kept in suspense.

Betty Bronson and Regis Toomey, who are the principal players in "The Midnight Patrol," which is now on view at the Beacon Theatre.

SUNDAY NEWS

By WILLIAM BOEHN

IT was inevitable after the success of th
that the quick-thinking, cynical
become the hero of countless ot
what extent he has been glorifi
This time it is Regis Too
who has a good record in the
—who does what he can f
porter, whom the movies
almost as romantic and
as the gangster, in hi
"Midnight Patrol," w
the Beacon.

Swift and High

It is a weird,
highly
th

let in on the p
crime. Robert E
of a man from h
a friend of the r
gether they do some i
finally land the gang.
god lookers such as Be
son, Edwina Booth and Mar
help a lot. The newspaper
phere is well handled and so
more sane and authentic than
some other newspaper screen yarns
that have appeared recently. The
murder of a girl just released from
a reformatory forms the basis of the
plot, with Toomey getting a line on
her sister and through her uncover-

of a detective than he is a newspaperman. Robert Elliott gives you once again the plain-coat copper he's been in so many pictures. Edwina Booth is seen briefly, but prettily, as the murdered girl. Betty Bronson, sweet, but lacking animation, is the boarding school sister. Earle Foxe is chief villain, and lovely Mary Nolan, his wicked girl friend. Christy Cabanne, whose name you should know well if you follow movie directorial circles, put his megaphone to this one, which is based on a story by Arth... Hoerl, who used to be a newspa...an himself.

of the sister who doesn't know what it is all about until the end. Mary Nolan as the lawyer's accomplice, who poses as the dead sister, has just a bit part.

Use of a spotlight in locating a man hidden behind ropes backstage after he had heaved a knife is one of the most effective touches.

Wally.

ANOTHER BOX-OFFICE WINNER FROM MONOGRAM

"The House of He-Man Hits"

GET ABOARD THE MONOGRAM BAND-WAGON IF YOU WOULD RIDE WITH THE WINNERS

36 BRANCHES TO SERVE YOU

MONOGRAM PICTURES

"MIDNIGHT PATRO

Newspaper-Murder Movie As Reporter, Betty Bronso

By IRENE THIRER.

"The Midnight Patrol," a Monogram prod
Christy Cabanne and presented at the Beacon T

★ ★

THE CAST.

John Martin.....
Brady.....
Joyce Greeley.....
Ellen Gray.....

MOTION PICTURE DAILY

theme moves swiftly, gather- suspense and shooting out sev- bright ante-climaxes before the finale. The players and director make up for what is not adequately covered by the story, so that one way or the other 'Patrol' should leave the average audience sufficiently satisfied.

"Patrol" Good In Quiet Week At Providence

PROVIDENCE, June 6.—Fay's, spotting the "Midnight Patrol" and a vaudeville program, was the only house in the downtown belt to break even, hitting $8,000 which is par. Other theatres were off, although the

...Has Toomey Scree...

THE Film DAILY

"MIDNIGHT PATROL"
with Regis Toomey, Betty Bronson, Mary Nolan
Monogram 67 mins.

PEPPY CRIME DRAMA WITH NEWSPAPER BACKGROUND HAS SUSPENSEFUL STORY MADE FOR THE POPULAR CROWDS.

Christy Cabanne handled this one very well from the direction slant, and he had a capable cast to put it over. Regis Toomey is the cub reporter who accidentally walks into a murder mystery.

The audience is in for a series of tense and thrilling experiences. Geared to the tastes of the pop crowd, with action predominating all the way.

Cast: Regis Toomey, Betty Bronson, Edwina Booth, Mary Nolan, Earle Foxe, Robert Elliott, Edward Kane, William Norton Bailey, Mischa Auer.

Director, Christy Cabanne; Author, Arthur Hoerl; Adaptor, George Jeske; Dialoguers, Barry Barringer, C. E. Roberts; Editor, not listed; Cameraman, Lou Physioc.

Direction, okay. Photography, good.

...pecially in...

NOTHING BUT PRAISE FROM COAST TO COAST

It's rather a dramatic surprise for the young reporter when a beautiful girl, tossed out of a passing automobile, falls dead at his feet. The girl is none other than Joyce, who has already been put on the

since it gives the impression of rum running, police and anything but the real text—more about newspapermen. Analyzed, the story is highly



that John Martin, a newcomer to the game, proves himself a

MONOGRAM PICTURES CORPORATION

723 SEVENTH AVENUE **NEW YORK**

THEATRE RECEIPTS

The total of theatre receipts from 106 theatres in 19 major cities of the country for the calendar week ended July 2, 1932, aggregated $1,379,449. During the preceding seven-day period ending June 25, 1932, the grosses of 172 theatres in 31 cities totaled $1,853,520. One new high individual theatre figure was established during the more recent week, at the Astor, Minneapolis, with "When a Feller Needs a Friend," while nine new low individual house records were noted. This compares with one new 'high" and 14 new "lows" recorded during the previous seven-day period.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Boston								
Keith's	2,800	25c-65c	"What Price Hollywood" (Pathe)	17,500	"Is My Face Red?" (Radio)	19,000	High 12-5 "Frankenstein"	27,000
							Low 3-26-32 "Explorers of the World"	16,000
Keith-Boston	2,500	25c-65c	"Fast Companions" (U.)	17,000	"Forbidden" (Col.)	19,000	High 4-9-32 "Steady Company"	26,000
							Low 12-26 "The Deceiver"	16,500
Loew's Orpheum	2,000	25c-60c	"Destry Rides Again" (U.)	18,000	"New Morals for Old" (MGM)	20,000	High 1-24 "Hell's Angels"	31,500
							Low 7-2-32 "Destry Rides Again"	18,000
Loew's State	3,700	30c-60c	"Red Headed Woman" (MGM)	21,000	"The Big Parade" (MGM)	22,000	High 6-18-32— "Hell Divers" "Possessed" and "Sin of Madelon Claudet"	26,000
							Low 7-18 "Man in Possession"	19,000
Metropolitan	4,350	35c-75c	"The Man From Yesterday" (Para.)	35,000	"Thunder Below" (Para.)	37,500	High 1-31 "No Limit"	44,500
							Low 7-4 "I Take This Woman"	30,000
Paramount	1,800	25c-50c	"The Dark Horse" (F. N.)	13,000	"Society Girl" (Fox)	13,500	.....	
Scollay Square	1,800	15c-50c	"Merrily We Go To Hell" (30c-60c) (Para.)	11,000	"The Tenderfoot" (F. N.)	11,000	High 1-17 "Right to Love"	25,000
							Low 12-26 "His Woman"	9,500
Uptown	2,000	25c-60c	"The Dark Horse" (F. N.)	10,000	"Society Girl" (Fox)	11,500	High 5-14-32 "The Miracle Man"	15,000
							Low 7-2-32 "The Dark Horse"	10,000
Buffalo								
Buffalo	3,500	30c-70c	"What Price Hollywood" (Pathe)	21,000	"Thunder Below" (Para.)	19,000	High 3-28 "My Past"	39,500
							Low 3-19-32 "Dancers in the Dark"	17,000
Century	3,000	25c-55c	"The Tenderfoot" (F. N.)	11,800	"Sinners in the Sun" (Para.)	9,000	High 2-14 "Cimarron"	25,600
							Low 3-5-32 "Cheaters at Play"	5,800
Court Street	1,800	25c	"Impatient Maiden" (U.) (4 days)	1,800	"Strange Love of Molly Louvain" (F. N.) (4 days)	2,200	.....	
Hippodrome	2,100	25c-35c	"State's Attorney" (Radio)	9,400	"Man About Town" (Fox)	7,000	High 2-14 "Free Love"	26,300
							Low 6-4-32 "When A Feller Needs A Friend"	4,300
Lafayette	3,300	25c	"Men of Chance" (Radio)	7,800	"Cross Examination" (Artclass)	6,000	High 4-11 "Ten Cents a Dance"	24,100
							Low 6-11-32 "The Secret Witness"	5,800
Chicago								
Chicago	4,000	35c-85c	"The Man From Yesterday" (Para.) (35c-75c)	32,500	"Thunder Below" (Para.)	37,000	High 1-23-32 "Two Kinds of Women"	67,000
							Low 7-18 "Women Love Once"	26,250
Oriental	2,284	35c-85c	"Winner Take All" (W. B.) (35c-75c)	24,000	"Love Is A Racket" (F. N.)	22,000	High 3-7 "My Past"	46,750
							Low 6-27 "Party Husband"	19,450
Palace	2,509	35c-85c	"Street of Women" (W. B.) (35c-75c)	18,000	"Strangers of the Evening" (Tiff.)	20,000	High 4-2-32 "Cheaters at Play"	33,000
							Low 7-2-32 "Street of Women"	18,000
State Lake	2,776	25c-60c	"Bring 'Em Back Alive" (Radio)	27,000	"Is My Face Red?" (Radio)	7,000	High 12-12 "Frankenstein"	44,000
							Low 6-25-32 "Is My Face Red?"	7,000
United Artists	1,700	35c-85c	"The Dark Horse" (F. N.) (35c-75c-5 days-2nd week)	4,500	"The Dark Horse" (F. N.) (1st week)	9,300	High 3-21 "City Lights"	46,562
							Low 6-18-32 "The Tenderfoot"	9,000
Cleveland								
Allen	3,300	25c-50c	"The Man From Yesterday" (Para.)	8,000	"Thunder Below" (Para.) "Alice in Wonderland" (Unique) (15c-50c—daily at 9 A.M. only)	15,000	High 1-30-32 "Hell Divers"	26,000
							Low 7-2-32 "The Man From Yesterday"	8,000
RKO Palace	3,100	25c-60c	"What Price Hollywood" (Pathe)	26,000	"Westward Passage" (Pathe)	20,000	High 5-2 "Laugh and Get Rich"	40,000
							Low 5-21-32 "Sinners in the Sun"	18,000
Stillman	1,900	25c	"Week Ends Only" (Fox) (15c-25c)	3,800	"Mystery Ranch" (Fox)	3,500	.....	
Warner's Lake	800	15c-50c	"Love Is A Racket" (F. N.)	3,500	"Week End Marriage" (F.N.)	2,800	High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Detroit								
Downtown	2,750	25c-50c	"What Price Hollywood" (Pathe)	15,000	"Race Track" (Tiff.)	9,000	.....	
Fisher	2,300	25c-60c	"Winner Take All" (W. B.) (25c-65c)	15,000	"Love Is A Racket" (F. N.)	16,000	.....	
Fox	5,000	25c-50c	"Bachelors Affairs" (Fox)	18,000	"Week Ends Only" (Fox)	23,000	.....	
Michigan	3,000	25c-75c	"The Man From Yesterday" (Para.)	25,000	"Thunder Below" (Para.)	30,000	.....	
Hollywood								
Chinese	2,500	50c-$1.50	"Grand Hotel" (MGM) (55c-$1.65-9th week)	25,000	"Grand Hotel" (MGM) (8th week)	26,500	High 7-31 "Trader Horn"	36,000
							Low 10-31 "Yellow Ticket"	9,000
Para. Hollywood	3,000	35c-65c	"State's Attorney" (Radio)	13,500	"Letty Lynton" (MGM)	9,600	High 4-30-32 "Careless Lady"	22,400
							Low 2-6-32 "Ladies of the Big House"	7,000
W. B. Hollywood	3,000	35c-50c	"The Dark Horse" (F. N.) (25c-55c)	10,000	"Love Is A Racket" (F. N.)	9,300	High 2-7 "Little Caesar"	30,000
							Low 11-7 "Honor of the Family"	7,000

We have the answer

ADVERTISING AGE *has sponsored a contest for definitions of advertising. The committee at last accounts was considerably divided, considering a number of entries:*

GILBERT T. HODGES, president of the Advertising Federation of America, favored this:

"Advertising: The written, spoken or pictured representation of a person, product, service or movement, to influence sales, use, votes or endorsement."

HARRY CHANDLER, retiring president, American Newspaper Publishers Association, voted for this:

"Advertising: The art and science of bringing to people's attention information designed to create or stimulate interest in or a desire for a service or thing."

LEO H. BRISTOL, president, Association of National Advertisers:

"Advertising: The dissemination of information concerning an idea, service or product to impel action in accordance with the intent of the advertiser."

GEORGE W. KLEISER, president of the Outdoor Advertising Association of America, selected this:

"Advertising is the art and science of turning people's attention, by any means available and suitable, toward an idea, product or service and creating in their minds a desire to accept the idea, possess the product or use the service."

HARRY SHAW, president, National Association of Broadcasters, picked this:

"Advertising is the art of making known."

For this industry of the motion picture advertising may be most accurately defined as the process of telling about your product in

MOTION PICTURE HERALD

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)	
Indianapolis								
Apollo	1,100	25c-35c	"The Doomed Battalion" (U.)	3,000	"Week Ends Only" (Fox)	3,500	High 6-13 "Daddy Long Legs"	10,000
							Low 7-2-32 "The Doomed Battalion"	3,000
Circle	2,600	25c-35c	"Two Seconds" (F. N.)	5,000	"States Attorney" (Radio)	7,000	High 2-14 "Cimarron"	13,000
							Low 6-11-32 "Reserved for Ladies"	4,000
Indiana	3,300	25c-50c	"Merrily We Go To Hell" (Para.) (25c-66c)	15,000	"Thunder Below" (Para.) (25c-35c)	8,500	High 1-17 "Her Man"	25,000
							Low 5-14-32 "World and the Flesh"	8,000
Lyric	2,000	25c-40c	"Radio Patrol" (U.)	6,000	"Night World" (U.)	7,500	High 1-10 "Under Suspicion"	13,000
							Low 9-12 "East of Borneo"	5,750
Palace	2,800	25c-35c	"Possessed" "Let Us Be Gay" "Hell Divers" (All MGM) (2 days each) "Sin of Madelon Claudet" (MGM) (1 day)	5,000	"New Morals for Old" (MGM)	8,000	High 5-2 "Trader Horn"	22,000
							Low 7-2-32 "Possessed," "Let Us Be Gay," "Hell Divers" and "Sin of Madelon Claudet"	5,000
Kansas City								
Liberty	1,000	15c-25c	"Man About Town" (Fox)	3,000	"Two Seconds" (F. N.)	3,800		
Mainstreet	3,049	35c-55c	"What Price Hollywood" (Pathe)	15,000	"Westward Passage" (Pathe)	13,500	High 1-9-32 "Peach O' Reno"	25,500
							Low 6-11-32 "Rich Are Always With Us"	11,000
Midland	4,000	25c-40c	"Red Headed Woman" (MGM)	20,500	"Possessed" "The Big House" "Let Us Be Gay" (2 days each) "Sin of Madelon Claudet" (All MGM) (1 day) (7 days and Sat. midnite show)	11,500	High 1-23-32 "Hell Divers"	30,400
							Low 5-9 "Quick Millions"	7,500
Newman	2,000	35c-50c	"Bachelors Affairs" (Fox)	7,000	"Thunder Below" (Para.) (7 days and Sat. midnite show)	7,000	High 2-27-32 "Shanghai Express"	25,000
							Low 6-4-32 "Street of Women"	6,500
Pantages	2,200	20c-30c	"The Struggle" (U. A.)	700	"Young Bride" (Pathe) and "Bachelor's Folly" (World Wide)	2,000		
Uptown	2,200	25c-40c	"Rider of Death Valley" (U.)	3,000	"Famous Ferguson Case" (F. N.)	3,000	High 1-10 "Girl of Golden West"	8,000
							Low 5-21-32 "Lena Rivers"	2,000
Los Angeles								
Loew's State	2,416	35c-65c	"Red Headed Woman" (MGM) (35c-70c)	34,000	"Man About Town" (Fox)	29,000	High 10-25 "Susan Lenox"	39,000
							Low 3-5-32 "The Silent Witness"	6,963
Orpheum	2,750	35c-65c	"Strangers of the Evening" (Tiff.) (35c-70c)	17,500	"Race Track" (World Wide)	16,300	High 1-9-32 "Frankenstein"	34,000
							Low 12-26 "Heaven on Earth"	6,500
Paramount	3,596	35c-65c	"Merrily We Go To Hell" (Para.) (35c-70c)	19,300	"Thunder Below" (Para.)	17,500	High 10-31 "Beloved Bachelor"	41,000
							Low 2-6-32 "Tomorrow and Tomorrow"	7,500
RKO	2,700	25c-50c	"Is My Face Red?" (Radio) (25c-55c)	13,000	"County Fair" (Monogram)	12,000	High 1-9-32 "Men of Chance"	22,100
							Low 2-6-32 "The Secret Witness"	7,000
W. B. Downtown	2,400	25c-50c	"Street of Women" (W. B.) (25c-55c)	11,200	"The Tenderfoot" (F. N.)	10,400	High 2-7 "Little Caesar"	27,000
							Low 4-23-32 "Destry Rides Again"	6,200
W. B. Western	2,400	35c-50c	"Love Is A Racket" (F. N.) (35c-55c)	5,000	"Street of Women" (W. B.)	6,000		
Minneapolis								
Astor	812	20c-25c	"When A Feller Needs A Friend" (MGM)	2,000	"While Paris Sleeps" (Fox) (4 days)	700	High 7-2-32 "When A Feller Needs A Friend"	2,000
					"Famous Ferguson Case" (F.N.) (3 days)	750	Low 4-18 "Men Call It Love"	900
Lyric	1,238	20c-40c	"Rider of Death Valley" (U.)	2,500	"The Mouthpiece" (W.B.)	2,000	High 5-30 "Kiki"	4,000
							Low 1-24 "Men on Call"	1,200
RKO Orpheum	2,900	25c-50c	"What Price Hollywood" (Pathe)	14,000	"Two Seconds" (F.N.)	15,500	High 12-14 "Cimarron"	30,000
							Low 6-11-32 "Radio Patrol"	12,000
State	2,300	25c-50c	"Thunder Below" (Para.)	7,000	"Merrily We Go To Hell" (Para.)	8,200	High 1-2-32 "Sooky"	10,000
							Low 14-18 "Body and Soul"	6,000
Montreal								
Capitol	2,547	25c-60c	"Society Girl" (Fox) and "Man About Town" (Fox)	11,000	"Reserved for Ladies" (Para.) and "Beauty and the Boss" (W. B.)	10,500	High 1-10 "Just Imagine"	18,000
							Low 12-25 "The Guardsman" and "The Tip-Off"	8,000
Imperial	1,914	15c-40c	"Nicole Et Sa Vertu" (French)	3,500	"Reve D'Amour" (French)	4,000	High 1-17 "Office Wife"	10,000
							Low 12-26 "Mad Parade" and "Reckless Living"	2,800
Loew's	3,115	30c-75c	"The Wet Parade" (MGM)	12,800	"When A Feller Needs A Friend" (MGM)	12,500	High 4-2-32 "Fireman, Save My Child"	16,500
							Low 7-18 "Stepping Out"	9,000
Palace	2,600	30c-75c	"As You Desire Me" (MGM)	13,000	"The Doomed Battalion" (U.)	11,000	High 4-2-32 "One Hour With You"	19,500
							Low 6-11-32 "Michael and Mary"	10,500
Princess	2,272	25c-60c	"A Woman Commands" (Radio) and "State's Attorney" (Radio)	8,500	"White Devil" (Ufa) and "Lena Rivers" (Tiff.)	7,500	High 4-1 "City Lights"	22,500
							Low 7-18 "Colonel's Lady"	7,200
New York								
Astor	1,120	50c-$2.20	"Grand Hotel" (MGM) (11th week)	14,500	"Grand Hotel" (MGM) (10th week)	17,861	High 1-2-32 "Hell Divers"	24,216
							Low 11-14 "The Champ"	18,759
Cameo	549	25c-75c	"Office Girl" (Radio)	2,000	"Diary of a Revolutionist" (Amkino) (2nd week)	5,500		
Capitol	4,700	35c-$1.65	"New Morals for Old" (MGM)	29,767	"Huddle" (MGM)	55,324	High 1-9-32 "Mata Hari"	110,466
							Low 7-2-32 "New Morals for Old"	29,767
Embassy	598	25c	All Newsreel	5,804	All Newsreel	6,261	High 1-3 Newsreels	9,727
							Low 5-28-32 Newsreels	5,785
Mayfair	2,300	35c-85c	"Bring 'Em Back Alive" (Radio) (2nd week)	29,500	"Bring 'Em Back Alive" (Radio) (1st week)	46,250	High 12-12 "Frankenstein"	53,800
							Low 4-30-32 "Cohens and Kellys in Hollywood"	7,600
Paramount	3,700	40c-$1.10	"Man From Yesterday" (Para.)	58,620	"Thunder Below" (Para.)	42,900	High 2-7 "Finn and Hattie"	85,900
							Low 12-26 "Heaven on Earth"	35,700
Rialto	1,949	40c-$1.10	"Scarface" (U. A.) (6th week)	10,900	"Scarface" (U. A.) (5th week)	15,000	High 2-27-32 "Shanghai Express"	64,600
							Low 6-27 "Dracula" and "Hell's Angels"	4,500
Rivoli	2,103	40c-$1.10	"The Doomed Battalion" (U.) (3rd week)	13,000	"The Doomed Battalion" (U.) (2nd week)	12,000	High 1-9-32 "Dr. Jekyll and Mr. Hyde"	67,100
							Low 6-11-32 "Forgotten Commandments"	11,000
Roxy	6,200	35c-$1.65	"Bachelor's Affairs" (Fox)	41,000	"Week Ends Only" (Fox)	44,600	High 1-2-32 "Delicious"	133,000
							Low 6-11-32 "Monte Carlo Madness"	30,000
Strand	3,000	35c-$1.10	"Winner Take All" (W. B.) (2nd week)	31,241	"Winner Take All" (W. B.) (1st week)	45,231	High 1-17 "Little Caesar"	74,821
							Low 4-2-32 "The Missing Rembrandt"	8,012
Winter Garden	1,493	35c-$1.10	"The Dark Horse" (F. N.) (3rd week)	14,617	"The Dark Horse" (F. N.) (2nd week)	22,693	High 9-19 "Five Star Final"	59,782
							Low 6-6 "Maltese Falcon"	16,692

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-55c	"The Man From Yesterday" (Para.)	3,100	"Thunder Below" (Para.)	4,000	High 2-7 "Illicit"	11,000
							Low 7-2-32 "Man From Yesterday"	3,100
Criterion	1,700	10c-55c	"Is My Face Red?" (Radio)	6,000	"Merrily We Go To Hell" (Para.)	6,700	High 2-21 "Cimarron"	15,500
							Low 12-5 "Consolation Marriage"	4,400
Liberty	1,500	10c-35c	"Sky Devils" (U. A.)	3,200	"Young America" (Fox) (3 days)	1,000	High 1-24 "Under Suspicion"	7,200
					"Cock of the Air" (U. A.) (4 days)	1,200	Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
Mid-West	1,500	10c-55c	"Love Is A Racket" (F. N.) (6 days)	3,000	"Scarface" (U. A.)	6,500	High 9-19 "Young as You Feel"	11,000
							Low 7-2-32 "Love Is A Racket"	3,000
Omaha								
Orpheum	3,000	25c-55c	"What Price Hollywood" (Pathe)	12,500	"Westward Passage" (Pathe)	10,000	High 2-14 "Cimarron"	25,550
							Low 6-18-32 "Night World"	8,500
Paramount	2,900	25c-60c	"Merrily We Go To Hell" (Para.)	7,200	"Rich Are Always With Us" (F.N.) and "Play Girl" (F.N.)	6,500	High 4-23-32 "Tarzan the Ape Man"	13,750
							Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous"	4,000
World	2,500	25c-55c	"Love Is A Racket" (F. N.) and "Strange Case of Clara Deane" (Para.)	5,500	"Young America" (Fox) and "Amateur Daddy" (Fox)	6,000	High 4-11 "Men Call It Love"	16,000
							Low 11-28 "The Cisco Kid"	4,500
Philadelphia								
Arcadia	600	30c-55c	"Letty Lynton" (MGM) (8 days)	3,700	"World and the Flesh" (Para.) (6 days)	2,000	High 12-17 "The Guardsman"	6,500
							Low 4-30-32 "Beast of the City"	1,900
Earle	2,000	35c-66c	"Attorney for the Defense" (Col.) (6 days)	13,000	"This Is the Night" (Para.) (6 days)	13,500	High 1-2-32 "Makers of Men"	27,000
							Low 6-18-32 "Forgotten Commandments"	12,500
Fox	3,000	35c-75c	"Bachelor's Affairs" (Fox) (6 days)	18,000	"Week Ends Only (Fox) (6 days)	21,000	High 2-7 "Man Who Came Back"	40,000
							Low 6-18-32 "Mystery Ranch"	15,000
Karlton	1,000	30c-55c	"State's Attorney" (Radio) (6 days)	4,200	"Love Is A Racket" (F. N.) (6 days)	4,000	High 5-2 "City Lights"	8,000
							Low 3-21 "Resurrection"	3,000
Mastbaum	4,800	40c-83c	"Week End Marriage" (F. N.) (6 days)	37,500	"Westward Passage" (Pathe) (6 days)	31,000	High 1-2-32 "Her Majesty, Love"	65,000
							Low 10-24 "24 Hours"	28,000
Stanley	3,700	35c-75c	"The Dark Horse" (F. N.)	12,000	"State's Attorney" (Radio) (6 days-2nd week)	12,000	High 12-19 "Frankenstein"	31,000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	35c-55c	"Winner Take All" (W. B.) (6 days)	11,500	"The Doomed Battalion" (U.) (6 days)	8,000	High 3-21 "Last Parade"	16,500
							Low 2-27-32 "Men In Her Life"	7,000
Portland, Ore.								
Blue Mouse	669	15c-25c	"The Drifter" (Capital)	2,000	"Racing Youth" (U.)	2,300		
Fox Paramount	3,068	25c-60c	"Red Headed Woman" (MGM)	14,500	"As You Desire Me" (MGM)	13,800	High 1-3 "Paid"	26,000
							Low 5-23 "Young Sinners"	11,000
Oriental	2,040	25c-35c	"The Doomed Battalion" (U.)	3,000	"Street of Women" (W. B.)	3,300		
Rialto	1,400	15c-25c	"Misleading Lady" (Para.) (25c)	2,000	"Mystery Ranch" (Fox)	1,900	High 3-21 "Trader Horn"	12,000
							Low 6-25-32 "Mystery Ranch"	1,900
RKO Orpheum	1,700	25c-50c	"Is My Face Red?" (Radio) (25c-60c-3 days)	3,000	"The Big Timer" (Col.) (3 days)	3,600	High 2-14 "Cimarron"	20,000
							Low 5-23 "Iron Man"	8,500
			"File 113" (Allied) (25c-60c-4 days)	7,000	"Love Affair" (Col.) (4 days)	5,700		
United Artists	945	25c-35c	"Greeks Had A Word for Them" (U. A.)	2,500	"Thunder Below" (Para.)	2,100	High 1-10 "Hell's Angels"	12,500
							Low 6-25-32 "Thunder Below"	2,100
San Francisco								
El Capitan	3,100	25c-60c	"The Crowd Roars" (W. B.)	13,000	"Trial of Vivienne Ware" (Fox)	13,000	High 8-15 "Daddy Long Legs"	16,750
							Low 6-11-32 "Devil's Lottery"	11,000
Filmart Foreign Talkies	1,400	35c-50c	"Love's Command" (German)	2,000	"Golden Mountains" (Russian)	3,000		
Fox	4,600	25c-90c	"Love Is A Racket" (F. N.)	38,500	"Merrily We Go To Hell" (Para)	40,000	High 1-3 "Lightning"	70,000
							Low 2-20-32 "The Guardsman"	29,000
Golden Gate	2,800	25c-50c	"Are You Listening?" (MGM) (25c-65c)	10,500	"Roadhouse Murder" (Radio) (25c-60c)	12,000	High 7-11 "Lawless Woman"	20,000
							Low 6-11-32 "Lena Rivers"	7,000
Orpheum	3,000	25c-65c	"Is My Face Red?" (Radio)	12,500	"Attorney for the Defence" (Col.)	8,500	High 12-12 "Frankenstein"	23,000
							Low 5-14-32 "Night World"	5,000
Paramount	2,670	25c-60c	"Red Headed Woman" (MGM) (25c-90c)	21,000	As You Desire Me" (MGM) (3rd week)	10,000	High 1-9-32 "The Champ"	35,600
							Low 7-18 "Women Love Once"	10,000
United Artists	1,200	25c-60c	"Avalanche" (First Division)	10,000	"County Fair" (Monogram)	4,500		
Warfield	2,700	35c-90c	"Thunder Below" (Para.)	17,000	"Mystery Ranch" (Fox)	19,000	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 1-30-32 "X Marks the Spot"	15,000
Seattle								
Blue Mouse	950	15c-25c	"Man Wanted" (W. B.)	3,250	"Love Is A Racket" (F.N.)	3,500		
Coliseum	1,800	15c-35c	"Society Girl" (Fox) (6 days)	4,000				
Fifth Avenue	2,750	25c-75c	"When A Feller Needs A Friend" (MGM)	11,500	"Thunder Below" (Para.)	13,000	High 4-18 "Trader Horn"	17,000
							Low 1-2-32 "The Boudoir Diplomat"	7,000
Fox	2,450	25c-75c	"Man About Town" (Fox)	8,000	"Merrily We Go To Hell" (Para.)	8,500		
Liberty	2,000	10c-25c	"Michael and Mary" (U.)	5,000	"The Silver Lining" (Patrician)	4,000	High 1-10 "The Lash"	11,500
							Low 6-18-32 "The Midnight Patrol"	3,500
Music Box	950	25c-75c	"The Doomed Battalion" (U.) (15c-35c)	5,000	"Attorney for the Defense" (Col.) (25c-40c)	4,000	High 2-28 "City Lights"	14,000
							Low 6-25-32 "Attorney for the Defense"	4,000
RKO Orpheum	2,650	25c-75c	"Vanity Fair" (Allied) (4 days)	4,000	"Is My Face Red?" (Radio) (25c-60c-3 days)	4,000	High 10-31 "Spirit of Notre Dame"	18,000
							Low 6-18-32 "Westward Passage" and "Secret Witness"	7,500
			"File 113" (Allied) (3 days)	3,750	"Honor of the Press" (Mayfair) (4 days)	4,000		
Washington								
Columbia	1,232	25c-40c	"Lena Rivers" (Tiff.)	2,500	"Mystery Ranch" (Fox)	4,000		
Earle	2,323	25c-66c	"The Dark Horse" (F. N.)	14,000	"Street of Women" (W. B.)	16,500		
Fox	3,434	25c-66c	"Bachelors Affairs" (Fox)	16,500	"Week Ends Only" (Fox)	22,000		
Metropolitan	1,833	25c-55c	"No Greater Love" (Col.)	3,000	"Sky Devils" (U. A.)	6,500		
Loew's Palace	2,363	35c-55c	"Red Headed Woman" (MGM)	15,000	"Thunder Below" (Para.)	8,000		
RKO Keith's	1,832	25c-55c	"Bring 'Em Back Alive" (Radio)	13,500	"Strangers of the Evening" (Tiff.)	8,500		

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Night Mayor"	Story by Gertrude Purcell. Director: Ben Stoloff.	Lee Tracy.	Shooting
"The 13th Man"	Story by Keene Thompson and Howard Higgin. Director: Howard Higgin.	Jack Holt.	Shooting
"The Bitter Tea of General Yen"	Story by Edward Paramore, Jr. Director: Frank Capra.	Barbara Stanwyck, Nils Asther, Toshia Mori.	Shooting
"Long Loop Laramie"	Story by Ruth Todd. Director: B. Reeves Eason.	Tim McCoy, Shirley Grey, Noah Beery.	Shooting
FOX			
"The First Year"	Story by Lynn Starling. Director: W. K. Howard.	Janet Gaynor, Charles Farrell.	Shooting
"After the Rain"	Story by Guy Bolton. Director: John Blystone.	Spencer Tracy, Peggy Shannon, William Boyd.	Shooting
METRO-GOLDWYN-MAYER			
"Downstairs"	Story by Lenore Coffee, Melville Baker. Director: Monta Bell.	John Gilbert, Virginia Bruce.	Shooting
"Blondie of the Follies"	Story by Frances Marion. Director: Edmund Goulding.	Marion Davies, Robert Montgomery.	Shooting
"Smilin' Thru"	Director: Sidney Franklin.	Norma Shearer, Fredric March, Leslie Howard.	Shooting
PARAMOUNT			
"Horse Feathers"	Story by Bert Kalmar, Harry Ruby and S. J. Perelman. Director: Norman McLeod.	The Four Marx Brothers, Thelma Todd.	Shooting
"Riddle Me This"	Story by Daniel Rubin, Percy Heath, Arthur Kober. Director: Erle Kenton.	Edmund Lowe, Victor McLaglen, Adrienne Ames, Richard Arlen.	Shooting
"Devil and the Deep"	Story by Benn W. Levy, Harry Hervery. Director: Marion Gering.	Tallulah Bankhead, Gary Cooper.	Shooting
"Blonde Venus"	Story by F. K. Lauren, Jules Furthman. Director: Josef Von Sternberg.	Marlene Dietrich, Herbert Marshall, Cary Grant.	Shooting
"Madame Racketeer"	Story by Malcolm Stuart Boylan and Harvey Gates. Directors: Alexandar Hall and Harry Wagstaff Gribble.	Alison Skipworth, Richard Bennett, George Raft, Evalyn Knapp.	Shooting
"The Big Broadcast"	Story by George Marion Jr. Director: Frank Tuttle.	Stuart Erwin, Bing Crosby, Kate Smith, Leila Hyams, Mills Brothers, Boswell Sisters, Cab Calloway, Donald Novis, Guy Lombardo, Arthur Tracy.	Shooting
RKO PATHE			
"The Last Frontier"	Story by George Plympton, Bob Hill and Carl Coolidge. Director: Spencer G. Bennett.	Creighton Chaney, Dorothy Gulliver, Francis X. Bushman, Jr., William Desmond, Joe Bonomo.	Shooting
RKO-RADIO			
"Kong"	Story by J. A. Creelman. Director: Merian C. Cooper.	Fay Wray, Bruce Cabot.	Shooting
"Liberty Road"	Story by Robert Tasker, Samuel Ornitz. Director: Rowland Brown.	Richard Dix, Tom Brown, Rochelle Hudson.	Shooting
"The Most Dangerous Game"	Story by James Creelman. Director: Ernest Schoedsack.	Leslie Banks, Joel McCrea, Fay Wray, Robert Armstrong.	Shooting
"Thirteen Women"	Writer, Bartlett Cormack. Director: George Archainbaud.	Irene Dunne, Myrna Loy, Jill Esmond, Gregory Ratoff.	Shooting
"Fraternity House"	Story by Sarah Mason, Francis Cockrell. Director: Gregory La Cava.	Arline Judge, Eric Linden, Richard Cromwell.	Shooting
TIFFANY			
"The Last Mile"	Story by Seton I. Miller. Director: Sam Bischoff.	Preston Foster, Howard Phillips.	Shooting
UNITED ARTISTS			
"The New Yorker"	Story by Ben Hecht, Charles Lederer. Director: Harry D'Arrast.	Al Jolson, Madge Evans.	Shooting
UNIVERSAL			
"Air Mail"	Story by Dale Van Every, Frank Wead. Director: John Ford.	Pat O'Brien, Ralph Bellamy, Lillian Bond, Gloria Stuart.	Shooting
"Jungle Mystery"	Story by George Plymton, Basil Dickey, Ella O'Neill, Joe Roach. Director: Ray Taylor.	Tom Tyler, Cecelia Parker, Carmelita Geraghty.	Shooting
"S.O.S. Iceberg" (Shooting at Umanek, Greenland)	Story by Lieut. Com. Frank Wead. Director: Dr. Arnold Fanck.	Gibson Gowland, Leni Riefenstahl, Sepp Rist, Ernst Udet.	Shooting
"Once In A Lifetime"	Story by Seton I. Miller. Director: Russell Mack.	Jack Oakie, Sidney Fox, Aline MacMahon.	Shooting
"Okay America!"	Story by William Anthony McGuire. Director: Tay Garnett.	Lew Ayres.	Shooting
"Pony Boy"	Story by Jack Cunningham. Director: Hamilton MacFadden.	Tom Mix, Tony, Fred Kohler.	Shooting
WARNER-FIRST NATIONAL			
"They Call It Sin"	Story by Howard Green, Lillie Hayward. Director: Thornton Freeland.	Loretta Young, David Manners, George Brent, Una Merkel.	Shooting
WARNER BROTHERS			
"The Big Stampede"	Story by Marion Jackson. Director: Tenny Wright.	John Wayne	Shooting

CLASSIFIED Advertising



Ten cents per word, cash with copy. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves right to reject any copy. Address copy and checks to MOTION PICTURE HERALD, Classified Dept., 1790 Broadway, New York City.

The Recognized National Classified Advertising Medium

Used Equipment For Sale

BACK TO OLD DAYS OF BARTER—HOW'LL YOU TRADE? DeVry Projectors, $37.50; Double 25 Syncroverter Rectifiers, $83.70; Mirrorarcs, $76.73; Reconditioned Mellaphone Sound Heads, $69.75; Simplex Mechanisms, $96.60; Rebuilt Simplex Intermittents, $19.65; Lenses, $9.75; Holmes Projectors, $99.85; Chairs, 50c up; Preamplifiers, $10.00; Wright-DeCoster Speakers, $15.00; Samson Amplifiers, $17.75; Racon Horns, $49.40. Lists mailed. S. O. S. Corp., 1600 Broadway, New York. Cable "SOSOUND."

FOR SALE: Dictaphone complete with dictating and transcribing machines. Also shaving machine. Price $350. Perfect working condition. Write Box, 138, Motion Picture Herald, 1790 Broadway, New York City.

CASH TALKS—New and used sound and theatre equipment for all uses at bargain prices. Individual theatre owners can buy standard equipment at circuit prices. Write us your needs. Address Box 155, Motion Picture Herald, 1790 Broadway, New York.

MAIL ORDER BARGAINS — COMPETITORS ASK—HOW DOES S. O. S. DO IT—GENUINE RCA SOUNDHEADS, $225.00; RCA PROFESSIONAL PROJECTORS, $395.00; Newsreel Cameras, $66.60; Speedometers, $9.50; Chromium Microphones, $6.90; Operadio Amplifiers, $77.75; Genuine W. E. Photocells, $4.95; Decorative Acoustical Treatment, 4c ft.; Portable Soundfilm complete, $495.00. Catalogue mailed. S. O. S. Corp., 1600 Broadway, New York. Cable "SOSOUND."

BARGAINS — Reconditioned Arctic Nu-Air and American Blowers for theatre use also silent belt drives. Write for prices. Southern Fan Sales Co., Box 440, Atlanta, Ga.

SIMPLEX PROJECTOR, $150.00. Sound equipment bargains. FRANCIS KEY, 2519 Jackson, Anderson, Indiana.

Wanted to Buy

USED AUTOMATIC TICKET REGISTERS of any kind. State size and price. All makes repaired. Reliable Ticket Machine Repair Co., 353 W. 44th St., New York.

WANTED—Sound heads for Simplex Projectors, A.C. Film Amplifier, state make and price first letter. Box 357, Warrentown, Mo.

SOUND EQUIPMENT—new or reconditioned at a bargain, for cash. Box 100A, Motion Picture Herald, 1790 Broadway, New York City.

ANY STANDARD projector booth equipment. Must be used and in good condition. If price is reasonable will pay cash. Box 101A, Motion Picture Herald, 1790 Broadway, New York City.

PRINTS of silent motion pictures that can be adapted for synchronization. Also any classic such as The Passion Play. Box 102A, Motion Picture Herald, 1790 Broadway, New York City.

CASH PAID FOR OLD SIMPLEX PROJECTORS OR MECHANISMS. PEERLESS or Strong Reflector Arc Lamps. Will buy equipment in any condition. Pay highest prices. Address Amusement Supply Co., Inc., 630 Ninth Ave., New York, N. Y.

Patents

PATENT YOUR IDEAS—Send me your sketch or explanation for confidential advice. Z. H. POLACHEK. Registered Patent Attorney-Engineer, 1234 Broadway, New York.

General Equipment

MAIL ORDER BARGAINS — DECORATE WALLS NOW—PRICES SLASHED—Beautiful Extra Thick Flameproof Acoustical Treatment, tufted rayon top, silk-like lustre, Peacock Blue or Burgundy Red. Apply directly over present surface. No outer covering required. Only 6c ft. Samples mailed. S. O. S. Corp., 1600 Broadway, New York. Cable "SOSOUND."

EQUIPMENT FOR SALE—READY MONEY—New, used and reconditioned Sound or Theatre Equipment. Rare Bargains. Quantity prices to small exhibitors. Box 200, Motion Picture Herald.

SOUND EQUIPMENT BARGAINS—COMPLETE SOUNDTRACK OUTFIT, $261.67, including Sound Heads, Amplification, Speakers. No trades. Brand new. Limited quantity. S. O. S. Corp., 1600 Broadway, New York. Cable "SOSOUND."

Help Wanted

AN ATTRACTIVE PROPOSITION to men who are acquainted with theatres and who can sell premiums that will stimulate business. Send full particulars and references. STREIMER AD-SERVICE, 352 W. 44th Street, New York City.

MEN who are acquainted with theatres in their community to handle exclusive novelty now selling fast as a box-office stimulant. Box 105A, Motion Picture Herald, 1790 Broadway, New York City.

New Equipment For Sale

SOUND EQUIPMENT BARGAINS—Two Brand new Weber Syncrofilm De Luxe Sound Heads never used, complete $150.00 each. Box 201, Motion Picture Herald.

WHO SAID—GOOD OLD SUMMER TIME? WE DID! HERE'S WHY—BUY THESE:—Krash Chair Covers, 25c; Acoustical Felt, 27½c yrd.; Carpet, 69½c yrd.; Large Ventilating Fans, $40.00; Mazda Bulbs, 8c; Lobby Frames, $5.60; Changemakers, $9.95; Ticket Choppers, $39.95; Beaded Screens, 29c ft.; Aisle Lights, $2.95. S. O. S. CORP., DEPT. E-H, 1600 Broadway, New York. Cable "SOSOUND."

FOR SALE — ATTENTION INDEPENDENT DEALERS: Simplex large and small magazine rollers, and Asbestos Heat Shields, made of the best grade heat resisting material. Write for prices. Address Joe Spratler, 12-14 East Ninth Street, Chicago, Illinois.

SMILE AWAY DEPRESSION — CONSULT OUR BARGAIN BULLETIN BEFORE YOU BUY. Everything from "Soup to Nuts" in Theatre Equipment, Projectors, Accessories and Supplies at UNHEARD OF PRICES. MONARCH THEATRE SUPPLY CO., 154 East Calhoun, Memphis, Tenn.

Positions Wanted

LICENSED PROJECTIONIST—Nine years experience on all equipments. Non-union, highest references from big circuits. F. Robinson, 505 So. Main, Goshen, Ind.

GENTLEMAN—with amusing new ideas of merit, gags, thrills for the Screen, Stage and Radio, desires position. Box 202. Motion Picture Herald, 1790 Broadway, New York City.

PROJECTIONIST — EXPERIENCED on Western Electric and other sound equipments. References, age 30, married, go anywhere. HERBERT MOORE, 513 Stevens Street, Flint, Michigan.

PROJECTIONIST—A1. Experienced RCA equipment, Photo Talker, 12 years. Box 20, Bristol, So. Dak.

SOUND PROJECTIONIST, married, good mechanic, go anywhere. State particulars. Address Box 146, Motion Picture Herald, 1790 Broadway, New York City.

RESEARCH ENGINEER, expert designer, cameras, projectors, recording devices for 16 mm. film desires similar work. Motion Picture Engineer, Apt. 917, 141 W. 73rd St., New York City.

Repair Service

NEW PROCESS makes it possible for theatres to re-surface present sound screens at a very nominal cost. Complete details upon request. Box 106A, Motion Picture Herald, 1790 Broadway, New York City.

SKILLED MECHANICS, specialized tools, and a shop equipped for but one purpose can offer you nothing but the best in repair work. That is what I have, and I can offer you the best in the overhauling of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses. Relief equipment furnished free. For results bring your work to Joseph Spratler, 12-14 E. Ninth Street, Chicago, Illinois.

Training Schools

SINCE sound has come into the motion picture field, photographers and silent cameramen have more than doubled their revenue by acquiring the fundamentals of sound photography. Our course is recommended by some of the expert professional motion picture cameramen. WRITE TODAY. Box 108A, care of Motion Picture Herald, 1790 Broadway, New York City.

THEATRE EMPLOYEES—Learn modern theatre management and theatre advertising. Approved and specialized home-study training for theatre employees. The Institute's training leads to better positions. Free particulars. Address THEATRE MANAGERS INSTITUTE, 325 Washington Street, Elmira, New York.

CLASSIFIED ADVERTISING

(Continued on next page)

(CLASSIFIED ADVERTISING--CONT'D)

Theatres Wanted

IF YOU HAVE A THEATRE or a string of houses that are now running and want to dispose of them, we will take them off your hands. Send full details as to seating capacity, location and also terms in first letter. Box 107A, Motion Picture Herald, 1790 Broadway, New York City.

Wanted to Rent

PORTABLE SOUND EQUIPMENT by former theatre manager who would like to apply rental charge to purchase price later. Satisfactory references furnished. Box 109A, care of Motion Picture Herald, 1790 Broadway, New York City.

MELLAPHONE disc equipment complete; two amplifiers, perfect condition, $100. Two new Rheostats for reflecting arc lamps, $20. PALACE THEATRE, Jackson, Mo.

Theatres for Sale

CHEAP—Nearly new three hundred seat house. Excellent Sound. Open six nights week. Great resort country. Powers heads, track equipment. Baldwin Theatre, Baldwin, Michigan.

$3,000.00 BUYS good location, equipment and patronage from five small towns within fifteen miles. Good Simplexes, good sound, cushioned seats. Bumper crop here. ORPHEUM THEATRE, Bristol, So. Dak.

WABASH AVENUE

It was a "blue" sad Tuesday along the Row last week when the Congress Trust & Savings Bank closed its doors. Located in the film colony's back yard this bank has for many years been the repository for film employes' savings and the closing left a lot of folks mighty gloomy.

▽

Sam Gorelick, of RKO, is hieing himself out into the territory these days contacting exhibitors. There are any number of spots, Gorelick reports, where conditions are comparatively favorable.

▽

Balaban & Katz have closed the United Artists theatre for an indefinite period.

▽

Jack Osserman of RKO is watching with interest the business at the State-Lake theatre being done by "Bring 'Em Back Alive." During the early part of opening week the Frank Buck animal film was eclipsing the business of "Frankenstein," the house's record breaker. That is, it had played to more people although the box office take will necessarily be smaller than for "Frankenstein" because of present reduced prices.

▽

Columbia will soon undergo remodeling at the local quarters which will make the Chicago exchange about the swellest on the Row, Bill Brumberg said.

▽

Sol Lesser, head of Principal Pictures, dropped in on Henri Ellman and Dave Dubin, local Principal distributors, on his plane jaunt from the West Coast to New York.

▽

Cress Smith, southern and western sales manager of RKO was in Chicago for conferences with Eddie Silverman at the local exchange.

▽

Harry A. Lande, who has been in the motion picture industry for many years, has taken over the Powers Pictures exchange which he will operate, succeeding Roy Alexander.

HOLQUIST

City Plans Civic Theatre

A theatre, to seat between 2,500 and 3,000, is included in the tentative plans for the erection of a civic auditorium in Kansas City. Final plans are being drawn and will be submitted to the city council for approval.

Renews Writer's Contract

Columbia has renewed the contract of Norman Krasna, writer, and has renewed options on the services of two other writers, Frank Cavett and E. D. Roberts.

ON BROADWAY

Week of July 2

CAPITOL
First in War ..... MGM

MAYFAIR
Happy Polo ..... RKO Pathe
Mickey's Golden Rule ..... RKO Radio

RIALTO
I Aint Got Nobody ..... Paramount

RIVOLI
Shine on Harvest Moon ..... Paramount
Jimmy's New Yacht ..... Paramount
Ten Dollars or Ten Days ..... Paramount

STRAND
A Regular Trooper ..... Vitaphone
How I Play Golf No. 12 ..... Vitaphone
Bosko's Dog Race ..... Vitaphone

WINTER GARDEN
In the Family ..... Vitaphone
Sport Slants No. 8 ..... Vitaphone
The Campus Mystery ..... Vitaphone

McConnell Completes RKO Van Beuren Serial Unit

Fred McConnell, general manager of the Van Beuren Corporation, has completed the organization of the production unit which will make the serials for RKO Radio's 1932-33 program, he reports in a wire to Amedee J. Van Beuren, president, this week.

Spencer Bennet has been signed to direct and Tom Storey will co-direct. Mr. Storey is production manager and his assistant will be George Curtner. Richard Heermance is business manager. Edward Snyder and Gilbert Warrenton are the cinematographers. Oliver Sigurdson is still man.

Paramount Cameraman Films The Famed Buddha of Japan

Edward Venturini, who recently returned from Japan where he filmed 10,000 feet of background scenes for Paramount's "Madame Butterfly," Sylvia Sidney-Gary Cooper vehicle, "shot" the great Buddha, the Daibutsu of Todeiji, at Nara.

Permission to photograph the figure was obtained through the aid of a Buddhist monk, Venturini reported. The Buddha is cast in bronze, weight 500 tons, is 53½ feet high.

Named Relief Fund Head

Mrs. Abe Lehr has been elected managing executive of the Motion Picture Relief Fund on the Coast. Samuel Goldwyn has been named vice president.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 81—President Hoover asks nations to cut arms—Sarazen wins United States open golf title—All Paris flocks to steeplechase at race track—Democrats open conventions with party excitement—Autogiro placidly sails over New York—Million Catholics meet at Dublin.

FOX MOVIETONE NEWS—No. 82—Germany demands equality with all nations—European gymnasts meet in great fete—Heat waves mean nothing to youngsters in Colorado—Highlights of Democratic Convention at Chicago—Royal marines of England in ceremonious drill.

HEARST METROTONE NEWS—No. 280—Air stunt expert thrills Germans—Some timely hints on keeping cool—Age of real sport revived in Italy—Japan gets ready for the Olympics—Western herds hit the water trails of Colorado—Girl gymnasts in Czechoslovakia in unusual drill—Stirring scenes in Democratic Convention.

HEARST METROTONE NEWS—No. 281—Monarchists hopes revive in Germany as crown prince is hailed—Throngs pray at Catholic Congress in Dublin—Army bombers invade Grand Canyon in practice flight—American boy prodigy plays with choir for wounded veterans in Paris—Roosevelt stirs Democratic Convention by personal appearance.

PARAMOUNT NEWS—No. 97—Swiss town peasants turn out in costume for annual fete on William Tell spot—Curtis faces court in Lindbergh kidnaping hoax—Five-year-old San Francisco child gives pointers on golf—Million attend Catholic Congress in Dublin—Walsh takes gavel as Democratic Convention gets under way—Paris throngs attend famed steeplechase at Auteuil.

PARAMOUNT NEWS—No. 98—Zoociety moves west—United States stands firm on demand for arms cut by important powers—New motorcycle circus stunt introduced at Atlantic City Steel Pier—Million Catholics attend Congress in Dublin—United States flying recruits graduate with maneuvers at Kelly Field, Texas—Democratic Convention stirs excitement in Chicago.

UNIVERSAL NEWSPAPER NEWSREEL—No. 54—Dynamite suspects sought by police in Omaha mystery blast—Airmen amazed by success of freak "dirigiplane" at South Bend, Ind.—Youngsters breathe sigh of relief as school closed for the summer—Democrats go wet at Democratic Convention at Chicago.

UNIVERSAL NEWSPAPER NEWSREEL—No. 55—Dixie marble champion sweeps field to win at Ocean City, N. J.—Co-eds bake world's largest cake at Lebanon, Ore.—Sheep act as lawn-mowers at White Sulphur Springs, W. Va.—Scenes at Democratic Convention as Roosevelt and Garner are nominated.

Claude Ezell in Partnership

Claude C. Ezell, former Warner general sales manager, and William G. Underwood, have formed a partnership and acquired the Monogram franchise for Texas, Oklahoma and Arkansas, for the 1932-33 program. Exchanges have been opened in Dallas, Little Rock and Oklahoma City.

Nat Liebskind Promoted

Nat Liebeskind, for several years manager of Warners, office in Havana, has been appointed home office representative in the foreign department by Sam E. Morris. Liebeskind will leave in a few days for a survey of conditions in the West Indies and Central America. His first stop will be Panama.

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

IT MUST BE THE HEAT!

HERE WE ARE IN THE MIDDLE of one of those famous (or infamous) hot waves which seem to hit New York at regular—and all too often—intervals. There is one thing about New York heat waves that differ from heat waves elsewhere. Out West when it's hot you just don't feel like working; here in New York when it's hot you won't work. At least that's our present feeling.

If we had a spark of ambition (perish the thought), we would douse our head in ice cold water and buckle down to earning our salary by pounding out a masterpiece (no wise cracks solicited) for our millions (we'll settle for much less) of readers to use for inspiration—and points west.

As a matter of fact, we did plan to use our editorial page this week to tell you how grand the reaction has been on those Ken Long advertising layouts. And we also wanted to tip you off that for next week's issue we had Ken write a special article dealing with type faces and a lot of other important composing room information that smart showmen should know about.

But, considering the weather and my rotten goluff, you will have to overlook our inability to discuss such matters. After all, one is allowed to loaf on occasions, and what better excuse can one find than the heat and the humidity. (Some day I'll find out what this humidity business is all about.)

Our memo pad also discloses the fact that we wanted to say something about the latest circuit wrinkle of forcing the managers to take vacations without pay. There is a subject we could talk (or curse) about for weeks at a time. As near as we can figure out, it is equivalent to the company sticking its hand into the manager's pocket and taking some hard earned cash right away from him. My, oh my. Such soup-er-efficiency. Just think, the poor sucker manager works fifty weeks, seven days in each week and about fourteen hours in each day. Then, to cap the climax and stimulate his desire to battle for profits (in which he gets no look-in), they send him on a vacation (I've got a better name for it) for two weeks at no pay.

But, as I said before, it's too hot to try and write anything today, so you'll have to get along without our weekly pick-me-up. (Or, maybe, lay-you-down.)

Hoping that the heat wave would break up, we kept a letter on our desk from J. R. MacEachron of West Helena, Ark., a former circuit manager, who made a doggoned wise move and took over a small proposition of his own.

How we wish we had enough ambition to tell you how he is slowly, but surely, building up a swell business despite all sorts of handicaps and hardships. It's a fact. "Mac" found plenty of trouble when he went into West Helena. Kids ripping up seats. "Cake eaters" congregating in front of the house and wisecracking when girls went by. Noise inside the theatre. These and the dozens of other petty annoyances all hurt a theatre and take time to eradicate. But "Mac" cleaned up the works and is now heading for some local recognition from the natives who are beginning to appreciate a playhouse in their own town.

Being up against the extreme heat, however, we cannot tell you about this aggressive showman. Too bad, too. He does deserve some mention for his hard work.

Another swell thought we wanted to convey in this issue was how you could duplicate an idea worked successfully by several railroads. They sponsored "Mystery Excursions," meaning: you buy a ticket but don't know where you are going. This gag pulled a big gallery for three separate excursions. From reports, it is going to be made a regular feature during the summer months.

There is something fascinating about buying a railroad ticket to a destination you know nothing about. Maybe, as showmen, you fellows can work a good "Mystery Show." You know, all the trimmings, secrecy, and mysterious allusions to what they may see, and so forth.

This can be made decidedly different from the old "Take-A-Chance" show idea of several years ago, by surrounding it with much mystery and veiled suggestions of what may be in store for them. Including, if logical, free drinks, smokes, etc.

It ought to be a marvelous box office idea and with a good audience picture to back it up, so that they won't feel as though they had been roped in, could be turned into several hundred welcome dollars where perhaps you might have had but a usual low summer's day receipts.

These and many other thoughts were supposed to be the body of our editorial this week, but the heat got the best of us and so you'll just have to charge it off to laziness or anything else. It is impossible to try and write anything with the temperature hanging somewhere around 86 in the shade, and while Terry Ramsaye can find inspiration by looking down into the park below us, the best we can do is to perspire some more every time we gaze out of the window from these "dizzy heights." "CHICK"

DICK KIRSCHBAUM'S LOBBY LAFFS!



Just to prove that Englishmen can see the humorous side once in a while, we had Kirschbaum make up a cartoon from the suggestion of Harry Harris in London. Maybe with this as a starter some of the other British showmen will come through with some suggestions. We hope so.

FARMERS STILL HAVE MONEY SAYS VAVERIS AND HE'S AFTER THEM

A drive for rural patronage is being made by "Gus" Vaveris, who, with his partner, C. Fourgis, operates the Grand Theatre, Mount Pleasant, Pa.

Some time ago, with cooperation from the local Chamber of Commerce and several other organizations in town, the theatre held a "Farmers' Institute," playing to about 1,000 farmers and showing a program of agricultural pictures, shorts and a feature comedy. His mailing list now includes the names of all farmers living within a radius of 25 miles and he is getting very good results by circularizing these prospects with special letters, pointing out the refreshing qualities of a good movie show for hardworking people. A letter we have at hand also carried a coupon requesting name to be put on regular weekly program mailing list.

Although we've been told again and again by politicians that all farmers are dead broke, Vaveris holds that they're the only ones who yet have the price of theatre admissions tucked away under the mattress. At any rate, he informs us that he's getting results and building up a substantial trade from the rural districts. The Club thanks him for passing along the reminder to other members and it would appear that the "Institute" idea, with its special program for the farmers, was an excellent means of getting under way.

MORROW'S AD SHOWS WHAT CAN BE DONE WITH A CIRCLE MAT

A short time ago we had an opportunity to look over a series of ads made up by Floyd D. Morrow, manager of the Kenosha Theatre, Kenosha, Wis. The ads were particularly interesting because of showing what can be done with an ordinary circle mat, obtainable at any newspaper office. Segments of the mat effectively set the ads apart from others on the amusement page.

Morrow holds that a trip to the newspaper files will prove a profitable investment, as far as picking up odd borders and layouts is concerned. He is the kind of a showman who is ever trying to strike an original note in ads, basing this on the theory that ad style can be as individual to a theatre as front, lobby, etc. The simple but effective use of the circle mat described above well illustrates the thought he wishes to pass along to his fellow Round Table Club members. Some ads of this type will be reproduced in a future issue.

VISITOR FROM OHIO

S. S. Solomon, city manager for Publix theatres in Youngstown, Ohio, recently paid New York City a visit on a trip combining business and personal affairs, and contacted Club headquarters while in town. The Round Table hopes to return the courtesy to this well known showman at an early date.

J. STODEL RIGGED NOVEL ADVERTISING SIGN ON SAIL BOAT

Managers in seagoing towns may be interested in a stunt pulled by Jack H. Stodel, branch manager of African Consolidated Theatres, Ltd., Cape Town, Africa.

When playing a recent feature he engaged a power boat, rigged with a mast and dressed with numerous pennants, to run along the coast for eight or ten miles. In place of a sail banner netting displayed the title of picture and name of theatre. The boat plyed its course along the residential areas.

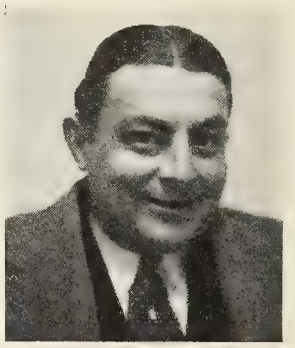
Many little gags used here in the States are popular down Stodel's way, such as distribution of peanuts in small bags when playing "Cracked Nuts," and small packages of chewing gum on another picture. The only suggestion we could make to Jack is that he tie-up some local merchant for an ad to take care of cost of bags, etc.

Horoscope cards were also used to excellent advantage on "The Lottery Bride," which covered all months of the year. One side carried theatre and picture ad and the other the horoscope. This gag generally gets attention since people never seem to tire of fortune telling, etc.

GONE— BUT NOT FORGOTTEN

Here is the picture of none other than Ed Cohen of Omaha, Des Moines and other points in the grand and glorious West, where men are men and some get foolish selling fillums.

Ed was perfectly (or otherwise) rational until he decided on his first trip to New York and the sights which go with it. Packing his wife and suitcase into the family chariot, he headed east and took Noo York by storm. Or maybe it was less spectacular. Be that as it may, we are mildly curious to learn what happened to him since shaking the dust of this vicious city from his aforementioned chariot.



Both Ed and Josephine seemed to be having a swell time and storing up many wild and weird stories to take back to the family firesides in Omaha and other quiet places. No doubt their experiences at a certain dance hall in Harlem will remain stamped on their minds for many years and the telling of that unusual affair will bring many doubting glances from those within earshot.

But they departed from New York and here we sit waiting for word from them, but all we get is silence and plenty of that. Maybe we sent them home with indigestion, or perhaps the big town was a wee bit too much for the quiet souls from Omahaha. We shall be patient and see whether this little reminder brings forth any word from the wanderers.

Incidentally, the photo used with this little blurb was just one of a strip taken for the sum total of 25 cents and we were gentleman enough *not* to use the funniest one of the lot. How's that, Ed?

SLEPYAN OBTAINED EXCELLENT RESULTS BY A NAVAL TIE-UP

An atmospheric display atop marquee, across front and in the lobby and a special preview for the personnel of a nearby Naval air station produced gratifying results on "Hell Divers" for Nathan Slepyan, manager of the Sheridan Theatre, North Chicago, Ill.

From the airport he secured a 26 foot airplane wing, a fuselage, propellors and a motor. As you will note in the photo, the wing was painted with the title and hung across the front of the theatre, fuselage and propellors placed atop the marquee, while the motor and other propellors were used inside the lobby. On the opening day of the picture he held a special showing for



the airport force and in return received a fine letter from the commandant. Pressing appreciation from the men and praising the excellence of the production.

Slepyan is one of two brothers who operate the Sheridan Theatre and the above is his first contribution to this department. It is evident that he knows how to make the right sort of contacts when the opportunity arises and we hope he will send along other accounts of his activities.

VOGEL GETTIER BUSY PROMOTING BIG TIE-UP FOR HIS CIRCUIT

Vogel Gettier, city manager for Fox theatres in Sedalia, Mo., has been working out a corking tie-up between houses on the circuit and the State Fair, an event held every year at Sedalia.

He has arranged for other theatre managers to hold local beauty contests, with winners to participate in a free trip to the Fair and enter the main contest for the state title. The Fair Commission has gone for the stunt in a big way, even to the extent of honoring Gettier with a Commissionership for letting them in on the idea.

We'll pass along further details of the above just as soon as we receive them, but for the information of those who may be able to start a similar move in the near future, we believe we're on the right track when we state that these stunts are generally put over with the aid of local merchants. Advertising has to be paid for and we know Vogel is not standing for any when he can get a storekeeper to sponsor a goodlooking contestant and pay his share of the cost of the beauty show.

This one looks like a great set-up for any circuit with a house in the town where a fair or similar event is to be held. We will await with interest complete details of the plan.

"The Showman's Calendar"

JULY

16th	Ginger Rogers' Birthday Barbara Stanwyck's Birthday
17th	Sherman's March to Sea—1864 Munoz Rivera Day (Puerto Rico)
18th	America's Successful Attack at Chateau Thierry—1918 Lupe Velez' Birthday Richard Dix' Birthday
21st	Battle of Bull Run—1861 Irene Delroy's Birthday
22nd	Marjorie White's Birthday Phillips Holmes' Birthday
24th	Pioneer Day—Utah
25th	Occupation Day (Puerto Rico) Lila Lee's Birthday
26th	Kenneth Harlan's Birthday Emil Jannings' Birthday
27th	Dr. Barbosa's Birthday (Puerto Rico) Wireless Between Japan and U. S. Established—1915
28th	Joe E. Brown's Birthday Skeets Gallagher's Birthday Blanche Mehaffey's Birthday
29th	Clara Bow's Birthday William Powell's Birthday Katherine Dale Owen's Birthday
31st	Lafayette Arrived from France—1777

AUGUST

1st	Beginning of World War—1914 Colorado Admitted to Union—1876
2nd	President Harding's Death—1923 Birthday Queen Mother (D.E.I.) Alexander Graham Bell's Death—1922 Myrna Loy's Birthday
3rd	Germany Declared War on France Dolores Del Rio's Birthday Civic Holiday—Canada
4th	King's Birthday (South West Africa) Anita Page's Birthday
5th	Battle of Mobile Bay—1864

HENRY SANTOS HAS BRAND NEW THEATRE IN HAWAIIAN ISLES

From 'way out on the island of Kauai, city of Lihue, in the Pacific ocean, we are advised by Henry G. Santos, of the Tip Top Theatre, that the reason we haven't heard from him lately is because he's been very busy supervising the construction of a brand new house.

And here's a picture of the front of the new theatre, fellow Round Tablers right before your eyes. Henry has moved out of the old Tip Top into a house practically double the capacity of the old one and modern in every respect. In appointments, he tells us, the theatre compares with most any of the two or three thousand seaters in



this country. And Santos ought to know, for he had wide experience in them before moving over to the Hawaiian Islands.

When Henry wrote us he sent along greetings, Merry Xmas and a Happy New Year, and while these may have been a trifle late we're going to go him one better and send along our greetings for next Xmas and New Year now—just in case he has to supervise the building of another new house. However, we will hope to hear from him again in the meantime concerning what he is doing to sell his shows.

STILLMAN PROMOTED A POPULAR AMATEUR REVUE WITH SCHOOL

Both local newspaper and high school organ, "The Dickinsonian," recently published glowing accounts of the "Dickinson Follies of 1932," an amateur show promoted during May by William A. Stillman, manager of the Ritz Theatre, Jersey City.

The papers wrote of the show as one of the best amateur events ever held in the city and gave credit to Stillman for his untiring efforts in the matter of pruning off the rough edges. Dancing, skits, songs and other entertaining numbers featured the event.

Apparently the town, students and all concerned got a big kick out of Stillman's "Follies" and he is to be congratulated for making such an unqualified success of the occasion. We venture the opinion that his efforts will be well reflected at the box office in days to come.

McCurdy's New Division

J. J. McCurdy, formerly manager of the Hippodrome Theatre, Cleveland, Ohio, has been placed in charge of the RKO division embracing houses in Pittsburgh, Akron, Youngstown and Cleveland. He replaces John Firnkoess.

EDWARD STOFFER NOW AT MARCY AND DOING A LOT OF HARD WORK

The last time we heard from Edward Stoffer he was in charge of the Stadium Theatre, but recent information discloses that he's now at the Marcy, one of the Randforce houses over in Brooklyn, N. Y.

The accompanying photo dates back to when he managed the Stadium and shows a kiddie parade and bally arranged in connection with "Huck Finn," proving beyond a doubt that stunts of this kind can still be pulled where there's a will.

Activities at the Marcy include a tie-up with Lifesavers (arranged by Monty MacLevy) for distribution of 3,000 envelopes containing a sample of the confection; distribution of a neat little folder cutout in the form of a taxicab, with cut of Cagney and snappy copy inside; the promotion of



bookmark style heralds with ad of "Goody" shop on one side and theatre copy for "Delicious" on the other; a plug for Saturday matinees among school students by way of card, which, along with 10 cents, admitted holder, and use of the familiar card with "red spot" (you know, if it turns blue you see a doctor; if it doesn't, see the picture). He also made a drive for Spring trade by having front of the theatre dressed with pennants, etc. Special heralds were issued for the occasion.

Stoffer is one of a number of active men on the Randforce circuit and we're mighty glad to hear from him again. Keep up the good work, Bob, and let us hear further about your work. This one may be a little late getting into print, but if you could get an eyeful of the material that comes into Club headquarters, we're sure you would understand why we're a bit tardy.

INTENSIVE CAMPAIGN WITH POSTERS HELPED BLAIR SELL PICTURE

When selling "So Big" out in his territory, M. R. Blair, manager of the Regent Theatre, Cedar Rapids, Iowa, waged a poster campaign that soon let the whole town in on what show was due for appearance.

He plastered several trucks with huge "So Big" posters and also made use of all available poster space in suburban districts. In addition, he painted all empty store windows with appropriate copy, play dates and name of theatre.

In spite of the smallness of his lobby he made it very attractive by using large cutouts and 14x17 frames with scene stills from picture, proving that a food display can be accomplished with minimum space.

"TARZAN" CONTEST WINNERS

First Prize
MICKEY GROSS,
Fox State Theatre, Racine, Wis.

Second Prize
LIONEL KEEN,
Fox Theatre, Atlanta, Ga.

Third Prize
H. A. BISHOP,
Capitol Theatre, Calgary, Can.

Fourth Prize (Tied)
J. J. DEMPSEY,
Strand Theatre, Lowell, Mass.
PAUL SHORT,
Melba Theatre, Dallas, Tex.

HONORABLE MENTION

HARRY F. SHAW,
State Theatre, Syracuse, N. Y.
L. E. DAVIDSON,
Colfax Theatre, South Bend, Ind.
HERB JENNINGS,
Memphis Theatre, Memphis, Tenn.
WILLIAM J. SAXTON,
Baltimore Theatre, Baltimore, Md.
B. E. ABEGGLEN,
McDonald Theatre, Eugene, Ore.
BOB KELLEY,
Texas Theatre, San Antonio, Tex.
H. L. STAHL,
Lyric Theatre, Oil City, Pa.
MAX A. COOPER,
Hackensack Theatre, Hackensack, N. J.
J. E. LYKES,
Park Theatre, Cleveland, Ohio.
W. B. SHUTTEE,
Paramount Theatre, Denver, Colo.
ROCKY NEWTON,
Capitol Theatre, Davenport, Ia.
MANAGER,
Paramount Theatre, Waterloo, Ia.
C. J. BRIENT,
State Theatre, New Orleans, La.
HAROLD KAPLAN,
Minnesota Theatre, Minneapolis, Minn.
ARTHUR CUNNINGHAM,
Strand Theatre, Shreveport, La.
ERNIE AUSTGEN,
Akron Theatre, Akron, Ohio.
A. H. BUEHRIG,
Loew's Theatre, Canton, Ohio.
BILL TAYLOR,
State Theatre, Houston, Tex.
WILL SINGER,
Orpheum Theatre, Springfield, Ill.
HARRY GRAMPP,
Rivoli Theatre, La Crosse, Wis.
J. H. SKIFFINGTON,
Fox Nelson Theatre, Springfield, Mass.
EDWIN ADLER,
Vendome Theatre, Nashville, Tenn.
WILLIAM SHIRLEY,
State Theatre, Schenectady, N. Y.
S. S. SOLOMON,
Paramount Theatre, Youngstown, Ohio.
J. J. MEDFORD,
Orpheum Theatre, Oxford, N. C.
W. C. DRUMBAR,
Tennessee Theatre, Knoxville, Tenn.
C. T. PERRIN,
Sterling Theatre, Greeley, Colo.
R. T. NEWTON,
Capitol Theatre, Davenport, Ia.
MANAGER,
Dayton Theatre, Dayton, Ohio.

RUTHE PLUGGED JOE BROWN PICTURE WITH MOTORIZED BALLYHOO

Word of a ballyhoo made by Ray A. Ruthe, manager of the Illinois Theatre, Macomb, Ill., reached this office to late to be included in the "Fireman, Save My Child" contest waged some time ago by Warner Bros., but it's never too late to describe a stunt that brought home the good old bacon.

Everything you see in the accompanying photo was made by Ruthe, except the auto and the regulation hats borrowed from the local fire department. A suit of red pajamas was made for one of the ballyhoo crew and



the others wore Joe Brown hats and carried horns. The car was equipped with a real siren whistle and hood, wheels and sides were decorated with cutouts and banners. It presented a spectacular appearance as it ballyhooed its way through 20 odd towns, arresting the attention of all and even causing the cattle to stop, look and listen. All the noise that could be made was extracted from the various accessories.

Trade had been considerably below normal at Ruthe's house, but he advises us that the above bally brought the box office up to a record-breaking take for the engagement. We're sorry that the material arrived too late to submit it among the regular entries and hope this will not deter him from sending along other news of his activities.

H. SHAW,
State Theatre, Syracuse, N. Y.
MIKE CULLEN,
Penn Theatre, Pittsburgh, Pa.
H. H. WEISS,
Paramount Theatre, Miami, Fla.
W. S. CALDWELL,
Valentine Theatre, Toledo, Ohio.
M. A. MALANEY,
Allen Theatre, Cleveland, Ohio.
BERT LEIGHTON,
Stanley Theatre, Utica, N. Y.
WILLIAM McFAUL,
Great Lakes Theatre, Buffalo, N. Y.
RALPH CRAYBILLE,
Troy Theatre, Troy, N. Y.
TED EMERSON,
Iowa Theatre, Cedar Rapids, Ia.
WALTER McDOWELL,
State Theatre, Louisville, Ky.
JOHN McMANUS,
Midland Theatre, Kansas City, Mo.
MR. SHERIDAN,
Publix Des Moines, Des Moines, Ia.
R. D. TOUPS,
State Theatre, New Orleans, La.
H. H. HARMON,
State Theatre, St. Louis, Mo.
CLYDE SMITH,
Paramount Theatre, Jackson, Tenn.

CIRCUS STUNT HAS STRONG APPEAL FOR CHARLES S. EDWARDS

Like Charles S. Edwards, manager of the Queen Theatre, Pilot Point, Texas, many Club members have attended a circus and seen the "Spider Girl," and listened to the barker explain that " this living head without arms and body was captured 90 miles from land or water," etc.

Charles has had this gag filed away for use on a picture it would fit, but since none has come along recently, he's shooting it in for the benefit of others. Here's the way he doped out the gag after going backstage and looking it over:

The illusion was apparently constructed by building six or seven steps, top and bottom exactly alike, and the fitting of a highly polished mirror in the top step at a 45-degree angle. The mirror reflected the lower steps, making a duplicate set and giving the effect of 12 steps instead of six. The top of the mirror should be covered with some sort of blind or stops to completely hide the edging and aid in the carrying out of the illusion. On top of this is placed a collar of wood to fit the neck of the man or woman used for the display. This set of steps should have side walls so that the top mirror (covering blind) appears to be only for support of the head. And, of course, a wall should be built in front about waist high so that the top wall will reflect the same as bottom wall. The subject may be masked, with an usher in attendance to bark the story. Soft lights will help the display.

Well, there it is, just as it was set down in Edwards' letter, and we hope that those who may be interested in this gag will be able to follow the plan outlined above. There's a picture coming along with new product called "The Invisible Man" (U.) and our associate down in Pilot Point thinks that the display would be a corking one to use.

MAC WATTERS TURNED CARPENTER AND BUILT FINE 24 SHEET STAND

It may be a bit late to offer exploitation stunts on "Frankenstein," but L. T. MacWatters, of the New Essex Theatre, Tappahannock, Va., secured such good results with a sign he constructed for this occasion that we've got to set it down in print.

Mack was due to play the picture on a Monday and Tuesday, his two weakest days, and in order to start something he got out his hammer, square and saw, some nails, etc., and built a 24-sheet stand on the lot next door to the theatre. The 24-sheet pictorial he put on the board one week before play-date carried a large head of the "monster." Holes were cut in the board directly in back of the eyes and paper pasted over same. Then a 75-watt lamp was placed behind the eye and a piece of red gelatine paper between the lamp and board, giving a striking effect at night time.

At any rate MacWatters advises us that his receipts on this picture were about 250 per cent in excess of any previous Monday and Tuesday and attributes a good sized portion of the increase in sales to his board. It only cost him $10 and he's passing the idea along in case some other Club member may yet have to play this picture, or, perhaps, adapt the same idea to some similar poster.

A BROADWAY SMASH!

Mayfair's Jungle Marquee Responsible for S. R. O. Business on Times Square!

IT IS claimed among knowing showmen in New York film circles that the strikingly unique marquee display constructed for the Mayfair Theatre, where "Bring 'Em Back Alive" has been hanging up pre-depression grosses, is directly responsible for attracting a major portion of the extra-fine business this picture has been enjoying since it opened.



Since work began on the largest simulated jungle ever built for a Broadway showhouse, or elsewhere as far as this writer knows, pliable-necked Manhattanites passing Longacre Square have been engrossed in its construction. It was designed by Terry Turner and made by Messrs. Messmore and Damon, with 25 men working for three weeks on the display. The front of the theatre and the lobby were transformed into a jungle background, and in the realistic atmosphere some 20 animals, reproduced to life size, were motorized so that they moved automatically with life-like action. The group included an elephant, a rhinoceros, a tiger, a giant bear, an ape, a gorilla, a huge python, a panther, a crocodile and a leopard. Squeals of the cat animals and the roars and snarls of others added to the realism of the scene.

The ushers were dressed in African helmets and khaki shorts, further contributing to the atmosphere of a hunting expedition. The lobby was disguised as a clump of jungle foliage, with the box office enclosed in a bamboo hut. The two photos reproduced in this page, while not at all doing justice to the realistic effect, will give readers a fair idea of the outside displays.

The balance of the advance exploitation, advertising and publicity campaign, mapped out by Robert F. Sisk, RKO advertising chief and his force, including Terry Turner, S. Barrett McCormick and Martha Wilchinski, featured a number of result-getting activities. This portion of the work consisted of a newspaper animal coloring contest, department store and sport store displays and a cooperative newspaper publicity campaign.

The animal coloring contest was arranged through a tie-up with the *Daily Mirror* and ran for 20 days. The animals chosen for reproduction in the paper were copies of those appearing in the display advertising, thereby maintaining direct connection with the film. A daily story, about a half-column long, accompanied each drawing. Six-sheet posters heralding the stunt were carried on all newspaper delivery wagons. Valuable awards and guest tickets were offered for the best examples of coloring.

Frank Buck's second book, "Wild Cargo," came off the press simultaneously with the arrival of the film, which resulted in arrangement of cooperative window displays with the Womrath Book Shops, Lord & Taylor's and Gimbel's. Buck appeared at several stores for the autographing of his book and a layout of stills and equipment used by the expedition was moved from store to store during the campaign. A number of well known sport stores tied up with the picture by using windows for displays of picture stills, portraits of Buck and hunting paraphernalia.

Buck was also featured in two broadcasts over the NBC networks, the first being held two days prior to opening, with a group of New York schoolboys interviewing the hunter and dramatization of picture highlights by studio players. The following evening Buck was interviewed by Raymond Ditmars, head of the Bronx Zoological Gardens. Both programs were of 30-minute duration.

As on other animal pictures opportunities for exploitation appear to rest with the showman as far as limitations are concerned. Practically all of the stunts executed



in New York can be duplicated on a smaller scale in other cities, where traffic problems are not near so great. Schools, natural history societies and other organizations can all be contacted and numerous tie-ups for essays, reviews and other gags can be cut over by enterprising managers. RKO has prepared an elaborate 12-page press book, newspaper size, which contains many helpful suggestions.

EXCHANGE MATS & NEWSPAPER ADVERTISING!

BY KEN LONG

SEE TEXT ON OPPOSITE PAGE

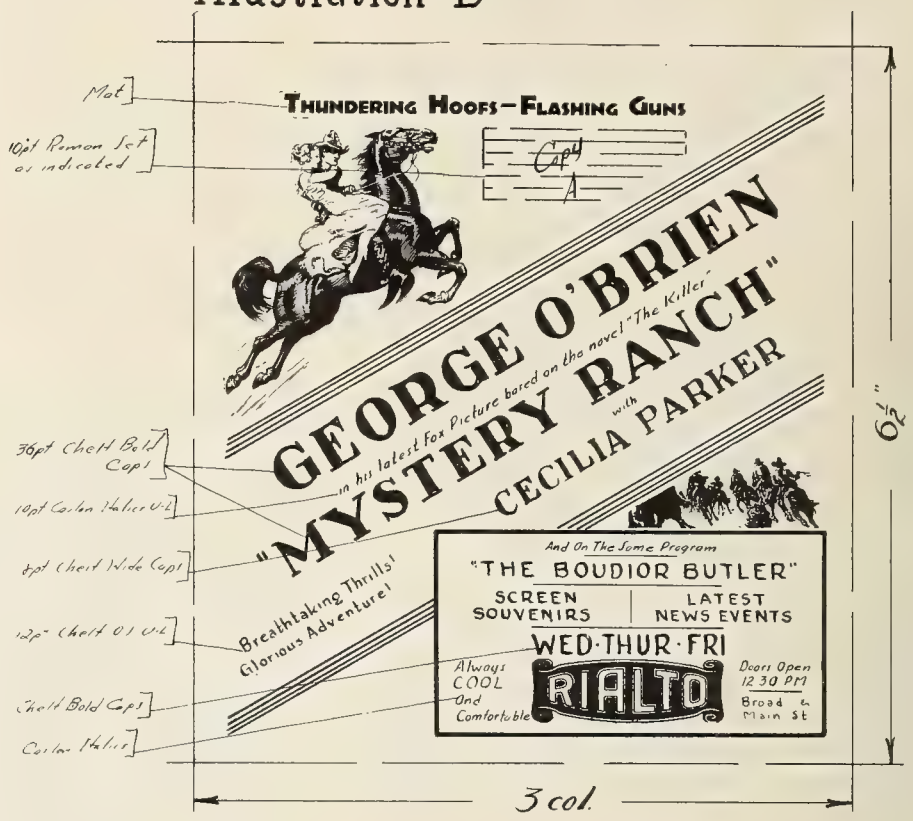
Illustration "A"



Copy - (A) --

A wild-riding, hard-hitting ranger tears the lid off a kettle full of trouble at Mystery Ranch. And rescues a beautiful girl...captive of "the killer" and his murderous henchmen!

Illustration "B"



Copy - (A) --

One man tearing his way though a desperate band of killers to the heart of the girl he loves!

Illustration "C"



Illustration "D"



Illustration "E"

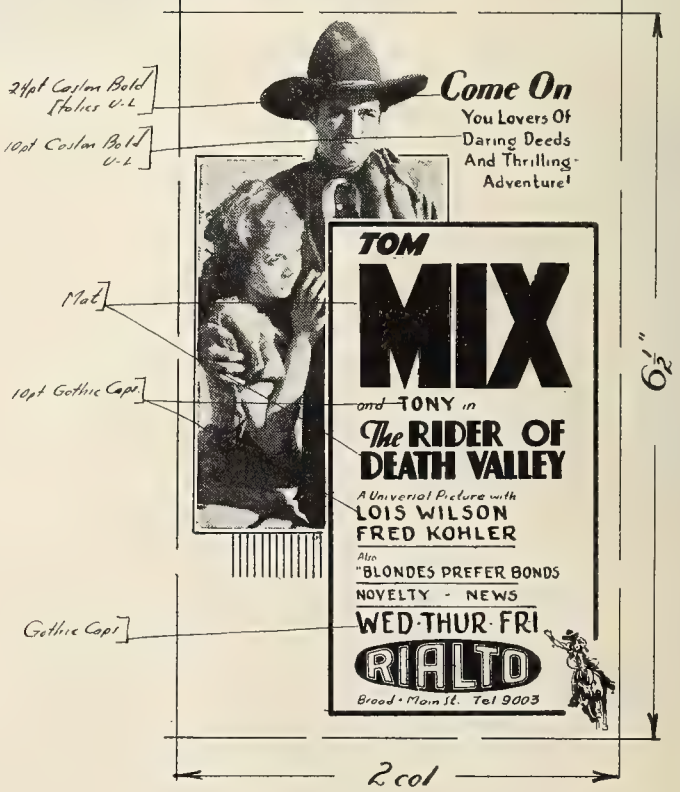


Illustration "F"



Copy - (A) --

Action that will lift you out of yourself and carry you into a land of daring deeds and thrilling adventure!

MINIATURE AIRPORT MADE A GOOD LOBBY DISPLAY FOR MILLER

A foyer display of a large showcase containing a miniature airport was the means of attracting a lot of advance attention on "Lost Squadron" for L. Miller, manager of the Ashland Theatre, Kansas City, Mo.

The small photo shows how the interior of the case was arranged, but will hardly do justice to the attractiveness of the display on account of its size. The hangar was made out of mat board and title of picture



was painted on top. The field was made of fine sand. The white portion in lower back portion is another piece of mat board and represented concrete for the take-off of the several miniature planes parked there. The dirigible, suspended by invisible thread, planes, fuel trucks and erecto set for mooring mast, were all promoted from a neighborhood hardware dealer, who, subsequently had considerable demand for the little planes. Three 11 x 14 photos were placed at the top against a blue background and at the bottom two billboards carried cast of picture, playdate and credit for the hardware dealer.

A glance at the original photo shows that the display described above was compact, attractive and well arranged, and as far as cost is concerned it must have set the theatre back very little.

IMPROVING YOUR NEWSPAPER ADS!

By KEN LONG

The theatre name, or signature cut, is a most important part in an advertisement. It is desirable that it be designed to attract the immediate attention of the reader, and yet not detract from the rest of the ad.

Great care should be used in designing a sig cut. The lettering, whether black on white, or white on black, should be clean and clear cut. Once a style is adopted, the basic design should never be changed. It is through the adherence to a specific design that the sig cut will eventually have the same identity in your town as has, for instance, Coca-Cola or Goodyear the world over. In other words, through the continuous use over a period of years, the signature cut establishes a trade-mark value, whereby at a glance, the THEATRE will immediately register in the reader's mind.

This being the case, it is not practical to incorporate as part of the signature cut, slogans, address, telephone number and such institutional information which changes with changing conditions. In fact, it is really an advantage to type-set this information in the proximity of the sig cut as it will stand out in contrast to the theatre name.

The cut should be sufficiently flexible to lend itself to a variety of positions in the ads, and for this reason, a cut less than the full column width is desirable. It should also be designed to take up as little depth as possible, without, of course, interfering with the readability and design.

From daily use, the sig cut often becomes nicked and ragged looking and it should not be used in this condition. Keep it in good shape by having the newspaper re-cast it FREQUENTLY.

SEE OPPOSITE PAGE OF ILLUSTRATIONS

Illustration "A" is a two column by seven inches on "Mystery Ranch" using Exchange mats Nos. 1-D and 2-C. Illustration "B" is a three column by six and one-half inch ad using Exchange mats Nos. 1-D and 2-A. Illustration "C" is a one column by three inch ad. Exchange mat No. 1-B is used.

Illustration "D" is a one column by three inch ad on "Rider of Death Valley." Exchange mat No. 10 is used. Illustration "E" is a two column by six and one-half inches, using Exchange mats Nos. 4, 9, and 11. Illustration "F" is a two column by five inch ad. Exchange mats Nos. 1, 9 and 11 are used.

Copy for all ads is suggested from press sheet.

Tom Arthur in Charge

Consolidation a short time ago of the Cecil, Palace and Strand theatres, the latter Blank houses, has placed Tom Arthur at the head of all Mason City, Iowa, theatres with exception of the Iowa and brings to a close a rivalry which has existed there for several years. Clare Mosher, formerly assistant manager of the Cecil, will have direct supervision of the Palace and Strand.

PRESTON FEATURED REALISTIC FRONT



When Lew Preston, manager of the Ridgewood Theatre, Brooklyn, N. Y., and supervisor of other Randforce houses in his zone, played "Tarzan, The Ape Man," an atmospheric front contributed largely to the successful week's engagement of the picture. Note the attractive arrangement of stills, posters and atmospheric accessories. Incidentally, Randforce men do not buy any finished displays. They construct everything themselves.

BILL LEVEY IS STILL GETTING HIS STORIES IN LOCAL NEWSPAPERS

That William ("Bill") A. Levey, manager of the Beacon Theatre, Port Washington, L. I., and one of the Club's distinguished Regional Chairmen, still has the knack of extracting front page and otherwise space in his local newspaper, is evidenced by a couple of clippings we have at hand.

One of the stories was headed "Motion Picture Council of Port Washington" and called attention to occasional lateness of the preview film lists recommending certain pictures many of which are current or forthcoming at the local theatre, thereby making it impossible for the newspaper to carry data on a picture playing at the time. It then went on to state that frequently the theatre showed a program, part of which was suitable for juniors and part for adults and advised patrons who wished to take children to call the management in order to ascertain starting time. The last two paragraphs boosted the current attractions.

On the strength of a Paramount Pictorial containing several hundred feet of scenes taken on Clyde Eddy's Colorado River expedition, Levey secured front page space for photograph and caption on Eddy. The caption carried name of theatre, mention of the reel and playdates.

We're glad to hear from Bill Levey again after a short period of silence and trust that some other Club members confronted with the same conditions regarding the publishing of previewed lists of pictures will find same instrumental in securing a similar story. Levey is constantly thinking up some little scheme to keep the name of his house in public print and from our observations he does this most consistently. And it's those consistent plugs that count, we think everyone will agree.

KEEPING UP WITH THE TIMES!

By GUY JONES



CUTTING EXPENSE (Illustrated Above)

Now, for an effective way to cut down the light bill. After many years of research with the kind cooperation of all the big shots in the business, I have perfected a simple way to cut down the juice bill. I realize as well as you do that there are several places around the theatre where light is necessary. But why not attach a mirror to your lobby light as picture No. 1 shows and let it shine light into your office? This mirror idea will save you from 15 cents down per month instead of using the 10-watt globe you now have in your office.

Please do not go off half-cocked on the above idea. Do the job right. Don't pay Woolworth a dime for a mirror. If you are any good as a theatre manager you should be able to promote the mirror. Take Picture No. 1 to your local power company, tell them just what you plan to do. Maybe they will furnish the mirror. (Then again, maybe they won't.)

Picture No. 2 shows one of the greatest inventions ever perfected for cutting down carbon expense. Take a tomato can (pork and bean can won't work for this purpose), punch a small hole in the bottom that will allow water to drip out in small drops. Next fill the can with water and hang it in the lamp house over the carbon. The small drops of water falls on the carbon, keeping them cool so they won't burn up so fast. (Patent ought to be pending.)

Take a peep at picture No. 3. It shows how to avoid the expense of buying brooms. Take a couple hundred of those orders, commands, bawling outs, that you receive by mail from headquarters, insert them in a clamp with broom handle attached to the clamp. You can get at least 10 minutes' sweeping service out of a broom of this sort. Of course, 10 minutes isn't so much service for 200 leaves. But, why let that worry you, even if you only got five minutes of service out of them. You've got enough on hand to last you three years, haven't you?

It is a great pride of mine that I am able to invent things like the above. I like to pass them on to others who have more time to make them work. Again, ideas like the above may be the means of causing some one to get a promotion or maybe a vacation—without pay.

Don't get the impression that I am a tight guy just because I offer suggestions for cutting expense. I figure that every little thing helps. For instance, if you put the above ideas to work and the big shot gives you another 20 per cent cut that will be money in headquarter's pocket. See?

"GUY"

HAROLD C. LEE STILL ON THE JOB SELLING SHOWS AT BATH, N. Y.

It's been some little time since the Club has been informed on activities of Harold C. Lee, manager of the Babcock Theatre, Bath, N. Y., but we've been able to pick up a few notes about him and are able to let his friends know that he's still carrying on at the same old stand.

He's been busily engaged putting his house in order for the summer and has everything spick and span, even if he did have to pull down the icicles on the marquee when a cold wave hit town a short time ago. A thing like that might happen to any Round Tabler.

Just as soon as we can get a line on some exploitation work turned out for the Babcock by Lee we'll shoot the information along. Incidentally, we hear that his public is quite pepped up on musical shows and that this kind of picture is scarce. What to do about it, etc. . . . Page Hollywood is the only thing we can think of right now.

Notice to Members:

PLEASE be sure to notify the Chairman of any change of address.—THANK YOU.

BOLE AND VIDAVER SOLD NEW PICTURE BY POLICE TIE-UP

A special preview for all members of the California Bay Counties Peace Officers Association resulted in some splendid police cooperation and much extra publicity on "Radio Patrol" for Manager George Bole and Publicity Manager M. S. Vidaver, of the RKO Orpheum Theatre, San Francisco.

Main effort was concentrated on police angles and the local chief gave the theatre some real cooperation. The department's radio cars were instructed to park in front of the theatre at regular intervals during the entire engagement of picture and a 40 by 60-inch enlargement of the chief's commendatory letter to Universal was used as a lobby exhibit. The chief also endorsed the picture in his regular weekly radio broadcast.

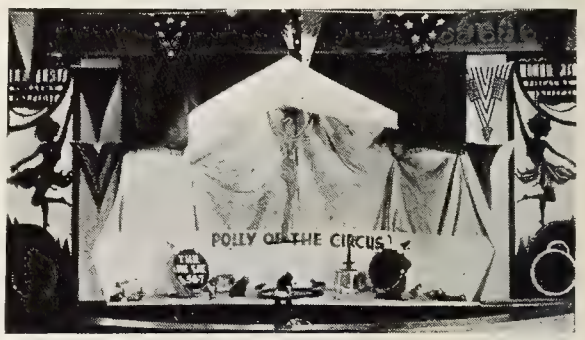
To keep the radio police steamed up and add to word-of-mouth publicity, department announcers were instructed to broadcast the following message to all radio cars during the run: "Calling all cars—all cars—all men—Radio Patrol—the first motion picture to show the part you fellows play in law enforcement—is showing at the Orpheum this week."

To all appearances there is much public interest in the radio cops, the new branch of law enforcement, and we believe that most departments will offer the same spirited cooperation obtained by Bole and Vidaver. At any rate, your police tie-up is a natural on this picture and many splendid exploitation stunts should result. We trust that other Club members will submit their methods of selling this attraction.

DAVIES RIGGED LOW COST DISPLAY WHEN SELLING CIRCUS FILM

Showmen who still have to play "Polly of the Circus" may be interested in a cheap but effective display made by Harry Davies, manager of the Lefferts Theatre, Brooklyn, N. Y.

The tent effect you see in the accompanying illustration is nothing more than one of the old banners stored away at the theatre and properly draped to suit the occasion. The circular base was made from



a barrel hoop, or any piece of moulding will serve the same purpose. Animals, clowns, etc., were promoted gratis from local stores. The cost was approximately one dollar.

The snapshot we have at hand to illustrate this display is rather shallow for reproduction in Club columns and we doubt that it will do full justice to the display itself or the attractive silhouettes on either side. However, it will suffice to get across the idea, and even if you have played the picture mentioned above, perhaps the same scheme can be applied to another of similar theme.

PERSONALITIES

TED EMERSON has replaced L. P. DeWolfe as manager of the Paramount Theatre, Cedar Rapids, with Johnnie Dostal continuing as house manager.

▽

CLEM POPE has succeeded Max Halperin as city manager for RKO at Cincinnati. Halperin has been transferred to New York City.

▽

LEE BURGER, formerly in charge of the Jewel Theatre, Cleveland, Ohio, has purchased a part interest in the State Theatre, Uhrichsville, Ohio. He succeeds Manager E. A. McAuliff.

▽

GONZALO BEZANILLA has been named manager of the Palace Theatre, Key West, Fla.

▽

GASPAR BUENO, owner and manager of the Bueno Theatre, St. Joseph, La., recently made a trip to New Orleans to look over product.

▽

ROLLIN STONEBROOK, formerly manager of the Paramount Theatre, Asbury Park, N. J., is now in charge of the Alabama Theatre, Publix house in Birmingham, Ala.

▽

ED DUBINSKY, president and general manager of the Publix-Dubinsky circuit, Kansas City, is captain of the local Paramount-Publix sales drive now in force.

▽

CARL PIERSON has taken over the old Strand Theatre, Petersburg, Ill., and renamed it the New Menard. Lloyd Perason was the former operator.

▽

ROBERT ARMSTRONG recently resigned his managerial post at the Liberty Theatre, Seattle, Wash., to negotiate a new position with New York City theatre interests.

▽

HAROLD MURPHY recently announced a reduction in admission prices for the summer months at the Fox-Liberty, Seattle.

▽

T. J. MASSA and James Anderson are now operating the Anderson Theatre, Anderson, Mo.

▽

A. B. CANTWELL has returned to the management of the Dickinson Theatre, Marceline, Mo., a house he designed and built two years ago.

▽

JOE V. GORBRACH, manager of the Ames Theatre Company, Ames, Iowa, recently announced that several improvements would be made to the West Ames Theatre during the summer.

▽

JOHN IRVIN, former manager of the Dickinson Theatre, Chillicothe, Mo., has been made manager of the Hubbel Theatre, Trenton, Mo.

▽

ANDREW SASSO has succeeded Floyd Maxwell as manager of Hamrick's Oriental Theatre, Portland, Ore. Maxwell, as already announced, has gone with RKO as manager of the Orpheum Theatre, Portland.

▽

OSCAR MILLER will have charge of the Alamo Theatre, Pine Bluff, Ark., it was recently announced by Dr. O. W. Clark, proprietor of the house. He succeeds James Topping.

E. O. BRILES has taken over lease of the Kesner Theatre, LeRoy, Kan. He also operates the Lyric at Emporia.

▽

W. W. DAILARD, former city manager for Publix-Dubinsky's four houses in Kansas City, recently resigned to go to the West Coast.

▽

W. H. DUNN has reopened his Piedmont Theatre, Piedmont, Mo.

▽

LYLE RICHMROND has changed the name of the Dixie Theatre, Senath, Mo., to Missouri. The house was formerly operated by O. A. Kern.

▽

F. TANNER has taken over operation of the Strand Theatre, Eddyville, Ky., from C. W. Burnley.

▽

ROY C. PARSONS has reopened the Gem Theatre, Richmond, Mo.

▽

S. C. HOLLOWAY has purchased the Ritz Theatre, Virginia, Ill., from Finn & Mortz.

▽

HARRY TURNER has reopened the Palace Theatre, Nokomis, Ill.

▽

VERNICE H. MONTOMERY (Mrs.) is managing the Pullman Theatre, Chaffee, Mo., for Mrs. C. H. Horstman. New sound equipment has been installed.

▽

S. E. PIRTLE is again operating the Orpheum Theatre, Jerseyville, Ill. He is also reported as having purchased the Bijou Theatre, Abingdon.

▽

ROY CAMPBELL is again managing the Nomar Theatre, Wichita, after an absence of a year.

▽

C. T. WADE has reopened the Lyric Theatre, Farina, Ill.

▽

LAWRENCE LEHMAN, manager of the RKO Mainstreet Theatre, Kansas City, has been busy preparing for the local RKO Opportunity Week to be staged in July.

CLUB EMBLEM PIN!!

Use This Blank:

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 per pin.

Name of Member .....

Theatre .....

Address .....

City ..... *State* .....

A. C. MERCIER has taken over the Selba Theatre, Central City, Ky., from F. M. Pittman.

▽

MANNY MARCUS, owner of the Regent Terminal, Cozy and Alamo Theatres, Indianapolis, Ind., recently paid a visit to New York City.

▽

A. E. WILSON, formerly manager of the Iowa Theatre, Cedar Rapids, has been appointed city manager in that city and now makes his headquarters at the State Theatre.

▽

CHARLES S. ROTH, former Warner manager in Hagerstown, Md., is now in charge of the New and Strand Theatres, Warner houses at Staunton, Va. Answering our inquiry concerning Don Nichols, Roth tells us he believed Don is still in charge of the Maryland, Hagerstown.

▽

MAX SILVERWATCH, well known contributor to the Round Table Club and former manager of the Strand Theatre, Amesbury, Mass., has been transferred to management of the Strand at Waverly. Just as soon as Max finds his way around his fellow Club members will be hearing from him again.

▽

HENRY E. INNS is the new manager of the Dales Theatre, Los Molinos, Calif. The name of the house has been changed to Los Molinas.

▽

HAROLD WILSEY has taken over the Arbuckle Theatre, Arbuckle, Calif., from David Steele.

▽

CLARENCE LAWS, manager of the Fox-California Theatre, Berkeley, Calif., has been made a member of the "Downtown Association," a commercial organization.

▽

M. E. HUFF, manager of the Dream and Liberty Theatre, Coeur D'Alene, Idaho, has announced that he will reopen both houses.

▽

H. B. ASHTON, former manager of the Paramount Theatre, North Platte, Neb., has been transferred to the Mayan Theatre, Denver, Colo.

▽

HARRY WREN has assumed managership of the Dickinson Theatre, Chillicothe, Mo.

▽

HARRY DAY is in charge of the newly opened New King Theatre, Idagrove, Iowa.

▽

ERNIE EICHENLAUB has taken up his duties as manager of the Fox-Imperial Theatre, Alliance, Neb.

▽

RAY DAVIS, manager of the Fox-Imperial Theatre, Alliance, Neb., for the past year and one-half, has been placed in charge of the Fox Theatre, Sterling, Ohio.

▽

W. S. BOWEN, bank cashier, has taken over operation of the Sherwood Theatre, Sherwood, Ore.

▽

CARL JOHNSON will open a new theatre in Atlantic, Iowa.

▽

HUGO JORGENSON has reopened the Gem Theatre, Rigby, Idaho.

▽

L. H. SUTTON, Jr., has taken over management of the Liberty Theatre, Stevensville, Mont.

WE OFTEN WONDER

By LOUIS SYLVESTER



We'd like to answer this one for Sylvester, but we are afraid that only time will do that. However, it will be interesting to note the box office reaction to the tax question. Ask us some more, Lou.

ATMOSPHERIC FRONTS AIDED SHAFFER SELL TWO RECENT PICTURES

Displays of various accessories of airplanes and autos were effectively used by Gerald Shaffer, manager of the Luna Theatre, Lafette, Ind., when selling "Sky Devils" and "Crowd Roars."

The small photo shows results obtained with a marquee display on the former picture, much credit for same due to the efforts



of Assistant Manager Reddish. The airplane wing and fake fuselage were lighted by a 500-watt spot at night time and could be seen for several blocks. Parts were obtained from a local airport and the title letters on wing were chiseled out of beaverboard, no cutawl being available for this work. A foyer display consisted of a shadow box with title and dates, in front of which were suspended two model American and German 'planes in a manner to represent actual combat. Photos of many fighting 'planes were placed below this display.

For "Crowd Roars" he promoted a dirt-track racing car, four silver cups and one large marble and bronze trophy, the latter valued at $2,000. The car was placed in front of the theatre one week in advance, with banner plugging the picture. It was also driven around town during playdates. Mr. Frederickson also secured a window tieup with a sporting goods store in connection with the display of cups and pictures of the 500 mile race, secured from a local lad who won the big event in 1927. This picture played at the Mars Theatre, another house in the Fourth Avenue Amusement circuit.

Shaffer is one of the Several Club members contributing interesting material from the ranks of his company and we hope he'll keep up the good work. We will look forward to hearing what he is doing to boost summer trade.

Dickinson Changes

Recent changes in the ranks of Dickinson theatre managers in Kansas-Missouri territory include the appointment of Harry Wren as manager of the Dickinson at Chillicothe; the transfer of A. B. Cantwell from Chillicothe to Marceline, Mo., and the transfer of John Moulder from Marceline to Ossawatomie, Kas.

ROSENTHAL AT NIAGARA FALLS!

Morris Rosenthal, until recently manager of the Jefferson Theatre, Skouras house in Auburn, N. Y., has been appointed manager of the Strand Theatre, Niagara Falls, N. Y.

He advises his friends that the Niagara continues to fall the same old way, just the same as when he and the Missus spent their first honeymoon at this mecca of newlyweds. The pair will make it a second one this time, says Morris.

DRASTIC CHANGE OF POLICY FOR SUMMER MADE BY ROSENTHAL

Instead of getting weak-kneed and closing down for the hot weather months, Jake Rosenthal, manager of the Iowa Theatre, Waterloo, Iowa, resolved to offer his patrons a real honest-to-goodness incentive to attend. The following message was circulated via the medium of a mammoth Western Union telegram:

To Every Man and Woman in Waterloo,

Hello Summer!

Beginning June 5 we offer our mammoth 2 For One policy for June, July and August only. Eddie Cantor sings "Tomatoes Are Cheaper"; Jake Rosenthal says, "Prices Are Cheaper! Who can afford to stay at home afternoons—2 For 25c—Evenings. 2 For 35c—Sundays, all day 25c. America needs to keep happy as never before. You can do it by getting the Iowa habit and seeing the best motion pictures at one-half the price. Two For One. Save Your "Mon." Ain't we got fun? Prices are the only thing be reduced. The quality of our entertainment will remain the same. Keep Rosy with Rosenthal!

We'll be anxious to hear how Jake Rosenthal's sweeping two-for-one for the summer months turned out at the close of the season, and we predict that the results will be interesting. He is sure to pick up patronage which never before attended his theatre, and it is logical that he should retain a fair percentage of the new trade when the advance goes into effect. Even if he succeeds in only holding the majority of his regular trade during the summer, it's quite an accomplishment.

MAC KRIM STIRRED UP EXCITEMENT ON ROBINSON PICTURE

MacKrim, manager of the Lasky Theatre, Detroit, Mich., recently used a bally on "Hatchet Man" that attracted plenty of attention in the business district of his neighborhood.

Five days prior to opening he had two ballyhoo men dress in Chinese costumes, one carrying an axe such as used in the picture. When a crowd would gather the axeman would lean the other Chinee over a tree stump and bend his pigtail in position for striking; in fact, it might appear as though a beheading operation was in process. The victim at that point would jump up and run from one store to another in the district, the Hatchet Man on his trail.

A special beaverboard front with Chinese and English lettering, a hand-painted head of Edward G. Robinson, and cutout figures of Chinese, were also used to dress entrance and lobby of theatre. Ten thousand pink folder-heralds were given wide distribution throughout the district.

Mac sent along some snapshots of the Chinese hatchet man stunt, but all three are much too faint for reproduction. Next time, maybe he'll see that we get close-ups, or use a larger and more powerful kodak. We're glad to hear, however, that his efforts on the above-mentioned picture yielded such gratifying returns. By the way, Mac, how is the business of "socking" coming along? Will you make that Olympic team?

BLAIR MADE DRIVE AMONG STUDENTS IN SUMMER UNIVERSITY

One of the first guns fired in behalf of summer trade by Merle R. Blair, president and general manager of the Regent Theatre, Cedar Falls, Iowa, was the sending of blotters to all students taking the summer course offered at a local college. The coolness of the theatre was stressed in the copy which read, "Let the Cool Sea Breezes from our Arctic cooling plant help you relax, to forget these warm evenings, to enjoy our shows." Mention of coming attractions followed with bottom line reading, "Every Seat a Cool Retreat at the Regent." Two small cuts also plugged the cool idea.

He also used a throwaway a short time ago on "So Big" that was in the form of a "Western Telogram." This "Telogram" was folded twice and announced an "Urgent Message" on the outside. Inside it was addressed "To Every man and woman in Cedar Falls," and went on to list the fine points and cast of the picture, playdates and best regards of the theatre management.

DAVE DAVIDSON IS TRYING OUT STOCK IN DETROIT HOUSES

The May 31st issue of "Motion Picture Daily" carried a front page box headed "Trying Stock With Films" and went on to state that Publix neighborhood de luxe theatres in Detroit were trying out a new gag to increase trade by presenting a three-act play between the first and second shows. A stock company was recruited in New York and it was planned to route the show from one house to another.

So, lo and behold if we don't get a note from our old friend and able showman Dave Davidson to this effect: "Results very satisfactory. . . . Sunday and Monday broke terrific publicity and reviews on the stage page . . . let's see what happens."

So we'll wait and "see what happens," as Dave suggests, and maybe he'll find time to gather up the details of the campaign and shoot them in to headquarters, if it pans out as well as it appeared to be doing at the time we last heard from him.

BLUMENTHAL'S SWELL BALLYHOO!



One of the Club's old time contributors, Harold Blumenthal, comes to life again and this time from the Liberty Theatre, Elizabeth, N. J., a house he's managing for the Skouras Brothers. He sends the Club two photos, both of which are herewith reproduced as graphic evidence that this Round Tabler has been turning out his typically attractive work.



One of the photos, as you will readily note, shows a sidewalk bar used for "Wet Parade." Beer kegs flank either side of this relic of the past and the enthusiastic expressions on the bystanders almost lead one to believe that the bottles and decanters contained the "real McKoy." An attractive sign was stretched on two uprights and scene stills were tacked on ends of kegs. Other familiar accessories, such as a brass rail, non-tippable cuspidor, sawdust and cigar stand, served to carry out the idea. The lead line of copy on sign read: "Can America Enforce the Prohibition Law?"

The other photo shows a float-ballyhoo constructed for "Explorers of the World," as the bannered portion of the truck plainly points out. Some weird looking figures of animals, presumably made of papier-mache, were placed on the platform and surrounded by jungle atmosphere. An elephant, alligator, gorilla, hippo, ox and a native bushman completed the ensemble. We imagine these were obtained from a local taxidermist or prop man.

Without a doubt both of the above displays attracted a lot of attention over in Elizabeth. Blumenthal is passing them along with the hope that they may prove of service to others. Now that he's back again on the active list, we'll be looking forward to receipt of other material in the near future and we won't be disappointed either because past records show that "Blumey" is one dynamic show-seller.

Club Index for Month of JUNE

Herewith we list the many items of exploitation, etc., which appeared on the Club pages during the month of June. By keeping this issue close at hand you can refer to it whenever necessary as a means of locating some particular form of show-selling. We hope our members and readers are finding this service useful. The Club would welcome suggestions to improve it.

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DON'T GET PANICKY!

Don't Get Scared at the First Sign of Poor Business; That's the Time to Work Your Hardest!

By RICHARD L. MOSS
R.K.O. Orpheum Theatre
Los Angeles, Calif.

I THINK one of the faults of present-day theatre operation, as it is being practiced by many managers, is the instantaneous panic experienced as soon as business takes a drop, or the opposition makes a move. There is no reason in the world why the self-same methods that brought business into theatres a few years ago will not do the same today. I will admit that the methods can be improved on and that the efforts expended in the execution of these methods can be increased, but the basic ideas are the same, and radical deviation can mean only one thing, panic.

De Luxe—or What? ?

I have never seen a successful theatre run by radical methods; I have never seen a really successful theatre resort to some of the outlandish brainstorms that are now being passed off as showmanship. Giveaways of every description; prices cut beyond reason; ridiculous policies; and nonsensical stunts. Several years ago the only theatres that resorted to any such methods were called shooting galleries. Now, we're making shooting galleries out of our once proudly named "de luxe" theatres. Theatres that are cluttered up from the moment you get near the lobby until the time you get seated, and even then, when you think you are going to see the show that you paid to see, suddenly find yourself annoyed by a mess of trailers, etc. Is there anything "de luxe" about that? Is there anything "de luxe" about selling merchandise in a theatre; displaying furniture, automobiles, hardware; and goodness knows, what else? Does an operation of this type increase the respect of the public for the theatre business? Are they apt to feel that they are "going out" when they find themselves surrounded by such cheap tactics? Is the atmosphere encountered in some of today's theatres, conducive to "having a good time"?

When a prize-fighter gets panicky, he's licked. When an army gets panicky in battle, it's routed. When a business man gets panicky, he's through. That's what is happening to many of the present-day theatres. They've been hit a little, and they just don't know what to do. They've forgotten all about what used to bring people into the theatre, and they are trying to devise new means. But, they're not working on the right angle. If they want to devise new means to increase business, let them find ways to increase the prestige of the theatre. Let them find better entertainment. Let them find new ways to advertise; and a better code of courtesy, service and house management. Isn't that what always drew people into theatres? Isn't that what brought this business from a despised, ill-reputed peep show to the fifth largest industry of the country? We've got the greatest medium of entertainment the world has ever known. And what are we doing? We're dragging it down; making it look cheap in the eyes of the public; and making them believe that our show is not good enough and that is why we need artificial stimulation.

Don't Spoil Good Pictures!

We've been yelling for the studios to turn out good pictures. But, what is being done with the good pictures? They're being saddled down with an extra feature; an opportunity night; a country store; or some other such idea. The good pictures are being made to look cheap. Isn't it a crime to program a picture like "Arrowsmith" with the giveaway of a set of dishes, the kind that you see in the bargain basement? But, it's being done.

I don't mean to ridicule, but it is very evident that the methods that are being used by a majority of the theatres are not in keeping with the standard and prestige of the industry. Henry Ford isn't giving away a full-dress suit with every car and Tiffany is not giving away two strings of pearls for the price of one. They're trying to present the best article they can for the best possible price. They're advertising in every possible way and trying to hold a certain amountof importance around their product. And, it is the same with every other important industry in the country. Why should theatres resort to cheap methods?

Try Showmanship!

Of course, this business has its problems. But, I don't think they're going to be solved by dishes, groceries, double features, or radical policies. The basic idea of successful theatre operation is to get the best show possible, advertise it in the best possible way, and then please the patron after he buys a ticket.

Let's keep our eyes open, our minds clear and our feet on the ground. And, not get panicky.

(NOTE: *This article was contributed by Dick Moss while he was managing the Paramount Theatre in Los Angeles. Before it was ready for publication he had moved to the Orpheum Theatre in the same city. Dick originally was located in the east with Loew's, moving to the coast as an assistant manager for Fox West Coast. He left that outfit to join the Hughes-Franklin Circuit until H. B. Franklin took over the two Publix houses.*)

Great Lakes Notes

S. D. Weinberg, publicity director for Great Lakes Theatres, Inc., Youngstown, Ohio, advised us a short time ago that Mel Caldwell, formerly of the Metropolitan Scenic Studios, had entered the managerial end of this business and replaced Edwin Oliver as manager of the West End Theatre, Uniontown, Pa. Oliver was called to the home office to await another assignment.

Great Lakes has also acquired a 20-year lease on the Hartman Theatre, formerly a legit house in Columbus, Ohio, which will be operated on straight motion picture policy until further notice. This addition marks the twelfth link in the chain, of which Harry Schwartz is president and general manager.

NEW GANGSTER FILM WAS PUT OVER BIG BY WALLY CALDWELL

Wide distribution of "reward" heralds, extensive use of paper, a striking window display of gangster weapons in a leading store window and radio and newspapers, were highlights of an effective campaign waged recently on "Scarface" by Wally Caldwell, manager of Loew's Valentine Theatre, Toledo, Ohio. He was assisted by Charles Baron, of the U. A. exploitation department.

Special exploitation included 5,000 "Scarface" tabs distributed in residential section; 1,500 "Scarface" $5,000 Reward heralds wrapped in packages of 60 agencies of dry cleaning company; 500 reward heralds in packages sent out by local laundry; 1,000 reward heralds in packages sent from retail markets; 200 special "Movie Classic" half-sheet cards in 200 retail agencies' windows, tying up with "Scarface" magazine story; 100 copies "Move Classic" rubber stamped and distributed exclusively to doctors and dentists; 100 half-sheet parking cards in parking lots garages and double-faced on trolley poles; 200 one-sheets in merchants' windows; 15 public drays placarded on both sides; special three-sheets in important neighborhood locations; 100 taxi streamers on all cabs of a leading firm; special window in department store, and 24 displays of 14 by 17 deluxes mounted on theatre backs in special downtown locations.



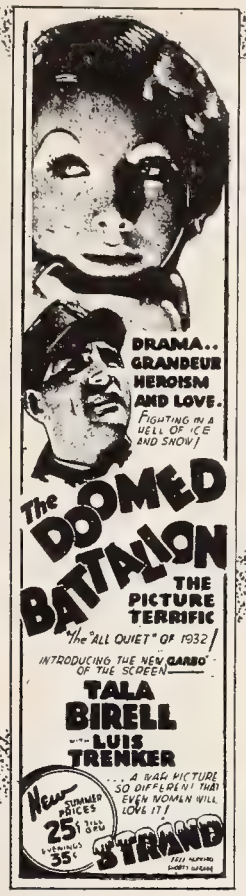
The newspaper campaign included a tie-up for best answers on "What Shall the Nation Do With the Gangster," special cuts, art work and stories in dailies and mid-week editions of all papers; special stories in 18 rural newspapers in 15-mile radius; special day before opening stories and the regular run of effective display advertising.

The accompanying photo shows a collection of firearms obtained from the city police department, depicting the evolution of gang weapons up to the present. Over 40 models, including the gangster's favorite "typewriter" (machine gun) were displayed in a huge window in the heart of the city.

No doubt at all that Caldwell put over his usual wide and effective assortment of exploitation and advertising he has at his command in Toledo. Many of the suggestions will be practical for scaling to suit local conditions and we're obliged to Wally for making it possible for us to pass the information along the line.

TERRY McDANIEL, former manager of the Fox Theatre, Spokane, Wash., has been made district manager of the Spokane-Yakima-Wenatchee-Pendleton territory. He will continue to make his headquarters in Spokane.



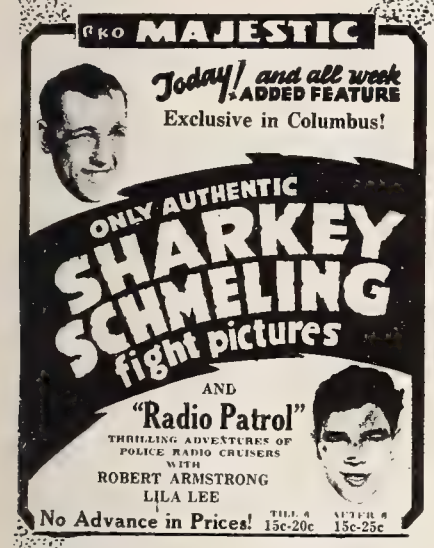






THEATRE ADS FOR THIS WEEK WERE SELECTED FROM NEWSPAPERS OF THE FOLLOWING CITIES:

INDIANAPOLIS, IND.
DETROIT, MICH.
MILWAUKEE, WIS.
KANSAS CITY, MO.
FALL RIVER, MASS.
COLUMBUS, OHIO.
BAYONNE, N.J.
LOUISVILLE, KY.
MEMPHIS, TENN.

















ANOTHER PAGE OF NEW CLUB MEMBERS

EARLE WILLBERN hails from 'way down South in Seguin, Texas, which, he tells us is "the biggest little city" in the whole state. Okay, Earle, we'll do just as you ask us to do—"keep our eye on the Seguin postmark in the mails"—and you can shoot along any ideas you may have right now. Willbern manages the Palace Theatre in his city and we're mighty glad to include his name on the Club roster. We hope he'll do his full share in the task of keeping these pages alive.

———*Wear Your Club Pin! ! !*———

W. CLIFFORD BOZMAN is the assistant manager of the RKO Palace Theatre in Columbus, Ohio, and we are also in receipt of his application for a seat around the Table. Cliff has the job of helping Thomas Davis sell shows and just as soon as he wins a promotion to the next rung up the ladder we'll include his name among the full-fledged members of this organization. In the meantime we will be glad to have him keep in touch with headquarters.

———*Wear Your Club Pin! ! !*———

HARRY G. BLACK is the managing director of the Palace Theatre, a big RKO house up in Albany, N. Y. He is another newly elected member of the Round Table Club and we're mighty glad to add his name to the ever-increasing list of showmen in this organization. He operates on a vaudeville and picture policy seven days per week and from what we know about Albany a manager has to be on the job to grab his share of patronage. We trust Black will let us know what good show stunts he's using to bring the folk around his way.

———*Wear Your Club Pin! ! !*———

MILTON S. HARRIS is the advertising manager of the Fox-Grand Theatre, St. Louis, Mo., and we are also glad to record that he, too, is a newly elected Club member. We've heard about Harris' work before and now that he's joined the gang it is our sincere hope that he'll find time to keep us informed on what he and his associates are doing to boost trade at the Grand. Look through that pigeonhole, Milt, and see if you can locate one of those trade-building gags you used. The rest of the fellows will be grateful for any suggestions you can shoot along.

———*Wear Your Club Pin! ! !*———

STAN KRUEGER has joined the ranks of the many assistant managers now listed among the members of this organization and we are glad to announce this connection. He has the job of helping Ray OConnell operate the RKO Orpheum Theatre out in St. Paul, Minn., and filling the 2,200 seats of that house is enough to keep any two fellows busy. We hope that Both Krueger and his chief will do their share toward sending in contributions to this department.

———*Wear Your Club Pin! ! !*———

F. M. A. LITCHARD is the manager of the Morse Theatre, Franklin, Mass., and his name will be familiar to many readers of this department. Only an issue or so ago we carried a story about how he promoted a big cooking school stunt over in his town and some time ago we printed another story of his entitled, "Brick and Mortar." The only fault we can find with Litchard is that we don't receive as many of his articles as we'd like to have. However, now that he has signed up as a regular Round Tabler, maybe we'll hear more from him.

LAURENCE J. DORAN manages Smalley's Theatre up in the ritzy little town of Cooperstown, N. Y., where William Smalley, head of the circuit, makes his headquarters, and we're also glad to record that he's another new Club member. This department has been fortunate in the past in having several of Bill Smalley's managers for contributors, for they're a live bunch of men. The season must be in full swing up Doran's way right now and he should have plenty of material to make up some interesting yarns for his fellow members. Shoot them along, Laurence.

———*Wear Your Club Pin! ! !*———

HARRY SCHLINKER does publicity and exploitation for the RKO Orpheum Theatre down in the city of New Orleans and he's another new member in line for introduction to the other boys in this large organization. Welcome to the Table, Harry, and let's hope you'll come through with a lot of stories which will help your brother showmen put over their shows. Remember, that's the spirit of this Club—you help them and they'll help you.

———*Wear Your Club Pin! ! !*———

MILLARD M. BLAETTNER is located in Dayton, Ohio, where he manages the RKO Colonial Theatre, an 1,800-seater running straight through the week. He tells us he's glad to join our showman's organization and that he has a spot already picked on the wall to hang his certificate of membership. We're just as glad to have him with us and hope he will do his utmost to keep up the good work of his fellow Round Tablers. Shoot along some show-dope, Millard.

There's a lot of enthusiastic Round Tablers out in your territory. Give them all our best regards when you meet and remind any of the delinquents that headquarters will expect to receive the usual contributions to this department.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

GEORGE BOLE is another RKO man to hook up with this organization of live showmen and he manages the Orpheum Theatre in San Francisco, Calif. A cordial welcome is also extended this new Round Tabler and we will hope to see much evidence of what he and his staff are doing to put over the big vaudeville and picture house out on the Coast. We'll be on the lookout for some good show-selling gags from this member.

———*Wear Your Club Pin! ! !*———

HARL A. WOLEVER manages the Paramount Theatre down in Newport News, Va., and he's another Publix man to join this hustling group of showmen. Meet the rest of the fellows, Harl, and send along some evidence that you intend to do your part in keeping this section full of interesting yarns on show-selling. Just what is taking place in the business down your way this season? Drop us a line and tell us what methods you are using to boost the box office during the hot weather.

———*Wear Your Club Pin! ! !*———

ROBERT G. HAINES has the job of assisting George Bole with the management of the Orpheum Theatre, big-time RKO vaudeville and picture house out in San Francisco, and we're taking this opportunity to acknowledge his application for membership in this Club. Okay, Robert; you're in the army now and we'll look forward to the day when we can send you a regulation certificate. Both you and George Bole ought to have plenty to do selling shows for your big house and we'd like to know what's going on. Tell your chief to keep in touch with us; and if he's too busy, take care of the job yourself.

———*Wear Your Club Pin! ! !*———

HENRY W. BROWN hails from down in Greensboro, S. C., where he manages the Imperial Theatre for the Publix-Kincey Circuit. He's another Publix man to pull up a seat around this ever-growing Table and we're mighty glad to have him with us. Greensboro is a new town for him, as he was located only a short time ago at the Colonial Theatre in Winston-Salem, N. C. Just as soon as he finds his way around town we know he'll tell us what he did to start the ball a-rolling.

———*Wear Your Club Pin! ! !*———

ALVIN K. LAVENDER is the assistant manager and publicity director of the RKO Hollywood Theatre, Fort Worth, Texas, and he's next in line for introduction to his brother showmen. He helps the well known Louis Hellborn run this first-run house and with the sort of coaching he's receiving it probably will not be long before we'll be sending this new member a regular Round Table certificate. Action resulting from a change of picture twice every week should furnish this department with many good show-selling tips—and we'll be looking for them.

———*Wear Your Club Pin! ! !*———

JOHANNES BRANDS SCHOTBORGH sends us an application of membership for the Round Table Club from the city of Willemstad, State of Curacao, Dutch West Indies. That makes it perfect as far as the Dutch Indies are concerned, as we now have representatives in both West and East Indies. We hope that Johannes will do as well as E. R. Lim over in Samarinda, and send us some interesting photos and stories about how shows are sold over in his country.

TECHNOLOGICAL

DO YOU WHISTLE AT WORK?

By F. H. RICHARDSON

"The man who whistles at his work is apt to be a good workman." One of the secrets of success is contained in that little quotation. If a man is found cheerful, smiling, whistling or singing on the job, and is found that way frequently, that man is happy in his work. He cannot be happy in his work unless he has very close interest in it, and the man who has interest in his work is at least far more likely to succeed in it, and to do his work well, than is the man who has no interest except quitting time and payday. Think that over for a little while and see if you do not conclude it is just about right.

We have mediocre results in sound and pictures in a great number of theatres because of the fact that in the projection room of these theatres are men who regard their work merely as something they are compelled to do in order to live.

Pride in Results

In other theatres we find men who, while perhaps they would rather be out making whoopee, don't regard their work with repugnance. As a matter of fact they find considerable pleasure in it because they are interested in its problems. They are interested in and have pride in producing superior results. They are interested in the many very real marvels contained in the equipment they are handling. True, they do not perhaps make very rapid advancement in life, but in the end such men at least have a far better chance of getting ahead than has the clock watcher; also it is pretty nearly a cinch that those who pay in money at the box office of the theatre in which this manner of man is employed are going to receive better value in amusement and entertainment than will patrons of the theatres in which men having small interest in their work are employed.

If they receive better value it automatically follows that the theatre will receive larger patronage than it would were the value received by the patrons less. Surely it requires no argument to support such a proposition as that, and if we grant that what has been said is logical, then it also automatically follows that careful, intelligent work in the projection room of the theatre means additional revenue at the box office.

Value of Good Projection

It should be interesting to dig under the surface of this argument just a little. I believe no attempt has ever yet been made, by myself or any one else, to express the value of high grade projection work in dollars and cents, although it seems to me that the thing should not be very hard to do.

As an example for consideration, let us assume the average admission price of a theatre to be 25 cents. Let us also assume its average daily attendance to be 2,000. Suppose, for example, that the Projectionist in one theatre is able to and does produce such excellence in sound, and such sparkling beauty in the picture itself, that the audience receives a 25 per cent greater value in entertainment than do the patrons in another theatre in the next block, in which projection work is not what it might and should be. This is surely not at all a difficult situation to find as between two theatres. We will not discuss the reasons for the failure in one of them, except to say that it may be attributable to lack of knowledge, or to carelessness on the part of the Projectionist, or to poor equipment or to equipment in a poor state of repair, or to faults in the auditorium itself, or to a combination of any or all these various things. We are not at the moment interested in fixing the responsibility, but in considering the result.

Proceeding upon the reasonable assumption that the box office will, when a space of time is considered, be to a large extent influenced by the excellence of the show, the thing in this case figures out somewhat after this fashion. Admission price is 25 cents. The show in the theatre with faulty projection has 25 per cent less entertainment value. Twenty five per cent of 25 cents is six and one quarter cents. Patronage per day 2,000, six and one quarter cents times 2,000 is equal to $123.00, therefore we surely are entitled to believe that the show in the theatre having the better projection is, in this case, worth $123.00 more to the box office than is the .show in the other theatre.

Suggestion to Managers

Now, gentlemen, please do not get the idea that I am assuming these figures to be anything more than approximately accurate under the set of conditions assumed. I do, however, firmly believe that, taking an extended period of time, say one year, it would actually work out just about on that basis, assuming however that the two theatres book productions of equal merit.

I would respectfully suggest to theatre managers who are inclined to "save" money by considering cheapness in wages as against projection skill and knowledge and ability, or who "save" in overhead expenses by forcing the Projectionist to let the equipment fall into a state of dis-repair, that they examine very carefully the argument I have laid before them.

After 27 years in this business I am more firmly convinced than ever that high-grade work in projection, or in other words that beauty in the projected picture and excellence in sound, has very large box office value. Years ago, when I advanced that argument I was just laughed at. Such an idea was regarded as foolish almost to the point of being silly. Today it is acknowledged and admitted by every high-grade exhibitor or theatre manager that I know anything about.

This writer lays these matters before you in an honest effort to secure for them your careful consideration, to the end that Projection, both in sound and picture be improved and box office and income of the theatre be brought up to as near as possible a maximum.

Answering a Question On Rear Projection

From Herman T. Happy, Traverse City, Mich., comes the following: "Will you please tell me how to make a screen for rear projection? I expect to project my picture from the rear. Also what size lens would I have to use? I am starting an Airdome between two buildings. The projection room will be in the alley."

Well, that's a new place for a projection room. It is possible to project pictures through cheese cloth, but if you must make your own screen the best thing is drawing linen. The seams, however, will bother you. You will have to sew the linen and the seam will show more or less. I do not know where you can get drawing linen of suitable width. Better apply to some big dealer in architectural supplies in Chicago. I think on the whole, everything considered, you will perhaps do well to be satisfied with a screen made of thin cheesecloth, but you must set your projectors lower than the screen and shoot up a little or the audience will see the bright spot of the lens.

It has been such a long time since I have had such a question asked—this sort of thing is seldom undertaken these days—that I can not remember all the details through the years.

If you want to purchase a transparent screen I would recommend you to take the matter up with the TransLux Daylight Picture Screen Corporation, 247 Park Ave., New York City. It will cost you considerable, but you will then have a really good screen.

As to the focal length of lenses, I can offer you no advice, not knowing either the projection distance or the size of picture you propose to have.

JENKINS' COLYUM

DEAR HERALD:

Theatremen tell us wherever we go that their Saturday night business has dropped off to 50 per cent, or less, than what it has formerly been. In some cases they claim Saturday night to be their poorest night in the week. We have heard a number of reasons advanced for this condition.

H. E. Hoag of the Momence Theatre at Momence, Illinois, gives it as his opinion that the decline is due to the financial condition of the farmers, since Saturday night is usually considered farmers' night, and since but few farmers are found in his Saturday night crowd.

Frank G. Kresler of the Palace theatre at Renssalaer, Indiana, says the is unable to get action pictures for his Saturday night crowd that will draw the farmer business, and without action pictures but few farmers can be interested. Both Mr. Kresler and Mr. Hoag have fine theatres and both in towns supported largely by farmers and the Saturday night business heretofore has been their life-saver.

Our theory is that when it takes over a bushel of wheat or corn to buy a theatre ticket, even at the reduced admission prices, neither the farmers nor merchants are going to buy many tickets, and that's what it will take at present prices of wheat and corn and present reduced admission prices.

A. F. Gravel, of the Gravel theatre at Goodland, Indiana, gives it as his opinion that an automobile seat appeals to the public today more than a theatre seat, since they are more often seen in auto seats, and A. F. is a pretty close observer of humanity. He's in favor of the towns offering a premium for vacant auto seats between the hours of 7 and 11 each evening.

We doubt if this would bring the answer because he has been offering all kinds of premiums for occupied theatre seats until he has exhausted every known remedy, and still they prefer the autos to his theatre.

Too Much Vinegar

He claims that selling entertainment is like selling any other commodity, if the customer wants syrup and you sell him vinegar he is apt to get sore about it, and he claims he has had to substitute too much vinegar, which has soured the public stomach. A. F. is a funny guy; we always like to call on him. He always tells us a lot of things we had surmised but were not just sure about. There is one thing we do know, and that is that too much vinegar fills auto seats instead of theatre seats.

We have made a resolution that hereafter we are not going to miss Monon because of A. W. Howard, who operates the Strand theatre. We called there two years ago and found him out of town, which was tough on both of us.

Mr. Howard is our kind of an operator because he says he will keep his theatre open until the town goes back to the government in spite of T. & H. W. and we like that kind of grit, and it takes grit nowadays, and Mr. Howard has it. We stayed and visited with him longer than we intended just because he's that kind of a fellow. When Mr. Howard throws up the sponge it is going to be mighty tough on the rest of 'em, but he isn't going to throw it up.

About as fine a theatre as we have ever seen in a town of its size we found at North Judson, operated by John Woytineck and William Murphy. This theatre has been in operation for about 18 months and is, considering the financial condition of the country, still doing a fair business, which we attribute particularly to the excellent sound the theatre has, but most likely it is due in no small measure to the popular management. We had a delightful visit with Mr. and Mrs. Woytineck and North Judson is another town we have placed on our permanent visiting list.

Victor Woytineck is opening a new house at Culver. The engineers were there installing Western Electric sound when we called. It takes nerve to build and equip a new theatre these days, but Victor has it, and here's hoping he wins.

Boosting Buck Jones

Buck Jones ought to hand it to E. S. Rees of the Gem theatre at Plymouth. E. S. has organized a "Buck Jones Ranger Club" consisting of 125 members, 30 of which are girls, and the club is growing every day. E. S. hopes to reach the 200 mark before he is through. The club has a constitution and by-laws, elects its own officers and formulates rules governing the club and provides penalties for any infraction of the rules. It is similar in personnel and operation to the Boy Scouts and functions very similar to that organization. If you have any doubts of the popularity of Mr. Rees just ask any boy or girl in Plymouth. And if you think that kind of an organization isn't an asset to a theatre you are badly mistaken.

If Buck Jones will do the right thing (and we know he will if his attention is called to it) he will write Mr. Rees, care of the Gem theatre at Plymouth, Indiana, and thank him for the interest he is taking in putting him over with the Plymouth kids, for he has sure put him over.

The biggest asset a theatreman can have is a stand-in with the kids of the community because they are the REAL advertisers, and when a kid is for you the WHOLE family is for you, pa, ma, and sister Susie, and in this case Uncle Jake and Aunt Hannah are strong for E. S. too, and that makes it pretty nearly unanimous. Here's a tip for some of the other of you theatre boys. better follow it up.

We had a very delightful visit last evening with Mr. P. C. Schram of the Orpheum at Kalamazoo. He operates two theatres in Kalamazoo, the Orpheum and the New. There are three other theatres there owned by Mr. Butterfield of Detroit. One being closed at this time. Mr. Schram says business is off considerable from what it once was but he is getting by and doesn't seem inclined to make much fuss about poor business but does do some kicking about poor pictures, which seems to be a universal complaint.

We found Mr. Schram to be mighty well posted on what the industry needs to bring it back to normal and a little of his judgment might go a long way toward that end. His knowledge of what the public demands in entertainment might be helpful in the production field. Kalamazoo, like all other communities, is feeling the depression, but if celery will cure it she ought to be 100 per cent normal soon, for there is enough celery grown around Kalamazoo to feed the world, and, Gee Whiz, how we love celery!

Good Pictures Demanded

The Reveria at Three Rivers is another of the Butterfield circuit of houses, and is operated by Mr. L. H. Warner. We had a very pleasant visit with him. Mr. Warner says the time was when the theatres and merchants told the public what to do, they could sell them almost anything in reason and make them like it, but today it is different. If they don't like what you have to offer they tell you to go and pick out a deep place in the lake and jump in. He keeps three or four suits hanging in his office for emergencies.

We would like to be optimistic and report business as being good but truth is stronger than fiction and we choose to tell the truth as we find it, and the facts are that we have yet to find the first spot where they reported business anywhere near up to normal. It may improve. We hope it does.

J. C. JENKINS
The HERALD Man

Include Films in Venice Art Exhibit First Time

The International Exhibition of Art, opening on August 1, at Venice, Italy, for the first time in its 40 years, will recognize the cinema as a distinct art form this year. An "International Artistic Cinematographic Exhibition," backed by the city of Venice and the Italian Ministries of Education and Corporations, will be held at Lido.

Outstanding films by leading producers, both American and European, will be shown each night until August 15. Prizes will be awarded, and each group of films will be preceded by conferences of leading cinematic authorities of various countries. American committee members include: Hiram S. Brown, R. E. Cochrane, Earle W. Hammons, Carl Laemmle, David Sarnoff, Joseph M. Schenck, Nicholas M. Schenck, E. R. Tinker, Albert H. Warner, Harry M. Warner and Adolph Zukor.

Story Editor Believes No Lack of Material Exists

There is no shortage of good story material, but on the contrary, the supply is plentiful, according to Mrs. Florence Strauss, Fox scenario editor, in an address before the AMPA at the regular weekly luncheon in New York last week. The fault lies with the fact that the people who do the buying are in less direct contact with material than those handling it, she said.

Walter F. Eberhardt of Western Electric acted as master of ceremonies, introducing Jacob Wilk, Warner scenario editor; Harriet Henry, author, and M. Harpon of William Morrow & Company, publishers. A committee, named to select candidates for office next year, includes: Vincent Trotta, Paul Benjamin, Al Sherman, Charles Barrell, Hal Horne, Ray Gallagher and George Harvey.

New Union Gets Charter

A charter has been issued to Kansas City Local 777, Independent Motion Picture Operators Union, Inc., according to W. V. Anderson, organizer and business representative for Missouri and eastern Kansas. The union is not affiliated with the American Federation of Labor and its wage scale is lower than that of the established IATSE local.

State to Use Film at Fair

California plans to sponsor a theatre at the Century of Progress Exposition in Chicago, in 1933, in which will be shown motion pictures advertising the natural wealth and scenic beauties of the state. Theodore Hardee, San Francisco, is in charge of the display.

Horwitz Gets Appeal Stay

Attorneys for Will Horwitz, under sentence of 18 months at Houston, Texas, for conspiracy to evade United States lottery laws in connection with his radio station at Renosa, Mexico, have been granted an additional 15 days to prepare appeal. A new hearing has been set for July 15.

MGM Exchange Head Resigns

T. A. Little has resigned as manager of the M-G-M Charlotte exchange and has been succeeded by H. Margolis. Mr. Little has not yet announced future plans.

STAGE ATTRACTIONS
FOR PICTURE THEATRES

NOVELTY

Dick Powell
Philadelphia Mastbaum

Dick Powell, formerly master of ceremonies at Warners' Stanley in Pittsburgh, made his bow as master of ceremonies at the Mastbaum and proved to be a versatile and clever entertainer with an attractive stage personality. His clever wisecracking and impersonations of radio announcers were well received. In addition to acting as master of ceremonies and leading the stage band, he played a saxophone solo, sang and welded the various acts into an attractive unit.

Joe Moss & Orchestra
New York Palace

This orchestra has nothing to offer in the way of novel entertainment, relying mainly on the rendition of popular numbers in a fairly pleasing manner. The act is aided fortunately by the Bachelors, a male quartette; a duo, Gracie Smith and Charlie Herbert, and Audrey Marsh. Radio is the band's forte.—H. P.

Lee, Port and Dotty
Detroit Fox

This trio, two sailors and a girl, offers a round of slapstick, gags and dance steps. One bit of comedy that is especially well handled brings the two sailors on the stage with boxes of marshmallows, ostensibly for audience giveaways. One of the sailors does this straight while the other, after making one gesture toward handing out a marshmallow, proceeds to stuff the contents of the box, a piece at a time, into his mouth until a large creamy mass of the candy protrudes from his face like a billowy cloud. The girl, with a fast rhythmic step, helps to give the act a fast finish.

Keating
New Orleans Orpheum

Fred Keating's act is slight of hand; but it's also fast moving comedy, the nimble fingered Keating depending as much upon the swift chatter between him and his assistant, "the great Alexander," as upon his bag of tricks, all of which have been seen before in one form or another. He opens with the fast ones which have the audience on his side at once, works a rather clever card trick with a borrowed cigarette, mystifies the audience and keeps it laughing, winding up with the pin trick, first shown here by the late Houdini. After swallowing pins with a glass of water, he brings them out fully threaded. It still is a dandy stunt and Keating's tactics of impressing the audience with the fact that he doesn't take his work too seriously is delightful. "The great Alexander" also deserves a hand for his gagging.

Nick Long jr.
New York Capitol

Acting as master of ceremonies for this bill, Nick opens with a dance bit featuring novel kicks and spins. He later makes an appearance as a foil for an acrobatic act, providing comedy, finally doing a blackface masked dance. Audience reaction was favorable.—H. P.

Eddie Lowry
Brooklyn Paramount

"Smiling" Eddie Lowry has taken the town by storm. He has been the Paramount's "personality boy" for the past two weeks, acting as master of ceremonies for the stage shows and earning the regard of the audiences for his breezy and happy-go-lucky manner and his own specialties. He sings, dances, gags and best of all he is proving himself a "tonic" to chase the blues away. Looks as if Eddie Lowry will be at the Paramount for a long time.—E. D.

Easter and Hazelton (9)
Baltimore Hippodrome

Two special sets, first a cliff with special lighting, second a fantastic garden. The act opens with full stage and five singers on as American Indians with principals in white posing as hunter and huntress and Indians on cliff. The effect is excellent. The man and girl go into adagio work and finish in pose on cliff. The girl comes on in a skirt dance followed by the man in tap and acrobatic work. Scene two follows with principals doing classic ballroom dances and singers back stage in appropriate costumes. The singers do an operatic number, and all come on for the finale. Good applause carried throughout the performance.

Nellie Arnaut & Brothers (3)
New York Palace

This trio opens with a modern version of "The Merry Widow Waltz," played on three violins, the while going through a routine of dance steps. Then holding their bows between their knees, they offer a violin arrangement of "Lysistrata," closing with an imitation of their brothers' famous bird act. Well received.—H. P.

Arthur "Pat" West
Detroit Fox

As M.C. West ties the acts together in happy style. His routine could be improved by dropping some parts of it, notably those parts which contain localized versions of old and lame jokes. He apes Pablo, the magician on the bill, effectively, and sings a parody on bits of popular songs for a good hand.

Lulu McConnell (4)
New York Palace

Offering a sketch entitled "A Quiet Game," Lulu McConnell renders a perfect chatterbox imitation which keeps the audience laughing throughout. With nice support from her foils, Lulu drew a nice hand for her finale, in which she plays the role of an inebriate.—H. P.

Duval
Baltimore Hippodrome

This young man's specialty is producing silk handkerchiefs apparently out of thin air. He works in a methodical manner with a young girl and male assistant, has a pleasing personality and should click most anywhere. He does not permit the audience's interest in his work to lag for a single moment and his trick of drawing forth dozens of silk pieces from a small tube apparently empty makes a big hit.

Fortunello & Cirillino
New Orleans Orpheum

An excellent tumbling act which puts it over largely with comedy. Both members of the team appear in grotesque makeup, the larger of the two coming upon the stage with a bag, from which the smaller one leaps. Remainder is mostly comedy tumbling, skilfully done and keeping the audience in constant laughter. Some clowning with a piccolo and a clarinet takes well. Entire turn is speedy, funny and deserves better spotting than the opening it got here.

Larry Rich and Band
San Francisco Orpheum

Larry Rich and the Rich Rhythm Band put on an unusual show, marked by jazz of the low down and mean variety, late dance numbers and original arrangements. Larry, who has not gone in for girth control, does a lot of joking. Cherie, who is Mrs. Rich, takes part in the act and there is an interesting master of ceremonies in the person of Miss England Ong, a clever Chinese girl.

Pablo
Detroit Fox

Pablo's first piece of mystification is a business of tearing up a newspaper and restoring it to its original unity. He causes cards to vanish and picks them up again from thin air. He draws lighted matches from his pocket and produces lighted cigarettes with a snap of the fingers. Pablo is dark-skinned and has the suave manner and costume of a South American. All aspects of his act pleased this audience.

DANCERS

Gomez and Winona
Detroit Michigan

As bride and groom in formal steps with occasional adagio touches, this couple is excellent. Another number, even better, is a thoroughly polished tango. They are known as stars of "Crazy Quilt."

Chilton and Thomas
Brooklyn Paramount

Two youngsters, boy and girl, offer the customers pep, versatility and showmanship in their novelty act of dancing and singing. Act opens with girl playing piano accompaniment for boy's rhythm tap routine, which he does on inverted china plates. In a girlish, but pleasing voice, the young girl sings a song about "rain" as the boy keeps up the rhythm of tapping rain in his dancing. Boy then does a most novel tap routine on three graduated stools about two feet in diameter. Act closes with an eccentric and modernized "charleston" done by both performers to a great reception from the audience, who kept applauding until the team encored with a novel tap dance by the boy. This team has one of the most entertaining of dancing acts, and an act that is a show-stopper in nearly every house.—E. D.

(*Continued on next page, column* 1)

ATTENTION EXHIBITORS BOOKING TALENT! This department aims to serve you in booking acts. We have on file the information on how to get in touch with any act reviewed. Write to Stage Attractions Department, Motion Picture Herald, 1790 Broadway, New York City.

STAGE ATTRACTIONS

REVIEWS OF ACTS FOR PICTURE THEATRES

DANCERS

(Continued from preceding page)

Constance Evans

Dallas Palace

This attractive blonde miss is an acrobatic dancer with plenty of kicks—with a variety including front, rear and side kicks with equal versatility and with either foot. She goes through her routine of a great succession of these kicks tirelessly and is plenty pleasing to the eye in her appearance in spangled costume. There is no drag in her act and it is well received.

Eleanor Powell

New York Capitol

This personable brunette, lately featured in Ziegfeld's "Hot-Cha," offers a rhythm tap dance which includes a top-spin tap, this feat being rewarded with a spontaneous reception. In the course of her next routine, Miss Powell performs a Harlem shuffle tap for another nice hand. A long show prevented a complete turn. —H. P.

Raymond and Virginia

Milwaukee, Wisconsin

The young woman of this troupe is plenty limber and allows her partner to swing and twist her into difficult combinations. They are excellent acrobatic dancers and should click anywhere.

Dolores, Eddy and Douglas (3)

Detroit Fisher

Diminuive Dolores gets tossed all over the stage in this. In addition to an adagio routine of the usual order, this act has a sensational finish in which Dolores leaps from a tower in the neighborhood of the borders into the arms of one of her partners.

Myrna Modie

Detroit Fox

This lithe Spanish dancer performs what is announced as a "modernized Spanish dance." Modernization largely consists of absence of clothing.

Rose Marie Carter

Detroit Fox

Miss Carter is a decidedly clever acrobatic dancer whose work here takes the form of a modified Indian ritual dance.

COMEDY

Herb Williams (4)

New York Palace

This comedian has a bag of tricks that stopped this show. A stooge in the orchestra pit waving a baton as Williams tries to sing, arouses a round of laughter, after which Herb appears in a bathing suit of the gay nineties, which provoked another howl from the audience. The public hanging of the stooge by his victim proved a novel surprise, after which Williams offers his famous collapsible piano trick, which is one of the funniest bits in vaudeville. By way of novelty, Herb offers a difficult bit in which he plays "Yankee Doodle," with one hand, "Sailor's Hornpipe" with the other, the while singing "Swanee River." His surprise finish proves a thunderous finale.—H. P.

Ritz Brothers

Philadelphia Mastbaum

Ritz Brothers headed the stage show with a diversified act which was cleverly nonsensical. They made their entrance grotesquely attired as Roman Senators in green, red and yellow. A scene from Dr. Jekyll and Mr. Hyde was converted into a farce and displayed the histrionic ability of the three in a weird and uncanny combination of tragedy and comedy. They staged a take-off of Clarke Gable, Conrad Nagle, John Barrymore, John Gilbert, Emil Jannings and Mae Murray that brought down the house.

Burns and Kissen

New York Astoria Triboro

This comedy act of two men has the audience in a laughable mood for the entire 12 minutes they are on the boards. Their act consists of gags and special lyrics to songs, all of which they put over in a showmanly and entertaining manner. At the show caught they earned two encores and even then the audience would have liked more.—E. D.

Joe Penner

New York Palace

Aided by Max Hoffman, Jr., Penner with his trick hat and laugh is greeted with applause on his appearance and gets a hearty response for his gags. After a comical violin solo, Joe sings a novelty titled "I Got a Great Imagination," with some funny lines. This comedian's efforts were well received.—H. P.

Eddie Cantor

San Francisco Fox

Eddie Cantor, the goggle-eyed comic, famous for the gay lyric and timely wisecrack, "struts his stuff" before delighted audiences at the Fox in a revue built to fit his special talents. He sings, and how he can put a song over, whether it be new or old. One of his songs is a brand new one from his forthcoming picture, "The Kid from Spain" and is called "Ask Someone Who Knows." For scandal about Hollywood this has Walter Winchell backed off the boards. Another is "Making the Best of Each Day." He does some blackouts, tells some stories and talks about himself, his wife and five daughters, all of which makes a hit with the audience.

Allen and Canfield

Philadelphia Mastbaum

This act consisted of dialogue, wise cracking and singing, with Miss Allen playing the part of "Dumb Dora" yet always replying with a bit of repartee a shade wittier than the lead. The audience greatly enjoyed their clever, sparkling dialogue.

Howard, Fine and Howard

New Orleans Orpheum

With a capable straight man and a charming blonde dancer, the low-comedy, eccentric makeup of Howard, Fine and Howard appears even more incongruous and profits greatly by the contrast. The trio, with its slapstick nonsense and vulgarity, met with the audience's approbation from the start and scored a much heavier hand than it did at its last New Orleans appearance when it played the Saenger. The gold cloth drop before which these comedians appear even adds to the comedy effect and the interludes in which the blonde dances and in which the straight man sings "If I Could Call You Sweetheart," were a welcome relief from the eye-striking, face-slapping antics of Howard, Fine and Howard. Act registered strongly on applause; works in one.

Clifford & Marion

New York Palace

Credited with being the original "Dumb Dora," Marie Marion, using Clifford as a straight man, offers a series of dumb answers which drew hearty laughter. Her anaemic-looking posture during the act is comical in itself and Miss Marion makes the most of it. A clean and funny act.—H. P.

Joe and Pete Michon

Milwaukee Wisconsin

These two lads concoct plenty of nonsense for the fans. They clown about as magicians and tumblers, tell jokes and act silly. Most of their stuff is funny and original and should be good for a first class reception in almost any house.

WILLIE AND EUGENE HOWARD

HELD OVER

2ND WEEK

NEW YORK PARAMOUNT

DIRECTION—SAM HOWARD

Paramount Holds Show Over

The New York Paramount is currently holding over the stage presentation of last week, following a record box office with Rudy Vallee, Willie and Eugene Howard, Ray Bolger and Ethel Merman, all former "Scandals" stars featured.

Ates Back at Studio

Roscoe Ates, RKO Radio comedian, has returned to the Coast studio following a series of personal appearances in eastern cities.

STAGE ATTRACTIONS

REVIEWS OF STAGE ACTS

SINGERS

Phelps Twins
Detroit Fisher

This is a close harmony pair. Their first number is strumming version of "Snuggled On Your Shoulder." A later appearance glides them across the stage in a sailboat behind a scrim drop, singing "Dreamer's Bay." The act received a very good hand.

Wynn Wayne
Milwaukee Wisconsin

Miss Wayne is a blues singer who does her stuff in a manner calculated to meet with the approval of most audiences. She sings "Shout, Sister, Shout," "You've Got Me In Between the Devil and the Deep Blue Sea," and "Minnie the Moocher," in delightful style.

Elmer Herling
Detroit Fox

Herling seems to have a fair baritone voice, but his position as background for dance routines here makes it difficult to judge the extent of his ability.

Healy and Cross
Denver Orpheum

Two singers with good voices, songs that people like, and pleasing personalities that project over the footlights.

Hill Billy Trio
Detroit Michigan

This trio gives evidence of having come straight from the Ozarks. Two girls with mandolin and guitar allow their small boy partner to shine with a breathless fiddle and limber knees. The boy stomps and jigs in true Arkansas style. Their numbers include "I Left My Gal In the Mountains," "The Irish Washwoman," "Chicken Reel" and a barnyard dance for which the boy shouts the step changes. They took four bows to insistent applause. Any audience may be expected to respond equally well to this act.

Gracie Barry
San Francisco Orpheum

Miss Barry has a style all her own and specializes in singing those question songs, such as "Was That the Human Thing to Do?" and dolorous numbers like "Too Many Tears." Her pert manner helps put them over.

FORTUNELLO
AND
CIRILLINO
"The Happy Hooligans"
FAMOUS ITALIAN CLOWNS
•
THIS WEEK AT THE
RKO ALBEE THEATRE
BROOKLYN, NEW YORK
DIRECTION—WEBER-SIMON

Beehee and Rubyatte
New Orleans Orpheum

Acts that are finding the going tough should watch this sextet of acrobats and learn what showmanship is. From the first tumble and the first pyramid, there is not a dull spot in the entire routine, not a moment's let up in the excitement and even the pauses to take applause are worked skilfully so as to retain the pace. Supposedly Arabians, the six build pyramids, do cartwheels in furious circles around the stage, back flips, in fact the whole acrobatic bag of tricks, but they do it with a verve that adds immeasurably to the entertainment value and they know when to stop. Act is well dressed in white and appears before a restrained but colorful drop in full stage. The applause was heavy.

The Maxellos (5)
New York Capitol

This act is composed of five clever young men, who offer a routine of flips and other acrobatics which is bound to please any audience. A difficult feat of human juggling is an ace finale. This audience was well pleased.—H. P.

Young China (6)
Detroit Michigan

This troupe of Chinese acrobats offers a wide variety of balance and contortion. One rare spot in the act is a Chinese lad in kimona doing an acrobatic tap dance.

Three Bredwins (3)
Detroit Michigan

This tumbling trio rates with the best. A red-wigged clown shines for his ability to stand a lot of knocking about, his grasshopper performance, a spinning collapse to the floor and rope skipping while he lies on the stage.

Enos Frazere (2)
Baltimore Hippodrome

Full stage with Frazere on all in white evening clothes, high hat and cape and into song and then on trapeze, dropping cape and hat to pretty girl assistant, all with running monologue of jokes that provoked laughs. Did several thrill stunts on trapze that drew gasps and finished with forward drop on swinging trapeze.

Large and Morgener (2)
Detroit Michigan

These acrobats are each shy a leg, one a right, the other a left. They first appear on the stage wrapped up in a voluminous opera coat to give the impression of a two headed man with an extraordinarily wide torso. Their tumbling and hand balances are of the first order. The act ends with a spectacular dive over four chairs finishing with a double hand stand

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Concentrates on Stage Shows

The Fox in San Francisco plans extensive use of stage attractions during the summer months, following the success of Al Jolson, Eddie Cantor and Ted Lewis at the house. District manager A. M. Bowles has arranged continued programs, and large advertising space has been taken in local newspapers.

SLICES OF MELLIN

By BOBBY MELLIN

Chicago

Wayne King and his orchestra is being heard for the first time on the Pacific Coast and in Northwest and Southwest states broadcasting for the Lady Esther company. Extending facilities to make the program extend from Coast to Coast more than doubles the present number of stations taking the program. King, master of syncopation and dance melodies, began his Lady Esther series last September. His own composition, "The Waltz You Saved for Me," is the musical signature by which the young conductor is known. King's interests extend to other fields than music. He flies his own plane, is a student of philosophy and a creditable golfer as well as a musician. Before he entered music he was a certified public accountant.

▽

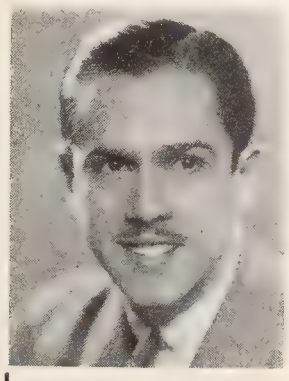
Rose Vanderbosch, whose piano melodies are heard daily over **KYW,** is one of radio's most accomplished girl pianists. She has had many offers to make concert tours, but cannot forsake Chicago, the city of her birth.

▽

Nelson Hall, the smiling banjoist, with **Gus Arnheim's** orchestra, now playing at New Dells, is a great golfer and plays every day to keep in perfect form. . . . Lovely **Dorothy Thomas,** who sings with **Gus Arnheim's** orchestra, is taking up knitting. . . . **Charlie Agnew** and his orchestra are held over at the Edgewater Beach Hotel for the summer and last week opened up the Beach Walk. . . . "Jingle" **Joe Parsons,** of the National Broadcasting Company, believes the most thrilling scenes he has ever viewed were on the stage at the New York Hippodrome where he was leading basso for six years.

New Stage Booking Plan

A new stage show booking policy has been introduced for the Loew's Century in Baltimore. The new shows are now being taken from the road, where formerly they were booked directly from the Capitol in New York.


Five Years
Broadway
FEATURED
MUSICAL
COMEDY
DANCER
NICK LONG, Jr.
HELD OVER—2ND WEEK
CAPITOL, NEW YORK

STAGE ATTRACTIONS

OVERTURES

YASHA BUNCHUK (New York Capitol), leading the Capitolians, offered as an overture selections from "Blackbirds," ostensibly to gather atmosphere for Buck and Bubbles,, headliners on the vaudeville bill. Opening with an ensemble of "I Can't Give You Anything But Love, Baby," the brass take up a chorus of "I Must Have that Man," after which the orchestra plays "Digga Digga Do," ensemble. The violins modulate into the verse of "I Can't Give You Anything But Love," the chorus picked up by the lead trombone with a string obligato, then into an ensemble chorus of this song followed by a trombone solo of a few bars of "I Must Have that Man," a trumpet solo of "I Can't Give You Anything But Love" finally ending in a staccato ensemble. The efforts of the orchestra were well received.

BOB NOLAN (Detroit Michigan), who won an enviable reputation during his extended engagement as M.C at the Detroit Fisher and later as a radio performer, leads the Michigan orchestra in a varied medley entitled "Summer Melodies." He opens with the explanation that "hot" music would not be appropriate to the season. His first number is "Trees" in which Nolan's powerful, unusual tenor voice makes the orchestra quite unimportant. This is followed by a wrangle with the drummer to lead up to the playing of "Crazy People," with the introductory remarks on the seasonal suitability of "hot" music apparently forgotten. Nolan sings again in the final number, "Every Time My Heart Beats." Heavy applause followed the final notes.

CHARLEY PAUL (New York Jamaica Valencia) conducted his fine orchestra in an overture made up of "Operatic Hits,' opening with an introduction of the "Meistersinger" and going abruptly into strains from the "Prize Song," from the aforementioned opera, with the strings and organ taking the lead. The "Quartette" from Rigoletto, played by the brass section, was the most outstanding bit and earned the most applause. Following this, the first violinist offered "Meditation" from "Thais," with the organ and strings lending a soft accompaniment. Overture closed with the playing of "Aida," to good applause from the audience.

DAVID ROSS (Philadelphia Mastbaum) led the Symphony Orchestra in Mancinelli's beautiful overture "Cleopatra." This thematic composition provided a splendid vehicle for the orchestra to demonstrate the artistry and tone coloring of which it is capable and the applause attested to the appreciation of their efforts.

FREDDY MACK
and His Band
FEATURED INDEFINITELY
AT THE
FOX
Theatre
Brooklyn
New York


UP AND DOWN THE ALLEY

HELLO, EVERYBODY!

A lot of you will be happy to know that **Al Salomon,** formerly in charge of the organ and slide department of **DeSylva, Brown & Henderson** is back with the same firm, on the professional floor. . . .

* * *

The last of the **"Tin Pan Alley"** invaders of the "Gold Coast" is back on Broadway. He is **Irving Bibo,** writer of numerous hits. and it took him three years to finally heed that call of the "Broadway Melody!" . . .

* * *

It's definitely been announced that **Warner's** Hollywood will be opened again in August with **Harry Richman** doing the "m-cing." A little more propaganda about the coming season, as good as this is, would help a lot of folk to look through that old dark cloud and see the good old sun. . . .

* * *

Jack Shea and his **Ritzmore Orchestra** leave our sunny (?) shore soon for an extended tour of the continent and will be gone a year. They open at the **Scala,** then on to the **Cafe de Paris,"** etc. . . .

* * *

Irving Mills, president of **Mills-Rockwell Artist's Bureau** is busy in Chicago, in search of new talent. . . . He is plenty happy over the fact that **Duke Ellington's** opening at the Lincoln Tavern was such a success.

* * *

I understand that **Ted Mack,** who for the past five years has been doing master of ceremonying for Publix in many of their houses, will be director of **Bert Lown's** original orchestra. . . . Bert is organizing a new one. . . .

* * *

Grace and **Marie Eline,** vaudeville and musical comedy favorites, are booked on the S. S. Paris as part of the entertainment when the boat leaves for Bermuda on July 16. . . . The girls leave for a tour of Europe on September 13 and are making this engagement serve as a vacation and rest before their European engagement. . . .

* * *

Everett Bannister, formerly organist at the Stanley, Atlantic City is now featured and doing original organ novelties at the Rivoli, Baltimore.

* * *

Although five of the headliners at the New York Paramount in the current stage show are most widely known as stars of George White's latest "Scandals," three of them might rightfully be called stars of the New York Paramount . . . for it was from this stage that they sang or danced their way to fame and Broadway stardom. . . . The three are **Rudy Vallee, Ray Bolger** and **Ethel Merman**. . . . S'long. . . .

ED. DAWSON.

Replaces Stage Shows

Stage shows were renewed at the Fox Plaza in Kansas City this week, with Danny O'Shea as master of ceremonies. Fox Midwest circuit executives anticipate success with the presentations, since there is only one other theatre in the city offering the stage show. Harvey Hammond, organist, is also featured at the Plaza.

ORGAN SOLOS

MERLE CLARK & ELSIE THOMPSON (Brooklyn Paramount) build up their current solo into an advance plug for the return of Rudy Vallee. The audience apparently enjoyed the singing of songs made popular by Rudy, but it was obvious that they did not enjoy the time, pictures and talk allotted to Rudy in what they consider their own part of the bill. Elsie, as usual, pleased the audience with her own rendition of "I Love You, Believe Me," and Merle came in for his share of applause, but there was a surprising lack of enthusiasm shown to the announcement and pictures of Vallee.

DON MILLER (Detroit Michigan) offers a solo entitled "Organization Spirit." Lines of the lyric of "Was That the Human Thing To Do" are marked on the slide for singing by advocates of various fraternities, orders and creeds. Other numbers are "Dream Sweetheart," "Oh, What a Thrill," "Somebody Loves You" and "Snuggled On Your Shoulder." The solo brought fair response and good applause.

JOE STOVES (New York Jamaica Valencia) presented an original organ novelty this week, in perfect keeping with the most important current event, namely, the National Convention. Stoves titled his novelty "Song Convention." An excellent continuity builds up the song-fest and the entire solo was well sold to the audience. "Nominees for election were the songs "Lazy Days," "With Summer Coming On," "Extraordinary Gal," and "Lovable." It sounded as if the entire audience joined in the singing and it was apparent from the applause that they enjoyed every minute of it.

AL GULLICKSON (Milwaukee Warner) goes German in his organ novelty, which is great stuff for Milwaukee audiences. He offers such old favorites as "Im Lauderbach hab ich mein Strumf Verlorn," "Ach Du Lieber Augustine," "Immer Noch Ein Tropfen," "Ist das nicht ein Schnitzelbank?" "Auf Wiedersehn," and "Zwei Hertzen im Drei-virtel tacht." The latter song was presented in both German and English and the words flashed on the screen for all. The presentation met with a hearty reception from the audience.

HELEN ERNST, JOHN IMMEL, and FRANK ALEXANDER (Oriental Portland) put on a novelty number, the music of the organ being combined with that of two pianos, and made a distinct addition to the screen fare at this new first run house.

SOL KLEIN
AND HIS
RHYTHM MASTERS
◇
SKOURAS BROS.
ACADEMY OF MUSIC
NEW YORK CITY

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
A Man's Land	Hoot Gibson	June 11,'32	65	June 11,'32
Clearing the Range	Hoot Gibson			April 25
File 113	Lew Cody-Mary Nolan	Feb. 19,'32	63	Mar. 5,'32
Gay Buckaro, The	Hoot Gibson-Myrna Kennedy			
Hard Hombre	Hoot Gibson-L. Basquette			Aug. 22
Local Bad Man, The	Hoot Gibson-Sally Blane			Jan. 16,'32
Spirit of the West	Hoot Gibson-Doris Hill	Mar., '32		
Stoker, The	Monte Blue-Dorothy Burgess		70	June 25,'32
Vanity Fair	Myrna Loy-Conway Tearle	Mar., '32		
Wild Horse	Hoot Gibson-Alberta Vaughn			

Coming Feature Attractions

Anna Karenina	All Star
Midnight Alarm	All Star
Three Castles	All Star

ARTCLASS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Devils	Harry Carey	Apr. 4,'32	75	
Cavalier of the West	Harry Carey	Nov. 15	65	Apr. 9,'32
Cross Examination	H. B. Warner-Sally Blane-Natalie Moorhead		72	Feb. 13,'32
Phantom, The	"Big Boy" Williams-Allene Ray	Dec. 1	70	
Pleasure	Conway Tearle-Carmel Myers	Sept. 1	66	
They Never Come Back	Regis Toomey-Dorothy Sebastian	May '32	68	June 11,'32
Unmasked	Robert Warwick	Oct. 1	62	
White Renegade		Oct. 1	66	
Without Honors	Harry Carey	Jan. 2,'32	66	Jan. 16,'32

Coming Feature Attractions

Across the Line	Harry Carey
Auctioned Off	
Bridesmaid	
Confidential	
Double Sixes	Harry Carey
Foolish Girls	
Horsehoofs	Harry Carey
Humanity	
Hurricane Rider, The	Harry Carey
I Accuse	
Night Rider, The	Harry Carey
Where Are Your Children?	

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Human Targets	Buzz Barton	Jan. 10,'32		Feb. 6,'32
Mark of the Spur	Bob Custer	Feb. 10,'32		
Murder at Dawn	Mulhall-Dunn	Feb. 22,'32	60	Mar. 12,'32
Quick Trigger Lee	Bob Custer	Nov. 24	60	
Scarlet Brand, The	Bob Custer	May 7,'32		
Tangled Fortunes	Buzz Barton	Mar. 22,'32		

Coming Feature Attractions

Dance Hall Kisses	6 reels
Blazed Trails	6 reels
Bull Dog Edition	
Driving Demons	
Fighting Gloves	
Gambling Sex	
Guns and Saddles	6 reels
Pony Express Kid	
Rip Roaring Broncs	6 reels
Rio Grande Raiders	6 reels

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Attorney for the Defense	Edmund Lowe-C Cummings-E. Brent	May 21,'32	68	June 4,'32
Behind the Mask (Reviewed under the title "The Man Who Dared")	Jack Holt-C. Cummings	Feb. 25,'32		Feb. 6,'32
Big Timer, The	Ben Lyon-C. Cummings	Mar. 10,'32	74	Mar. 26,'23
Border Law	Buck Jones-L. Tovar	Oct. 15	61	
Deadline	Buck Jones	Dec. 3	68	Jan. 30,'32
Fighting Fool, The	Tim McCoy	Jan. 20,'32	58	Apr. 9,'32
Final Edition, The	Pat O'Brien-Mae Clarke	Feb. 20,'32	66	Feb. 27,'32
Forbidden	Barbara Stanwyck-Adolphe Menjou-Ralph Bellamy	Jan. 15,'32	83	Jan. 16,'32
Love Affair	Dorothy Mackaill - Humphrey Bogart	Mar. 17,'32	68	May 7,'32
High Speed	Buck Jones-Loretta Sayers	Apr. 2,'32	62	May 14,'32
Menace, The	Walter Byron-Bette Davis-H. B. Warner	Jan. 25,'32	64	Feb. 6,'32
No Greater Love	Alexander Carr-Dickey Moore	June 4,'32	60	May 21,'32
One Man Law	Buck Jones	Dec. 4	63	Feb. 20,'32
Ridin' for Justice	Buck Jones	Jan. 4,'32	64	Jan 16,'32
Shopworn	Barbara Stanwyck-R. Toomey	Mar. 25,'32	78	Apr. 9,'32
Shot Gun Pass	Tim McCoy	Nov. 1	59	
South of the Rio Grande	Buck Jones	Mar. 5,'32		
Texas Cyclone	Tim McCoy	Feb. 24,'32		
Three Wise Girls	Jean Harlow - Mae Clarke - Walter Byron-M. Prevost	Jan. 11,'32	68	Feb. 13,'32
Two Fisted Law	Tim McCoy-Alice Day	June 8,'32		

Coming Feature Attractions

American Madness	W. Huston - C. Cummings-K. Johnson			
Bitter Tea of General Yen	Barbara Stanwyck-Nils Asther			
Bullet Trail, The				
By Whose Hand?	Ben Lyon-Barbara Weeks	July 6,'32		
Child of Manhattan				
Daring Danger	Tim McCoy			
Destroyer, The				
Hello Trouble	Buck Jones-Lina Basquette			
Hollywood Speaks	Genevieve Tobin-Pat O'Brien	June 25,'32		
Long Loop Laramie	Tim McCoy			
McKenna of the Mounted	Buck Jones-Greta Granstedt			
Mike				
Murder of the Night Club Lady	Adolphe Menjou-Mayo Methot			
Night Mayor	Lee Tracy			
Riding Tornado, The	Tim McCoy-Shirley Grey			
13th Man, The	Jack Holt			
War Correspondent	Jack Holt-Ralph Graves-Lila Lee			
Washington Merry Go Round				
White Eagle	Buck Jones-Barbara Weeks			
Wild Horse Stampede				

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Doctor	Richard Barthelmess	Mar. 26,'32	62	Mar. 12,'32
Dark Horse, The	Warren William-Bette Davis	June 16,'32	75	June 18,'32
Famous Ferguson Case, The	Joan Blondell	May 14,'32	74	Apr. 30,'32
Fireman, Save My Child	Joe E. Brown	Feb. 27,'32	87	Feb. 27,'32
Hatchet Man, The	Edward G. Robinson	Feb. 6,'32	74	Feb. 13,'32
It's Tough to Be Famous	Douglas Fairbanks, Jr.	Apr. 2,'32	79	Apr. 16,'32
Love Is a Racket	Douglas Fairbanks, Jr.	June 18,'32	72	June 18,'32
Rich Are Always With Us	Ruth Chatterton	May 21,'32	71	May 21,'32
Strange Love of Molly Louvain	Lee Tracy-Ann Dvorak	May 28,'32	74	May 14,'32
Tenderfoot, The	Joe E. Brown	June 11,'32	70	May 28,'32
Two Seconds	Edward G. Robinson	May 28,'32	68	May 28,'32
Union Depot	D. Fairbanks, Jr.-J. Blondell	Jan. 30,'32	68	Dec. 26
Week-end Marriage	Loretta Young-Norman Foster	June 18,'32	66	June 11,'32

Coming Feature Attractions

Cabin in the Cotton	Richard Barthelmess			
Crooner	David Manners	Aug. 20,'32		
Dr. X	Lionel Atwill-Fay Wray	Aug. 27,'32	80	June 11,'32
Life Begins	Loretta Young-Eric Linden			
Miss Pinkerton	Joan Blondell- George Brent	July 30,'32	66	
Pages from Life	Ruth Chatterton			
Son of Russia	D. Fairbanks, Jr.-N. Carroll			
They Call It Sin	Loretta Young-David Manners			
Three on a Match	Blondell-William-Dvorak			
Tiger Shark	Edw. G. Robinson			
You Said a Mouthful	Joe E. Brown			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Tomorrow	Chas. Farrell-Marian Nixon	Mar. 13,'32		Mar. 5,'32
Amateur Daddy	Warner Baxter-Marian Nixon	Apr. 10,'32	74	Apr. 30,'32
Ambassador Bill	Will Rogers	Nov. 22	70	Oct. 24
Bachelor's Affairs	Adolphe Menjou-Minna Gombell-Joan Marsh-I. Purcell	June 26,'32	76	June 18,'32
Business and Pleasure	Will Rogers-Jetta Goudal	Mar. 6,'32	57	Aug. 15
Careless Lady	Joan Bennett-John Boles	Apr. 3,'32	67	Mar. 12,'32
Charlie Chan's Chance	Warner Oland-L. Watkins-M. Nixon-Ralph Morgan-H. B. Warner-A. Kirkland	Jan. 24,'32	71	Jan. 9,'32
Cheaters at Play	Thomas Meighan-L. Watkins	Feb. 14,'32	57	Jan. 23,'32
Dance Team	James Dunn-Sally Eilers	Jan. 17,'32	85	Jan. 2,'32
Devil's Lottery	Elissa Landi-Alexander Kirkland-Vic. McLaglen	Mar. 27,'32	74	Apr. 9,'32
Disorderly Conduct	Sally Eilers-Ralph Bellamy-Spencer Tracy	Mar. 20,'32	82	Apr. 16,'32
Gay Caballero, The	George O'Brien - Conchita Montenegro	Feb. 28,'32	60	Apr. 2,'32
Good Sport	Linda Watkins-John Boles	Dec. 13	68	Nov. 14
Man About Town	Warner Baxter-Karen Morley	May 22,'32	76	June 4,'32
Mystery Ranch	Geo. O'Brien-C. Parker	June 12, '32	65	June 25,'32
Over the Hill	Dunn-Eilers-Marsh-Crandall-Kirkwood-Lane	Nov. 29	89	Oct. 31
Rainbow Trail, The	Geo. O'Brien-Cecilia Parker	Jan. 3,'32	60	Dec. 5
She Wanted A Millionaire	J. Bennett-S. Tracy	Feb. 21,'32	74	Feb. 27,'32
Silent Witness, The	Lionell Atwill-Greta Nissen	Feb. 7,'32	73	Feb. 13,'32
Society Girl	J. Dunn-P. Shannon-S. Tracy	May 29,'32	74	June 18,'32
Stepping Sisters	Louise Dresser - Wm. Collier, Sr.-Minna Gombell	Jan. 10,'32	59	Dec. 12
Trial of Vivienne Ware, The	J. Bennett-D. Cook-L. Bond	May 1,'32	56	May 7,'32
Week Ends Only	Joan Bennett-Ben Lyon	June 19,'32	70	June 11,'32
Woman in Room 13, The	Landi-Bellamy-Hamilton	May 15,'32	69	May 28,'32
While Paris Sleeps	McLaglen-Helen Mack	May 8,'32		
Young America	Tracy-Kenyon-Bellamy	Apr. 17,'32	70	May 14,'32

Coming Feature Attractions

After the Rain	P. Shannon-Spencer Tracy-Wm. Boyd	Aug. 14,'32		
Almost Married	Violet Heming-Ralph Bellamy-Alexander Kirkland	July 17,'32		
Down to Earth	Will Rogers	Sept. 4,'32		
First Year, The	Gaynor-Farrell	July 31,'32		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Passport to Hell, A	Elissa Landi-Paul Lukas-A. Kirkland-Warner Oland	Aug.	7,'32		
Rebecca of Sunnybrook Farm	Marian Nixon-R. Bellamy	July	3,'32		

MAYFAIR PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Behind Stone Walls	Eddie Nugent-Priscilla Dean	Mar.	15,'32		Mar. 26,'32
Docks of San Francisco	Mary Nolan-Jason Robard	Feb.	1,'32	60	Jan. 30,'32
Dragnet Patrol	Glenn Tryon-Vera Reynolds	Dec.	30	59	Jan. 9,'32
Dynamite Denny	Jay Wilsey-Blanche Mehaffey	May	27,'32		
Gorilla Ship	Ralph Ince-Vera Reynolds	June	11,'32		
Hell's Headquarters	Jack Mulhall-Barbara Weeks	Apr.	15,'32	63	May 14,'32
Honor of the Press	Edw. J. Nugent-Rita La Roy	May	15,'32		
Love In High Gear	Alberta Vaughn-H. Ford	May	1,'32	65	May 7,'32
Monster Walks, The	Rex Lease-Vera Reynolds	Feb.	10,'32	60	Feb. 6,'32
Night Beat	Jack Mulhall-Patsy R. Miller	Dec.	15	62	Dec. 26
Passport to Paradise	Jack Mulhall-B. Mehaffey	Apr.	1,'32		
Sally of the Subway	J. Mulhall-D. Revier	Jan.	12,'32	60	Jan. 23,'32
Sin's Pay Day	D. Revier-Forrest Stanley	Mar.	1,'32	63	Mar. 19,'32
Temptation's Workshop	Helen Foster-Tyrrell Davis	June	20,'32		

Coming Feature Attractions

Alias Mary Smith	Gwen Lee-John Darrow	July	15,'32		
Widow in Scarlet	D. Revier-Kenneth Thompson	July	1,'32		

METRO-GOLDWYN-MAYER

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Are You Listening?	William Haines-M. Evans	Mar.	26,'32	76	Mar. 5,'32
Arsene Lupin	Lionel and John Barrymore-Karen Morley	Mar.	5,'32	84	Jan. 16,'32
As You Desire Me	Garbo-Von Stroheim-M. Douglas	May	28,'32	71	June 11,'32
Beast of the City, The	Walter Huston-Jean Harlow	Feb.	13,'32	90	Mar. 5,'32
Ben Hur	Ramon Navarro-May McAvoy (Reissue-Synchronized)	Jan.	2,'32	128	Dec. 12
But the Flesh Is Weak	Robt. Montgomery-Gregor	Apr.	9,'32	82	Apr. 23,'32
Emma	Marie Dressler	Jan.	2,'32	73	Jan. 2,'32
Freaks	Wallace Ford-Leila Hyams	Feb.	20,'32	64	Jan. 23,'32
Grand Hotel	Garbo-John Barrymore			115	Apr. 16,'32
Hell Divers	Beery-Gable	Jan.	16,'32	113	Dec. 26
Huddle	Ramon Novarro-M. Evans	May	14,'32	104	June 25,'32
Letty Lynton	Joan Crawford-Montgomery	May	7,'32	86	May 7,'32
Lovers Courageous	R. Montgomery-Madge Evans	Jan.	23,'32	77	Feb. 27,'32
Mata Hari	Garbo-R. Navarro	Dec.	26	91	Jan. 9,'32
New Morals for Old	Robert Young-M. Perry	June	4,'32	76	July 2,'32
Night Court	W. Huston-P. Holmes-A. Page	May	7,'32	95	June 4,'32
Passionate Plumber	Buster Keaton-Durante	Feb.	6,'32	74	Mar. 19,'32
Polly of the Circus	Marian Davies-C. Gable	Feb.	27,'32	70	Mar. 26,'32
Private Lives	Shearer-Montgomery	Dec.	12	85	Dec. 26
Red Headed Woman	Harlow-Chester Morris	June	25,'32	75	June 25,'32
Tarzan, the Ape Man	Johnny Weismuller-Maureen O'Sullivan	Apr.	2,'32	101	Feb. 20,'32
Wet Parade	Walter Huston-Dorothy Jordan-Neil Hamilton	Apr.	16,'32	122	Apr. 30,'32
When A Feller Needs A Friend	Jackie Cooper-"Chic" Sale	Apr.	30,'32	76	May 21,'32

Coming Feature Attractions

Blondie of the Follies	Marion Davies-R. Montgomery	July	30,'32		
China Seas	Clark Gable				
Downstairs	John Gilbert	Aug.	6,'32		
Flesh	Wallace Beery				
Prosperity	Dressler-Moran	July	23,'32		
Rasputin	Ethel, John, Lionel Barrymore				
Skyscraper Souls	W. William-M. O'Sullivan	July	16,'32		
Smilin' Thru	Norma Shearer-Frederic March-Leslie Howard				
Speak Easily	Buster Keaton	July	23,'32		
Strange Interlude	Shearer-Gable	June	11,'32		
Unashamed	Helen Twelvetrees	July	2,'32	77	
Washington Masquerade	Lionel Barrymore	July	9,'32	74	July 2,'32

(Reviewed under the title "Washington Show")

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Arm of the Law	Rex Bell-Lina Basquette	Apr.	20,'32	68	
County Fair	Ralph Ince-Hobart Bosworth	Apr.	1,'32	71	Apr. 9,'32
Flames	Johnny Mack Brown	May	30,'32	70	June 18,'32
Galloping Thru	Tom Tyler	Dec.	5	58	
Ghost City	Cody-Shuford	Dec.	20	60	Apr. 9,'32
Honor of the Mounted	Tom Tyler	June	20,'32	60	
Law of the North	Bill Cody-Andy Shuford	May	30,'32	55	
Law of the Sea	All Star	Dec.	15	61	
Man from New Mexico	Tom Tyler	Apr.	1,'32	60	
Mason of the Mounted	Bill Cody-Nancy Drexel	May	15,'32	58	
Midnight Patrol	Regis Toomey-Mary Nolan	Apr.	10,'32	60	Apr. 9,'32
Oklahoma Jim	Bill Cody	Oct.	10	60	Jan. 23,'32
Police Court	Leon Janney-H. B. Walthall	Feb.	15,'32	65	Mar. 5,'32
Single Handed Sanders	Tom Tyler	Feb.	1,'32	50	
Texas Pioneers	Bill Cody-Andy Shuford	Feb.	15,'32	58	
Two-Fisted Justice	Tom Tyler	Oct.	20	63	Feb. 6,'32
Vanishing Men	Tom Tyler	Apr.	15,'32	62	

Coming Features

From Broadway to Cheyenne	Rex Bell	Aug.	5,'32	6 reels	
Girl from Calgary	Fifi D'Orsay	Aug.	'32	7 reels	
Klondike	All Star	July	1,'32	7 reels	
13th Guest	All Star	Aug.	10,'32	7 reels	
Western Limited, The	Estelle Taylor	July	20,'32	7 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Broken Lullaby	L. Barrymore-N. Carroll-P. Holmes	Feb.	26,'32	94	Jan. 16,'32
(Reviewed under the title "The Man I Killed")					
Broken Wing, The	Lupe Velez-Melvyn Douglas	Mar.	25,'32	74	Apr. 2,'32
Dancers In the Dark	Miriam Hopkins-Jack Oakie	Mar.	11,'32	74	Mar. 26,'32
Dr. Jekyll and Mr. Hyde	Fredric March-M. Hopkins	Jan.	2,'32	98	Dec. 26
Forgotten Commandments	Sari Maritza-Gene Raymond	May	27,'32	65	June 11,'32
Husband's Holiday	Clive Brook-V. Osborne	Dec.	19	68	Jan. 2,'32
Make Me a Star	Joan Blondell-Stuart Erwin	July	1,'32	68	June 18,'32
Man From Yesterday	C. Colbert-C. Brook	June	24,'32	70	June 25,'32
Merrily We Go To Hell	S. Sidney-Fredric March	June	10,'32	78	June 18,'32
Miracle Man, The	S. Sidney-C. Morris	Apr.	1,'32	87	Apr. 30,'32
Misleading Lady, The	Claudette Colbert-Stuart Erwin-Edmund Lowe	Apr.	15,'32	74	Apr. 16,'32
No One Man	Carole Lombard-Ricardo Cortez-Paul Lukas	Jan.	30,'32	73	Jan. 30,'32
One Hour with You	Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin	Mar.	25,'32	80	Apr. 2,'32
Reserved for Ladies	Leslie Howard-Benita Hume	May	20,'32	71	May 28,'32
Shanghai Express	Marlene Dietrich-C. Brook	Feb.	12,'32	84	Feb. 27,'32
Sinners In the Sun	Carole Lombard-C. Morris	May	13,'32	70	May 21,'32
Sky Bride	Rich'd Arlen-J. Oakie-Robert Coogan-Virginia Bruce	Apr.	29,'32	78	Apr. 30,'32
Strange Case of Clara Deane	Wynne Gibson-Pat O'Brien	May	6,'32	78	May 14,'32
Strangers in Love	Fredric March-Kay Francis	Mar.	4,'32	70	Feb. 20,'32
This Is the Night	Lily Damita-Chas. Ruggles	Apr.	8,'32	82	Apr. 23,'32
This Reckless Age	Buddy Rogers-Peggy Shannon	Jan.	9,'32	76	Jan. 16,'32
Thunder Below	T. Bankhead-C. Bickford-P. Lukas	June	17,'32	69	June 25,'32
Tomorrow and Tomorrow	Ruth Chaterton-Paul Lukas	Feb.	5,'32	80	Feb. 6,'32
Two Kinds of Women	P. Holmes-M. Hopkins	Jan.	16,'32	73	Jan. 23,'32
Wayward	Nancy Carroll-Richard Arlen	Feb.	19,'32	74	Feb. 20,'32
Wiser Sex, The	C. Colbert-Wm. Boyd	Mar.	18,'32	74	Mar. 19,'32
World and the Flesh, The	G. Bancroft-M. Hopkins	Apr.	22,'32	74	May 14,'32

Coming Features

Aren't We All	Gertrude Lawrence			79	Apr. 9,'32
Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith-Leila Hyams-Mills Bros.-Boswell Sisters-Cab Calloway-Guy Lombardo-Arthur Tracy				
Blonde Venus	Marlene Dietrich				
Devil and the Deep	T. Bankhead-G. Cooper	Aug.	12,'32		
Farewell To Arms, A	Helen Hayes-Gary Cooper				
Horse Feathers	Four Marx Bros.				
Lady and Gent	Geo. Bancroft-Wynne Gibson	July	15,'32		
Lily Christine	Corinne Griffith-Colin Clive				
Lives of a Bengal Lancer, The	Clive Brook-Philips Holmes				
Love Me Tonight	Maurice Chevalier-Jeanette MacDonald				
Madame Racketeer	Ailson Skipworth-R. Bennett	July	22,'32		
Million Dollar Legs	Jack Oakie	July	8,'32	64	July 2,'32
Movie Crazy	Harold Lloyd-C. Cummings				
Riddle Me This	Edmund Lowe-Victor McLaglen				
Vanishing Frontier	John Mack Brown-Evalyn Knapp-Zasu Pitts	July	29,'32		

PEERLESS PRODUCTIONS, INC.

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Lovebound	N. Moorhead-J. Mulhall-Roy D'Arcy	Mar.	1,'32	61	
Reckoning, The	Jas Murray-Sally Blane	Feb.	15,'32	63	Apr. 9,'32

POWERS PICTURES, INC.

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Bridegroom for Two	Gene Gerrard	Jan.	15,'32	65	Jan. 30,'32
Carmen	Marguerite Namara-Tom Burke	May	15,'32	70	Jan. 16,'32
Fascination	Madeleine Carroll	Apr.	1,'32	68	
Flying Fool, The	Henry Kendall	Feb.	1,'32	62	Aug. 29
Gables Mystery, The	Lester Matthews-Anne Grey	Feb.	15,'32	71	May 7,'32
Her Radio Romeo	Gene Gerrard	July	15,'32	60	
Her Strange Desire	Laurence Olivier	July	1,'32	70	
Limping Man, The	Franklin Dyall	June	15,'32	63	
My Wife's Family	Gene Gerrard	Apr.	15,'32	62	Mar. 26,'32
Shadow Between, The	Godfrey Tearle-Kathleen O'Regan	May	1,'32	68	Sept. 19
Skin Game	Edmund Gwenn-Phyllis Konstam	June	1,'32	70	
Trapped In a Submarine	John Batton-Sydney Seaward	Jan.	15,'32	45	Feb. 6,'32

RKO PATHE

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Carnival Boat	Bill Boyd	Mar.	19,'32	62	Mar. 26,'32
Ghost Valley	Tom Keene-Myrna Kennedy	May	13,'32	54	
Lady with a Past	C. Bennett-B. Lyon	Feb.	19,'32	80	Feb. 13,'32
Panama Flo	Helen Twelvetrees	Jan.	29,'32	74	Jan. 23,'32
Partners	Tom Keene	Jan.	8,'32	58	Mar. 12,'32
Prestige	Ann Harding	Jan.	22,'32	71	Jan. 16,'32
Saddle Buster, The	Tom Keene	Mar.	19,'32	60	
Westward Passage	Ann Harding	May	27,'32	73	June 11,'32
Young Bride	Helen Twelvetrees	Apr.	8,'32	76	Apr. 23,'32

(Reviewed under the title "Love Starved")

Coming Features

Beyond the Rockies	Tom Keene-Rochell Hudson	July	8,'32		
Last Frontier	Creighton Chaney				
What Price Hollywood	Constance Bennett	June	24,'32	88	June 18,'32

RKO RADIO PICTURES

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Bring 'Em Back Alive	Frank Buck's Adventure	July	15,'32	70	June 4,'32
Girl Crazy	E. Quillan-D. Lee-Wheeler-Woolsey	Mar.	25,'32	75	Apr. 2,'32
Girl of the Rio, The	Dolores Del Rio-Lee Carillo	Jan.	15,'32	69	Jan. 16,'32
Is My Face Red?	Helen Twelvetrees-Ricardo Cortez-Robt. Armstrong	June	17,'32	66	June 11,'32
Ladies of the Jury	Edna May Oliver	Feb.	5,'32	64	Dec. 19
Lost Squadron	Richard Dix-Mary Astor	Mar.	12,'32	79	Mar. 5,'32
Office Girl	Renate Muller-J. Hulbert	Apr.	8,'32	83	July 2,'32
Roadhouse Murder, The	Eric Linden-Dorothy Jordan	May	6,'32	73	May 7,'32
State's Attorney	John Barrymore-H. Twelvetrees-Mary Duncan	May	29,'32	79	May 14,'32

(THE RELEASE CHART--CONT'D)

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Symphony of Six Million	Irene Dunne-Ricardo Cortez	Apr.	29,'32	94	May 28,'32
Woman Commands, A	Pola Negri	Jan.	1,'32	84	Jan. 2,'32

Coming Feature Attractions

Bill of Divorcement	Billie Burke			
Bird of Paradise	D. Del Rio-Joel McCrea	Aug.	26,'32	80 June 25,'32
Deported	Zita Johann			
Fraternity House	Eric Linden-Arline Judge			
Hell Bent for Election	Edna May Oliver			
Hold 'Em Jail	Edna May Oliver-Wheeler-Woolsey-Roscoe Ates	July		74 June 25,'32
Kong	Fay Wray-Bruce Cabot			
Law Rides	Tom Keene			
Liberty Road	Richard Dix			
Most Dangerous Game, The	Leslie Banks-Joel McCrea			
Roar of the Dragon	Richard Dix-Gwili Andre	July	8,'32	
Thirteen Women	Irene Dunne-Gregory Ratoff			

STATE RIGHTS

Features

Title	Star	Dist'r	Rel.	Date	Running Time Minutes	Reviewed
A Nous La Liberte	Rolla France	Harold Auten			93 June	25,'32
Blonde Captive, The		Capital Films	Feb.	26,'32	58 Mar.	5,'32
Cain	Thomy Bourdelle	Principal Distributing Corp.	Jan.	15,'32	78 Feb.	20,'32
Cossacks of the Don	Emma Cessarskaya	Amkino	Mar.	18,'32	81 Mar.	26,'32
Crooked Lady, The	Austin Trevor	MGM-British			77 Apr.	9,'32
Diary of a Revolutionist	G. V. Mouzalevsky	Amkino	June	8,'32	100 June	18,'32
Down Our Street	Elizabeth Allan	Para.-British			87 July	2,'32
Drifter, The	Wm. Farnum-Noah Beery	Capital Film	Feb.	10,'32	71 Mar.	26,'32
Ebb Tide	Joan Barry	Para.-British			74 Mar.	12,'32
Emil and the Detectives	Fritz Rasp	Ufa	Dec.	18	75 Jan.	9,'32
Explorers of the World		Raspin Prod't'ns			82 Dec.	19
Faithful Heart, The	Herbert Marshall-Edna Best	Gainsborough Gaumont			May	28,'32
First Mrs. Fraser, The	Henry Ainley	Sterling Films			90 May	7,'32
Fool's Advice, A	Frank Fay	Frank Fay			Feb.	20,'32
Frail Women	Mary Newcomb	Radio-British			71 Feb.	6,'32
Gentleman of Paris, A	Arthur Wontner	Gaumont			78 Jan.	16,'32
Hell's House	Jr. Durkin-Pat O'Brien-Bette Davis	B. F. Zeldman	Feb.	10,'32	75 Feb.	20,'32
His Grounds for Divorce	Lien Deyers	Ufa	Feb.	19,'32	79 Feb.	27,'32
Immortal Vagabond, The	Gustav Froelich	Ufa			88 June	4,'32
In a Monastery Garden	John Stuart	Associated Prod. & Distr. of America			80 Apr.	9,'32
Life Goes On	Hugh Wakefield	Para.-British			78 Apr.	23,'32
Love Is Love	Kathe von Nagy	Ufa			June	11,'32
Love's Command	Dolly Haas	Tobis	Apr.	26,'32	90 May	7,'32
Lucky Girl	Gene Gerrard	British Int'l			75 July	2,'32
Man of Mayfair	Jack Buchanan	Paramount-British			Jan.	9,'32
Midnight Lady, The	John Darrow	Chesterfeld			65 June	11,'32
Missing Rembrandt, The	Arthur Wontner	Twickenhem Films			84 Mar.	19,'32
Monte Carlo Madness	Sara Maritaz	First Division	Sept.	15,'32	66 June	11,'32
Night Like This, A	Ralph Lynn	British and Dominions			73 May	21,'32
Nine Till Six	Louise Hampton	Asso. Radio-British			76 May	21,'32
Probation	John Darrow - Sally Blane	Chesterfield	Apr.	1,'32	70 Apr.	23,'32
Puss in Boots	Junior Addario	Picture Classics	Mar.	27,'32	38 Mar.	12,'32
Ringer, The	Franklyn Dyall	First Division	Sept.	15,'32	65 June	11,'32
Road to Life	Mikhail Zharov	Amkino			Feb.	6,'32
Renny	Kathe von Nagy-Willy Fritsch	Ufa	Apr.	13,'32	82 Apr.	23,'32
Shop Angel	Marion Shilling	Tower Prod.	Mar.	19,'32	71 May	7,'32
Schubert's Dream of Spring	Alfred Laeutner	Capital			75 July	2,'32
Silver Lining, The	Maureen O'Sullivan	Patrician Pictures			58 June	4,'32
Song Is Over, The	Liane Haid	Asso. Cinemas	Apr.	11,'32	90 Mar.	12,'32
South Sea Adventures		Principal Distr. Corp.	Mar.	31,'32	50 Apr.	9,'32
Sunshine Susie	Renate Muller	Gainsborough			88 Jan.	9,'32
Tempest, The	Emil Jannings	Ufa	Mar.	15,'32	105 Mar.	26,'32
Theft of the Mona Lisa	Willy Forst	Tobis	Mar.	27,'32	92 Apr.	9,'32
Trapeze	Anna Sten	Protex	May	2,'32	80 May	14,'32
Two Souls	Gustav Froelich	Capital Films	Dec.	22	100 Feb.	6,'32
Two White Arms	Adophe Menjou	MGM-British			80 Mar.	26,'32
Unfortunate Bride, The	Maurice Schwartz-Lila Lee	Judea Film, Inc.				
Waltz by Strauss, A	Hans Junkerman	Capital Films	Feb.	10,'32	89 Mar.	5,'32
Water Gypsies	Sari Maritza	Asso. Radio-British			79 May	21,'32
White Face	John H. Roberts	Gainsborough-British			71 June	11,'32
Women Who Play	Mary Newcomb-Benita Hume	Para. British			79 Apr.	16,'32

TIFFANY

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Hell Fire Austin	Ken Maynard	June	26,'32	70 July	2,'32
Hotel Continental	Peggy Shannon-Theodor Von Eltz	Mar.	7,'32	71 Feb.	6,'32
Lena Rivers	Charlotte Henry-M. Galloway	Mar.	28,'32	67 May	28,'32
Pocatello Kid	Ken Maynard	Dec.	8	61 Jan.	9,'32
Strangers of the Evening	Zasu Pitts-Lucien Littlefield	May	15,'32	70 June	11,'32
Texas Gun-Fighter	Ken Maynard	Feb.	7,'32	63 Feb.	20,'32
Whistlin' Dan	Ken Maynard	Mar.	20,'32	64 Mar.	26,'32

Coming Feature Attractions

Dynamite Ranch	Ken Maynard	July	31,'32	
Last Mile, The	Preston Foster			
Man Called Back, The	Conrad Nagel-Doris Kenyon	July	17,'32	
Those We Love				

UNITED ARTISTS

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Arrowsmith	Ronald Colman	Feb.	27,'32	110 Nov.	21
Cock of the Air	Billie Dove-Chester Morris	Jan.	23,'32	80 Jan.	30,'32
Congress Dances	Lilian Harvey			83 May	28,'32
Greeks Had a Name for Them	Ina Claire-M. Evans-Blondell	Feb.	13,'32	80 Nov.	28
Scarface	Paul Muni	Mar.	26,'32	95 May	28,'32
Sky Devils	All Star	Mar.	12,'32	89 Jan.	12,'32
Struggle, The	Zita Johann-Hal Skelly	Feb.	6,'32	77	

Coming Feature Attractions

Cynara	Ronald Colman			
Happy Ending	Mary Pickford			
Kid from Spain, The	Eddie Cantor			
New Yorker, The	Al Jolson			
Perfect Understanding	Gloria Swanson			
Rain	Joan Crawford			
Robinson Crusoe of the South Seas	Douglas Fairbanks			

UNIVERSAL

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Cohens & Kellys in Hollywood	G. Sidney-C. Murray	Mar.	28,'32	75 Mar.	19,'32
Destry Rides Again	Tom Mix	Apr.	17,'32		
Doomed Battalion, The	Tala-Birell-Victor Varconi	June	16,'32	82 June	18,'32
Impatient Maiden	Lew Ayres-Mae Clarke	Mar.	1,'32	80 Feb.	6,'32
Law and Order	Walter Huston-Lois Wilson	Feb.	7,'32	73 Mar.	12,'32
Michael and Mary	Edna Best-Herbert Marshall	Jan.	31,'32	78 Nov.	21
Murders in the Rue Morgue	Bela Lugosi-Sidney Fox	Feb.	21,'32	61 Feb.	20,'32
Nice Women	Sidney Fox-Frances Dee	Nov.	28	67 Feb.	27,'32
Night World	Lew Ayres-Mae Clarke	May	5,'32	58 June	4,'32
Racing Youth	Slim Summerville-Louise Fazenda	Feb.	14,'32	63 Dec.	12
Radio Patrol	Rob't Armstrong-June Clyde-Lila Lee	June	2,'32	68	
Scandal for Sale	Chas. Bickford-Rose Hobart	Apr.	17,'32	75 Apr.	16,'32
Steady Company	Norman Foster-June Clyde	Mar.	14,'32	Jan.	30,'32
Stowaway	Fay Wray-Leon Waycoff	Apr.	11,'32	50 Mar.	19,'32
Texas Bad Man	Tom Mix	June	30,'32		
Unexpected Father, The	Slim Summerville-Zazu Pitts	Jan.	3,'32	62 Apr.	16,'32

Coming Feature Attractions

Air Mail	Pat O'Brien-Ralph Bellamy			
Back Street	Irene Dunne-John Boles			
Fast Companions	Tom Brown	June	23,'32	78
Jungle Mystery	Tom Tyler			
My Pal The King	Tom Mix	Aug.	4,'32	
Once In A Lifetime	Jack Oakie-Sidney Fox			
Okay American	Lew Ayres			
Old Dark House	Boris Karloff-L. Bond			
Pony Boy	Tom Mix			
Rider of Death Valley	Tom Mix-Lois Wilson	May	26,'32	78
S. S. Iceberg	Gibson Gowland			
Tom Brown of Culver	Tom Brown	July	21,'32	

WARNER BROTHERS

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Beauty and the Boss	M. Marsh-W. William	Apr.	9,'32	66 Feb.	27,'32
Crowd Roars, The	Cagney-Blondell	Apr.	16,'32	84 Apr.	2,'32
Expert, The	Charles "Chic" Sale	Mar.	5,'32	69 Mar.	5,'32
Heart of New York, The	Smith & Dale	Mar.	26,'32	74 Mar.	12,'32
High Pressure	Wm. Powell-Evelyn Brent	Jan.	30,'32	74 Jan.	9,'32
Manhattan Parade	W. Lightner-Butterworth	Jan.	16,'32	77 Jan.	2,'32
Man Wanted	Kay Francis	Apr.	23,'32	83 Mar.	25,'32
Man Who Played God	George Arliss	Feb.	20,'32	83 Feb.	13,'32
Mouthpiece, The	Sidney Fox-Warren William	May	7,'32	86 Mar.	26,'32
Play Girl	Loretta Young-Norman Foster-Lightner	Mar.	12,'32	81 Feb.	27,'32
So Big	Barbara Stanwyck	Apr.	30,'32	82 Mar.	19,'32
Street of Women	Kay Francis	June	4,'32	60 June	4,'32
Taxi!	Jas. Cagney-Loretta Young	Jan.	23,'32	68 Jan.	16,'32
Winner Take All	James Cagney	July	16,'32	67 June	25,'32

Coming Feature Attractions

Big City Blues	Joan Blondell	Sept.	10,'32	70 June 18,'32
Big Stampede, The	John Wayne			
Blessed Event	Lee Tracy-Mary Brian			
Jewel Robbery	Wm. Powell-Kay Francis	Aug.	13,'32	68 June 11,'32
One Way Passage	Wm. Powell-Kay Francis			
Purchase Price, The	B. Stanwyck	July	23,'32	
Ride 'Em Cowboy	John Wayne			
Successful Calamity, A	George Arliss	Sept.	24,'32	72
Stranger In Town	Ann Dvorak-David Manners (Reviewed under the title "Without Consent")	Aug.	6,'32	72 June 18,'32
Two Against the World	Constance Bennett	Sept.	3,'32	

WORLD WIDE

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
*Bachelor's Folly	Herbert Marshall-Edna Best	June	12,'32	69. July	2,'32
Cannonball Express, The	Tom Moore-Rex Lease-Lucille Browne	Feb.	7,'32	63 Mar.	19,'32
Law of the West	Bob Steele	Mar.	20,'32	58 Mar.	26,'32
Man from Hell's Edges, The	Bob Steele	June	5,'32	61 June	4,'32
Mounted Fury	J. Bowers-Blanche Mehaffey	Dec.	1	65 Jan.	9,'32
Riders of the Desert	Bob Steele	Apr.	24,'32	59 May	28,'32
South of Sante Fe	Bob Steele	Jan.	8,'32	61	
U. S. C.-Notre Dame	Football Game	Jan.	17,'32	50 Jan.	30,'32

Coming Feature Attractions

Racetrack	Leo Carillo	June	5,'32	78
Sign of Four, The	Arthur Wontner			76 June 4,'32
Son of Oklahoma	Bob Steele	July	10,'32	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1931 unless otherwise stated]

COLUMBIA

Title	Rel.	Date	Running Time Minutes	Reviewed
CURIOSITIES				
C 230	Jan.	7,'32	1 reel	
C 231	Feb.	18,'32	1 reel	
C 232	Feb.	18,'32	1 reel	
C 233			1 reel	
EDDIE BUZZELL SPECIALTIES				
Gall of the North	Feb.	15,'32	1 reel	
Chris Crossed	Aug.	3	1 reel	
Love, Honor and He Pays	Jan.	14,'32	9	Apr. 23,'32
She Served Him Right	Dec.	10		
Soldiers of Misfortune	Oct.	26	1 reel	
Wolf in Cheap Clothing	Apr.	21,'32	1 reel	
KRAZY KAT KARTOONS				
Birth of Jazz	Apr.	13,'32		
Hash House Blues	Nov.	2	1 reel	
Hiccoups	May	28,'32		
Hollywood Goes Krazy	Feb.	13,'32		
Lighthouse Keeping				
Love Krazy	Jan.	25,'32	6	Apr. 9,'32
Paperhanger				
Piano Mover	Jan.	4,'32		
Restless Sax, The	Dec.	1		
Ritzy Hotel	May	9,'32		
Soldier Old Man	Apr.	2,'32		
Weenie Roast, The	Sept.	14	1 reel	
What a Knight	Mar.	14,'32		
MEDBURY SERIES				
Laughing with Medbury in Abyssinia	Mar.	2,'32	10	Apr. 30,'32
Laughing with Medbury in Africa	Dec.	16	1 reel	
Laughing with Medbury in India			1 reel	
Laughing with Medbury in Mandalay	May	31,'32	1 reel	
Laughing with Medbury in Turkey	Sept.	7	9	Dec. 5
Laughing with Medbury in Voodoo Land	Jan.	28,'32	1 reel	
MICKEY MOUSE				
Barnyard Broadcast	Oct.	9	7	Mar. 5,'32
Barnyard Olympics	Apr.	18,'32	7	May 21,'32
Beach Party, The	Nov.	4		Feb. 13,'32
Duck Hunt	Jan.	28,'32	7	Apr. 23,'32
Fishin' Around	Sept.	14	1 reel	
Grocery Boy, The	Feb.	3,'32	1 reel	
Mad Dog, The	Mar.	5,'32	7	May 21,'32
Mickey Cuts Up	Dec.	2	1 reel	
Mickey's Revue	May	27,'32		
Musical Farm				
MONKEYSHINES				
Dangerous Dapper Dan	Dec.	16	1 reel	
Jazzbe Singer	Nov.	9	9	Jan. 23,'32
Monkeydoodles	Oct.	12	1 reel	
Sez You	Jan.	30,'32	1 reel	
RAMBLING REPORTER				
Vale of Kashmer, The	Aug.	21	1 reel	
SCRAPPY CARTOONS				
Dog Snatcher, The	Oct.	15	1 reel	
Chinatown Mystery	Jan.	4,'32	1 reel	
Fare Play				
Pet Shop, The	Apr.	28,'32		
Railroad Wretch				
Scrappy Minds the Baby	Nov.	16	1 reel	
Stepping Stones	May	17,'32		
Showing Off	Nov.	16	1 reel	
Treasure Hunt, The	Feb.	25,'32		
SILLY SYMPHONIES				
Bird Store, The	Jan.	16,'32	7	May 21,'32
Busy Beavers, The			7	
Fox Hunt, The	Nov.	18	1 reel	
In the Clock Store	Sept.	30	1	
Spider and the Fly	Oct.	16	1 reel	Dec. 19
Ugly Duckling, The	Dec.	16	1 reel	

EDUCATIONAL

Title	Rel.	Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES				
For the Love of Ludwig	July	24,'32	19	
Giddy Age, The			21½	June 4,'32
Boudoir Butler, The	May	28,'32	22	
Heavens! My Husband!	Mar.	6,'32	30	Mar. 12,'32
Shopping with Wife	Feb.	7,'32	20	Jan. 9,'32
Speed in the Gay Nineties	Apr.	3,'32	18	Mar. 26,'32
BILL CUNNINGHAM'S SPORTS REVIEWS				
He-Man Hockey	Dec.	20	10	Jan. 9,'32
Inside Baseball	Oct.	11	9	
Slides and Glides	Feb.	21,'32	9	Mar. 26,'32
Speedway	Jan.	24,'32	9	Jan. 23,'32
BURNS, WM. J. DETECTIVE MYSTERIES				
Anthony Case, The	Aug.	2	11	
Foiled	July	19	11	Dec. 5
CAMEO COMEDIES				
Anybody's Goat	Jan.	24,'32	10	
Bridge Wives	Feb.	21,'32	16	Feb. 27,'32
Idle Roomers	Nov.	29	9	Oct. 24
Mother's Holiday	Mar.	20,'32	11	
One Quiet Night	Oct.	25	10	
Smart Work	Dec.	27	10	Jan. 9,'32
That's My Meat	Oct.	4	11	
CANNIBALS OF THE DEEP				
Man Eating Sharks	Apr.	10,'32	8½	June 11,'32
Playground of the Mammals	Jan.	10,'32	9	Mar. 26,'32
Wrestling Swordfish	Nov.	8	8	
HODGE-PODGE				
All Around the Town	Feb.	21,'32	9	
Fury of the Storm	July	3,'32		
Prowlers, The	May	1,'32	9	May 7,'32
Wonder Trail, The	Oct.	11	10	
IDEAL COMEDIES				
Hollywood Lights	May	8,'32	20	Apr. 30,'32
Hollywood Luck	Mar.	13,'32	21	Mar. 5,'32
Brooks-Flynn-Dean Moonlight and Cactus	Jan.	10,'32	21	Dec. 26
MACK SENNETT COMEDIES				
Alaska Love	July	17,'32	20	
Candid Camera, The	June	19,'32	19	
Divorce a La Mode	May	22,'32	22	May 21,'32
Flirty Sleepwalker Stone-Granger	Mar.	27,'32	19	Apr. 9,'32
Girl in the Tonneau	Jan.	31,'32	20	
Lady Please!	Feb.	28,'32	20	Jan. 30,'32
Line's Busy, The Arthur Stone-D. Granger	Apr.	24,'32	19	
Poker Widows	Sept.	13	19	
Pottsville Palooka, The Gribbon-Granger	Dec.	27	21	Jan. 16,'32
MACK SENNETT FEATURETTES				
Billboard Girl Bing Crosby	Mar.	20,'32	21	Mar. 26,'32
Dream House	Jan.	17,'32	17	Jan. 9,'32
Hatta Marri Harry Gribbon	July	10,'32	20	July 2,'32
I Surrender Dear Bing Crosby	Sept.	13	22	
One More Chance Bing Crosby	Nov.	15	21	
Spot on the Rug, The	June	19,'32	19	May 21,'32
MERMAID COMEDIES				
It's a Cinch Collins-Crane	Mar.	27,'32	20	Apr. 9,'32
Keep Laughing	Jan.	24,'32	20	Feb. 20,'32
Up Pops the Duke Chandler-Bolton	Sept.	20	20	
NOVELTIES				
War in China	Mar.	20,'32	19	Mar. 26,'32
OPERALOGUES				
Milady's Escapade	May	15,'32	21	Apr. 30,'32
Vendetta	July	3,'32	20	
ROMANTIC JOURNEYS				
Harem Secrets	Oct.	4	10	Dec. 5
Lost Race, The	Mar.	13,'32		
Mediterranean Blues	Apr.	17,'32		
Peasant's Paradise	Nov.	15	10	Dec. 12
Road to Romance	Jan.	17,'32	10	Jan. 2,'32
Treasure Isles	Feb.	14,'32	9	
TERRY-TOONS				
Aladdin's Lamp	Dec.	27	6	Dec. 12
Around the World	Oct.	4	6	
Black Spider, The	Nov.	1	6	Oct. 31
Bluebeard's Brother	May	29,'32	6	
Bull-ero	Apr.	3,'32	6	
Champ, The	Sept.	20	6	
China	Nov.	15	6	Nov. 7
Cocky Cock Roach	July	10,'32	6	
Farmer Al Falfa's Bedtime Story	June	12,'32	6	June 18,'32
Lorelei, The	Nov.	29	6	Dec. 12
Mad King, The	June	26,'32	6	
Noah's Outing	Jan.	24,'32	6	Jan. 16,'32
Peg Leg Pete	Feb.	21,'32	6	Jan. 30,'32
Play Ball	Mar.	6,'32	6	
Radio Girl	Apr.	17,'32	6	Apr. 9,'32
Romance	May	15,'32	6	May 28,'32
Spider Talks, The	Feb.	7,'32	6	
Summer Time	Dec.	13	6	
Villain's Curse, The	Jan.	10,'32	6	
Woodland	May	1,'32	6	
Ye Olde Songs	Mar.	20,'32	6	Mar. 12,'32
TORCHY				
Torchy	Oct.	4	22	Oct. 3
Ray Cooke-Dorothy Dix Torchy's Night Cap	Apr.	3,'32	20	Mar. 26,'32
Torchy Passes the Buck	Dec.	6	22	Nov. 14
Torchy Raises the Auntie	May	1,'32	19	Apr. 30,'32
Torchy Turns the Trick	Feb.	7,'32	21	Feb. 20,'32
Torchy's Two Toots	June	5,'32	20	May 14,'32
VANITY COMEDIES				
For the Love of Fanny	Dec.	27	27	Jan. 9,'32
Freshman's Finish, The	Sept.	20	22	
He's a Honey Harry Barris	Apr.	17,'32	21	Apr. 9,'32
Now the Time Harry Barris	June	12,'32	20	June 4,'32
Ship A-Hooey			20	
That Rascal	Feb.	21,'32	21	Mar. 12,'32

FOX FILMS

Title	Rel.	Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES				
21 Fires of Vulcan	Dec.	27	8	Feb. 6,'32
22 Stamboul to Bagdad	Jan.	3,'32	8	
23 With the Foreign Legion	Jan.	10,'32	10	Feb. 6,'32
24 Spreewald Folk	Jan.	17,'32	9	
25 Over the Yukon Trail	Jan.	24,'32	8	Feb. 6,'32
26 The World of Prayer	Jan.	31,'32	8	May 9
27 Alpine Echoes			10	Mar. 5,'32
28 Big Game of the Sea			8	
29 Manhattan Medley			10	
30 By-Ways of France			9	
31 Zanzibar			9	
32 Incredible India			9	
33 The Tom-Tom Trail			9	
34 Over the Bounding Main			9	
35 Belles of Bali			8	
36 Fisherman's Fortune			9	
37 Rhineland Memories			8	
38 Pirate Isles			9	
39 Sampans and Shadows			9	
40 In the Clouds			9	
41 The Square Rigger			9	
42 The Guianas			9	
43 In Old Mexico			10	
44 Venetian Holiday			9	
45 Anchors Aweigh			8	
46 Inside Looking Out			9	

METRO-GOLDWYN-MAYER

Title	Rel.	Date	Running Time Minutes	Reviewed
BOY FRIENDS, THE				
Call a Cop	Sept.	12	20	
Kick Off, The	Dec.	5	21	Dec. 5
Knockout	Dec.	5	21	
Love Pains	Feb.	13,'32	21	Apr. 23,'32
Mama Loves Papa	Oct.	24	17	
Too Many Women	May	14,'32	19	
You're Telling Me	Apr.	16,'32	19	
Wild Babies			17	
CHARLEY CHASE				
First in War	May	28,'32	20	Apr. 9,'32
Hasty Marriage	Dec.	19	21	Dec. 12
In Walked Charley	Apr.	23,'32	21	
Nickel Nurser	Mar.	12,'32	21	Feb. 13,'32
Skin the Malee	Sept.	26	21	
Tobasco Kid, The	Jan.	30,'32	21	Mar. 5,'32
What a Boze	Nov.	7	21	
DOGVILLE				
Trader Hound	Nov.	28	15	Jan. 9,'32
Two Barks Brothers	Oct.	17	17	Nov. 14
FISHERMAN'S PARADISE				
Color Scales			9	May 14,'32
Fisherman's Paradise	Aug.	15	10	
Pearls and Devilfish	Sept.	19	9	Nov. 7
Piscatorial Pleasures	Nov.	28	9	
Sharks and Swordfish	Oct.	24	10	
Trout Fishing			9	
FITZPATRICK TRAVELTALKS				
Bali, the Island Paradise	Dec.	5	10	Dec. 6
Benares, the Hindu Heaven	Oct.	31	9	Nov. 7
Colorful Jaipur	Mar.	19,'32	10	Dec. 5
Come Back to Erin			9	June 4,'32
Cradles of Creed	Feb.	6,'32	10	
Home Sweet Home	Jan.	9,'32		
Ireland, The Melody Isle	Jan.	9,'32	10	Mar. 26,'32
London, City of Tradition	Feb.	6,'32	10	
Madeira, a Garden in the Sea	Sept.	26	8	Oct. 3
Melody Isle, The			9	Jan. 9,'32
Over the Seas to Borneo			9	
Tropical Ceylon	Feb.	27,'32	10	Dec. 12
World Dances, The			9	
FLIP THE FROG				
Africa Squeaks	Oct.	17	8	Jan. 9,'32
Bully			7	
Fire, Fire			6	Mar. 5,'32
Jailbirds	Sept.	26	9	Nov. 21
Milkman, The	Feb.	20,'32	7	
Puppy Love			7	
School Days			7	
Spooks	Dec.	21	7	
Village Specialist, The	Sept.	12	8	Dec. 12
What A Life	Mar.	26,'32	7	Apr. 23,'32
HARRY LAUDER				
I Love a Lassie	Dec.	19	8	Jan. 9,'32
Nanny	Nov.	14	8	Dec. 19
LAUREL & HARDY				
Any Old Port	Mar.	5,'32	21	Feb. 13,'32
Chimp, The	May	21,'32	25	Apr. 9,'32
Come Clean	Sept.	19	21	Nov. 28
County Hospital	June	25,'32	20	Apr. 23,'32
Helpmates	Jan.	23,'32	20	Dec. 12
Music Box	Apr.	16,'32	29	Mar. 12,'32
One Good Turn	Oct.	31	21	Nov. 21
NOVELTIES				
Desert Regatta				Jan. 9,'32
Duck Hunter's Paradise				Feb. 6,'32
Jack Cooper's Christmas Party				Jan. 2,'32
OUR GANG				
Big Ears	Aug.	29	21	
Choo Choo	May	7,'32	20	May 21,'32
Dogs Is Dogs	Nov.	21	21	
Free Eats	Feb.	13,'32	20	Feb. 18,'32
Pooch	June	4,'32	21	May 28,'32
Readin' and Writin'	Jan.	2,'32	21	Dec. 19
Spanky	Mar.	26,'32	20	Apr. 9,'32
PITTS-TODD				
Old Bull	June	4,'32	20	May 7,'32
On the Loose	Dec.	26	20	
Pajama Party	Oct.	3	20	Nov. 7
Red Noses	Mar.	19,'32	21	Mar. 26,'32
Seal Skins	Feb.	6,'32	21	
Strictly Unreliable	Apr.	30,'32	20	
War Mamas	Nov.	14	21	May 7,'32
SPORT CHAMPIONS				
Athletic Daze	Mar.	26,'32	10	June 11,'32
Dive In	Feb.	2,'32	10	Oct. 31
Flying Spikes	Apr.	16,'32	9	
Lesson In Golf, A	Jan.	16,'32	10	
Olympic Events	Mar.	5,'32	10	May 28,'32
Splash	Oct.	3	10	
Timber Toppers	May	7,'32	9	
Whippet Racing	Dec.	12	9	

PARAMOUNT PUBLIX

Title	Rel.	Date	Running Time Minutes	Reviewed
ONE REEL ACTS				
Babbling Book, The Burns and Allen	Mar.	11,'32	10	May 7,'32
Backyard Follies Haig Trio	Dec.	12		
Beyond the Blue Horizon Vincent Lopez	Apr.	1,'32		
Bridge It Is The Musketeers	May	13,'32		
Bun Voyage Lester Allen	June	3,'32		
Cheaper to Rent Willie West & McGinty	Sept.	19	10	Apr. 23,'32
Close Harmony Boswell Sisters	Jan.	9,'32		
Coffee and Aspirin Solly Ward	Apr.	8,'32		
Hollywood Beauty Hints	July	15,'32		
Ireno Ethel Merman	July	1,'32		
Jazz Reporters Charlie Davis & Gang	Nov.	21		
Knowmore College Rudy Vallee	Apr.	15,'32		
Meet the Winner Tom Howard	May	6,'32		
Musical Justice Rudy Vallee	Dec.	26	10	Dec. 26
Naughty Cal Lillian Roth	Feb.	19,'32		
Oh My Operation Burns and Allen	Jan.	16,'32		
Old Man Blues Ethel Merman	Mar.	18,'32		
Old Songs for New Technicolor	Mar.	4,'32	10	Feb. 20,'32
Out of Tune Herb Williams	Feb.	12,'32		
Patents Pending Burns and Allen	Aug.	5,'32		
Pro and Con Tom Haword-Alan Brooks	July	8,'32		
Quit Your Kickin' Red Donahue	Jan.	23,'32		
Rhythm In the River Geo. Dewey Washington	Feb.	5,'32	11	Feb. 6,'32
Roaming	Nov.	28		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
Ethel Merman			
Seat on the Curb, A	June	24,'32	
Hugh Cameron - Arthur Aylesworth			
Singapore Sue	June	10,'32	
Anna Chang			
Switzerland	Apr.	29,'32	
Lester Allen			
Taxi Tangle	Dec.	19 10	Mar. 19,'32
Jack Benny			
Ten Dollars or Ten Days	July	22,'32	
Eddie Younger and His Mountaineers			
Those Blues	May	27,'32	
Vincent Lopez			
PARAMOUNT PICTORIAL STARTING AUGUST, 1931			
No. 5—A Drink for Six Million—Educated Toes—The Pony College	Dec.	26 7	Feb. 20,'32
No. 6—Vincent Lopez—Jewels—Lowell Thomas	Jan.	30,'32 1 reel	
No 7—Ann Leaf at the Organ — New Styles for Old — Film Editor's Nightmare	Feb.	26,'32 1 reel	
No. 8—Mt. Vernon—Mittens on Keys—Down the World's Most Dangerous River	Mar.	25,'32 1 reel	
No. 9—Harry Von Tilzer—Daddy of the Popular Song — Beauty on the Wing — Music from the Mines	Apr.	29,'32 1 reel	
No. 10—Chasing Rainbows —Footnotes of 1932—Rubinoff and His Violin	May	27,'32 1 reel	
No. 11	June	24,'32	
No. 12	July	29,'32	
PARAMOUNT PICTORIAL—NEW SERIES			
No. 1	Aug.	12,,32	
No. 2	Sept.	9,'32	
No. 3	Oct.	7,'32	
SCREEN SONGS			
I Ain't Got Nobody	June	17,'32	
(Mills Bros.)			
Down Among the Sugar Cane			
Lillian Roth			
Just One More Chance	Apr.	1,'32	
Kitty from Kansas City			
Rudy Vallee	Oct.	31 1 reel	
Let Me Call You Sweetheart	May	20,'32 1 reel	
Ethel Merman			
Little Annie Rooney	Oct.	10 1 reel	
My Baby Just Cares for Me	Dec.	5 1 reel	
Oh, How I Hate to Get Up In the Morning	Apr.	22,'32 7	May 7,'32
Rudy Vallee Melodies	Aug.	5,'32 1 reel	
Rudy Vallee			
Russian Lullaby	Dec.	26 1 reel	
Shine on Harvest Moon	May	6,'32 1 reel	
Alice Joy			
Show Me the Way to Go Home	Jan.	30,'32 1 reel	
Sweet Jenny Lee	Jan.	9,'32 1 reel	
When the Red Red Robin Comes Bob Bob Bobbin' Along	Feb.	19,'32 1 reel	
Wait Till the Sun Shines, Nellie	Mar.	4,'32 1 reel	
You Try Somebody Else	July	29,'32 10	June 25,'32
Ethel Merman			
You're Driving Me Crazy	Sept.	19 1 reel	
SCREEN SOUVENIRS			
No. 5—Old Time Novelty	Dec.	5 10	Jan. 23,'32
No. 6—Old Time Novelty	Jan.	2,'32 1 reel	
No. 7—Old Time Novelty	Jan.	30,'32 1 reel	
No. 8—Old Time Novelty	Feb.	26,'32 1 reel	
No. 9—Old Time Novelty	Mar.	25,'32 10	Apr. 9,'32
No. 10—Old Time Novelty	Apr.	22,'32 1 reel	
No. 11—Old Time Novelty	May	20,'32 1 reel	
No. 12—Old Time Novelty	June	17,'32 1 reel	
SCREEN SOUVENIRS NEW SERIES			
No. 1	Aug.	5,'32 1 reel	
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
TALKARTOONS			
Admission Free	June	10,'32	
A Hunting We Did Go	Apr.	29,'32 1 reel	
Any Rags	Jan.	2,'32 7	Dec. 26
Betty Boop's Bizzy Bee	Aug.	19,'32 1 reel	
Betty Boop Limited	July	1,'32	
Boop-Oop-A-Doop	Jan.	23,'32 1 reel	
Bum Bandit, The	Apr.	4,'32 1 reel	
Chess Nuts	May	13,'32	
Crazy Town	Mar.	25,'32 1 reel	
Dancing Fool	Apr.	8,'32 1 reel	
Hide and Seek	May	27,'32 7	Apr. 16,'32
In the Shade of the Old Apple Sauce	Oct.	17 1 reel	
Jack and the Beanstalk	Nov.	21 1 reel	
Kidnapping (Tent.)	July	1,'32 1 reel	
Mask-a-Raid	Nov.	7 1 reel	
Minnie the Moocher	Feb.	26,'32 1 reel	
Cab Calloway			
Minding the Baby	Sept.	26 1 reel	
Robot, The	Feb.	5,'32 1 reel	
Stopping the Show	Aug.	12,'32	
Swim or Sink	Mar.	11,'32 7	Apr. 16,'32
Twenty Legs Under the Sea	June	6 8	Oct. 3
TWO REEL COMEDIES			
All Sealed Up	Mar.	18,'32	
Al St. John			
Arabian Shrieks, The	Mar.	4,'32 22	Feb. 13,'32
Smith & Dale			
Auto Intoxication	Oct.	17	
Ford Sterling			
Big Splash, The	Jan.	17,'32	
Weismuller-Kruger			
Bridge It Is	May	13,'32	
The Musketeers			
Door Knocker, The	May	27,'32	
Al St. John			
Dunker, The	Apr.	1,'32 19	May 7,'32
Billy House			
Harem Scarem	June	10,'32	
Al St. John			
His Week End	May	13,'32	
Johnny Burke			
It Ought to Be a Crime	Sept.	12	
Ford Sterling			
Jimmy's New Yacht	June	3,'32	
Lease Breakers, The	Sept.	5 18	Mar. 12,'32
Dane & Arthur			
Light House Love	May	6,'32	
Loud Mouth	June	17,'32	
Mlle. Irene The Great	Nov.	7	
Al St. John			
Meet the Senator	May	20,'32	
Mysterious Mystery, The	Feb.	12,'32	
Johnny Burke			
Out of Bounds	Nov.	14	
Billy House			
Pretty Puppies	Jan.	2,'32	
Ford Sterling			
Put Up Job, A	Jan.	23,'32	
Dane & Arthur			
Rookie, The	Apr.	29,'32	
Tom Howard			
Shove Off	Oct.	31	
Dane & Arthur			
Singing Plumber	July	8,'32	
Socially Correct	Oct.	10	
Lulu McConnell			
Summer Daze	Apr.	15,'32 20	May 14,'32
Dane-Arthur			
Twenty Horses	Apr.	29,'32	
Ford Sterling			
Unemployed Ghost, The	Dec.	19	
Tom Howard			
What Price Air	June	24,'32 20	June 18,'32
Tom Howard			
Where East Meets Vest	Nov.	28	
Smith & Dale			

RKO PATHE SHORT SUBJECTS

Title	Rel. Date	Running Time Minutes	Reviewed
AESOP'S FABLES			
Cat's Canary, The	Mar.	26,'32 7	
Circus Romance	June	25,'32 7	
Cowboy Cabaret	Oct.	26 7	Dec. 26
Farmerette	June	11,'32 6	
Fly Frolic	Mar.	5,'32 7	
Fly Hi	Aug.	31 9	Oct. 10
Happy Polo	May	14,'32	
Horse Cops	Oct.	12 10	Jan. 23,'32
In Dutch	Nov.	9 7	
Last Dance, The	Nov.	23 8	
Magic Art	Apr.	25,'32 7	
Romeo Monk, A	Feb.	20,'32 7	
Spring Antics	May	21,'32 7	May 21,'32
Toy Time	Jan.	27,'32 8	Jan. 30,'32
BENNY RUBIN COMEDIES			
Dumb Dicks	Mar.	21,'32 19	
Full Coverage	Nov.	9 18	Nov. 14
Guests Wanted	Jan.	18,'32 18	Sept. 5
FRANK McHUGH COMEDIES			
Big Scoop, The	Nov.	16 19	
Extra, Extra	Apr.	4,'32 20	May 7,'32
Hot Spot, The	Sept.	14 18	Oct. 10
News Hound, The	Jan.	25,'32 20	
Pete Burke, Reporter	June	13,'32 20	
Promoter, The	May	30,'32 17	June 4,'32
GAY GIRL COMEDIES			
Easy to Get	Dec.	7 18	Dec. 19
Gigolettes	May	23,'32 18	
Niagara Falls	July	18,'32 19	Apr. 23,'32
Only Men Wanted	Feb.	8,'32 20	
Riders of Riley	Oct.	26	
Take 'Em and Shake 'Em	Sept.	28 20	
GRANTLAND RICE SPORTLIGHTS			
Bob White	Mar.	12,'32 9	
Canine Champions	Nov.	16 10	Dec. 12
College Grapplers	Jan.	27,'32 10	Feb. 20,'32
Diamond Experts	May	17 10	May 23
Ducks and Drakes	Dec.	14 10	
Floating Fun	Sept.	7 10	
Flying Leather	Feb.	27,'32 8	
Outboard Stunting	May	3 1 reel	May 31
Pack and Saddle	Oct.	19 11	
Pigskin Progress	Sept.	21 9	Oct. 10
Slim Figuring	Feb.	6,'32 10	
Take Your Pick	Mar.	26,'32 10	Apr. 9,'32
Timing	Oct.	5 10	
Uncrowned Champion	Nov.	30 10	
KNUTE ROCKNE FOOTBALL SERIES			
Backfield Aces	Sept.	26 1 reel	
Flying Feet	Sept.	26 1 reel	
Hidden Ball, The	Sept.	26 1 reel	
Last Yard, The	Sept.	26 1 reel	
Touchdown	Sept.	26 1 reel	
Two Minutes to Go	Sept.	26 1 reel	
MANHATTAN COMEDIES			
Oh Marry Me	Nov.	2 18	Nov. 21
MASQUERS COMEDIES			
Great Junction Hotel, The	Oct.	26 18	Oct. 17
Iron Minnie	July	4,'32	
Rule 'Em and Weep	May	2,'32 19	May 21,'32
Wide Open Spaces	Dec.	28 20	
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Bon Voyage	Feb.	22,'32 20	
Camping Out	Dec.	14 20	
Giggle Water	June	27,'32 20	May 21,'32
Mother-In-Law's Day	Apr.	25,'32 20	
Thanks Again	Oct.	5 20	Oct. 10
PATHE NEWS			
Released twice a week			
PATHE REVIEW			
Released once a month			
RUFFTOWN COMEDIES (JAMES GLEASON)			
Battle Royal	Feb.	29,'32 18	
Doomed to Win	Dec.	21 10	
High Hats and Low Brews	July	11,'32 18	May 21,'32
Slow Poison	Oct.	19 21	Oct. 24
Stealing Home	May	9,'32 19	Apr. 23,'32
TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)			
Blondes by Proxy	Apr.	11,'32 17	July 2,'32
Perfect 36	June	20,'32 17	
Selling Shorts	Nov.	30 17	Nov. 7
Stop That Run	Feb.	1,'32 19	
VAGABOND ADVENTURE SERIES			
Children of the Sun	Dec.	21 9	
Door of Asia	Feb.	22,'32 8	Feb. 20,'32
Drums of the Orient	June	18,'32 9	
Empire of the Sun	Apr.	25,'32	
Fallen Empire	July	27 10	
Land of Ghandi	Jan.	18,'32 10	Feb. 6,'32
Song of the Voodoo	Oct.	19 9	Oct. 31
Second Paradise	Mar.	19,'32 9	
Shanghai	May	23,'32	

RKO-RADIO PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLES "CHIC" SALE SERIES			
County Seat, The	Aug.	15 20	
Cowslips	Sept.	19 15	Jan. 2,'32
Ex-Rooster	Jan.	30,'32 19	Jan. 30,'32
Hurry Call, A	Mar.	12,'32 16	
Many a Slip	Dec.	19 19	
Slip at the Switch, A	Apr.	16,'32 18	May 7,'32
HEADLINER SERIES			
House Dick, The	Oct.	17 18	
Jimmy Savo			
False Roomers	Oct.	10 20	
Clark & McCullough			
Scratch as Catch Can	Oct.	24 19	
Clark & McCullough			
Mellon Drama, A	Nov.	6 20	Dec. 19
Clark & McCullough			
LIBERTY SHORT STORIES SERIES			
Beautiful and Dumb	Apr.	16,'32 11	Apr. 30,'32
Double Decoy	Dec.	16 11	
Endurance Flight	Feb.	13,'32 20	
Ether Talks	Dec.	12 11	
Secretary Preferred	Mar.	26,'32 11	May 14,'32
Stung	Nov.	15 10	Dec. 5
LOUISE FAZENDA SERIES			
Blondes Prefer Bonds	May	15 21	
MICKEY McGUIRE SERIES			
Mickey's Big Business	May	21,'32	
Mickey's Golden Rule	June	4,'32 19	
Mickey's Helping Hand	Dec.	19 18	
Mickey's Holiday	Mar.	5,'32 19	
Mickey's Sideline	Dec.	26 19	
Mickey's Thrill Hunters	Sept.	19 18	
Mickey's Travels	Feb.	20,'32 20	
Mickey's Wildcats	Sept.	12 18	
NED SPARKS SERIES			
Big Dame Hunting	Jan.	16,'32 20	Dec. 19
Strife of the Party, The	Oct.	17 16½	Jan. 30,'32
When Summons Comes	Feb.	20,'32 18	
NICK HARRIS DETECTIVE SERIES			
Facing the Gallows	Sept.	26 21	
Mystery of Compartment C	Oct.	31 21	
Swift Justice	Jan.	2,'32 21	
Self Condemned	Feb.	27,'32 20	Apr. 9,'32
ROSCO ATES SERIES			
Never the Twins Shall Meet	Feb.	13,'32 20	
Use Your Noodle	Oct.	31 20	
TOM AND JERRY SERIES			
In the Bag	Mar.	26,'32 7	
Joint Wipers	Apr.	23,'32	
Jungle Jam	Nov.	14 8	
Plane Dumb	June	25,'32 7	
Pots and Pans	May	14,'32 6	
Rabid Hunters	Feb.	27,'32 7	
Rocketeers	Jan.	30,'32 7	
Swiss Trick, A	Dec.	19 7	
Trouble	Oct.	10 7	
Tuba Tooter, The	June	4,'32 7	May 21,'32

STATE RIGHTS

Title	Rel. Date	Running Time Minutes	Reviewed
B. I. P. AMERICA			
Land of the Shamrocks		10	Apr. 9,'32
Mystery of Marriage, The		18	Apr. 9,'32
Special Messengers		9	Mar. 26,'32
CAPITAL			
Japanese Rome		10	Mar. 5,'32
CENTRAL FILM			
In Old New Orleans			May 28,'32
Syria			May 21,'32
FEATURETTES, INC.			
A Night in the Jungle		10	Apr. 30,'32
Holy Men of India		10	May 7,'32
FILM EXCHANGE, INC., THE			
At the Race Track		9	
Could I Be More Polite		9	
Living Book of Knowledge:			
3—Solace of the Hills		7	
4—Silvery Salmon		6	
5—Lonely Soul		7	
6—Flying Fleet		9	
HAROLD AUSTIN			
Perils of the Desert			Feb. 27,'32
LOUIS SOBOL			
Newsreel Scoops		9	Mar. 19,'32
OLYMPIAD PRODUCTIONS			
Tenth Olympiad		19	Apr. 2,'32
PRINCIPAL			
Mexico		43	June 11,'32
UFA			
Cod Liver Oil Preferred		22	June 11,'32
German Students on a Ramble Through Greece		11	Mar. 26,'32
Last Pelicans in Europe		10	May 7,'32
Secrets of an Eggshell		13	Mar. 26,'32
Steel		10	May 21,'32

TIFFANY

Title	Rel. Date	Running Time Minutes	Reviewed
TIFFANY CHIMP SERIES			
9—Cinnamon	Oct.	4 11	
10—Skimpy	Nov.	8 18	Nov. 21
11—My Children	Dec.	28 18	
12—Broadcasting	Jan.	31,'32 18	Jan. 30,'32
VOICE OF HOLLYWOOD SERIES (NEW) STATION S-T-A-R			
No. 6—John Boles & Helen Chandler	Oct.	11 9	
No. 7—Roscoe Ates	Oct.	25 11	Dec. 5
No. 8—Monte Blue	Nov.	8 11	Nov. 21
No. 9—Pat O'Brien	Nov.	22 11	
No. 10—Andy Clyde	Dec.	6 11	Dec. 12
No. 11—Marjorie White	Dec.	20 10	Jan. 2,'32
No. 12—Franklyn Pangborn	Jan.	3,'32 9	Jan. 23,'32
No. 13—John Wayne	Jan.	17,'32 11	Jan. 30,'32

UNITED ARTISTS

Title	Rel. Date	Running Time Minutes	Reviewed
MICKEY MOUSE		1 reel	
SILLY SYMPHONIES			
Bears and Bees		1 reel	
Bugs in Love		1 reel	
Flowers and Trees		1 reel	
Just Dogs		1 reel	

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Title	Rel. Date	Minutes Running Time	Reviewed
OSWALD CARTOONS			
Beau and Arrows	Mar.	28,'32 — 7	Apr. 23,'32
Busy Barber	Aug.	1,'32 — 1 reel	
Catnipped	May	23,'32 — 7	June 25,'32
Clown, The	Dec.	21 — 6	Jan. 16,'32
Day Nurse	July	18,'32 — 1 reel	
Fisherman, The	Dec.	7 — 7	Jan. 9,'32
Foiled	Apr.	25,'32	
Grandma's Pet	Jan.	18,'32 — 8	June 4,'32
Great Guns	Feb.	29,'32 — 1 reel	
Hare Mail, The	Nov.	30 — 1 reel	
Hunter, The	Oct.	12 — 6	Jan. 30,'32
In Wonderland	Jan.	4,'32 — 6	Dec. 5
Jungle Jumble, A	July	4,'32 — 1 reel	
Let's Eat	Apr.	25,'32 — 7	Apr. 30,'32
Making Good	Apr.	11,'32	
Mechanical Cow	Jan.	4,'32	Jan. 30,'32
Mechanical Man	Feb.	15,'32 — 1 reel	
Oh, Teacher	Feb.	1,'32 — 1 reel	
Stone Age, The	Nov.	23 — 1 reel	
To the Rescue	May	23,'32	
Wet Knight, A	June	20,'32 — 1 reel	
Winged Horse	May	9,'32 — 1 reel	
Wins Out	Mar.	14,'32	
SHADOW DETECTIVE SERIES			
No. 3—Sealed Lips	Nov.	11 — 17	Nov. 21
No. 4—House of Mystery	Dec.	16 — 16	Jan. 2,'32
No. 5—The Red Shadow	Jan.	20,'32 — 2 reels	
No. 6—Circus Showup	Feb.	17,'32 — 18	Feb. 6,'32
SPORT REELS			
Basket Ball Reel No. 1 — Doc Meanwell	Dec.	21 — 1 reel	
Basket Ball Reel No. 2 — Doc Meanwell	Dec.	28 — 1 reel	
Basket Ball Reel No. 3 — Doc Meanwell	Jan.	4,'32 — 1 reel	
Carry On — Notre Dame Football	Oct.	3 — 1 reel	
Developing a Football Team — Pop Warner Football	Nov.	2 — 10	
Fancy Curves — Babe Ruth No. 4	Mar.	7,'32 — 1 reel	
Just Pals — Babe Ruth No. 2	Feb.	22,'32 — 1 reel	
Over the Fence — Babe Ruth No. 5	Mar.	14,'32 — 1 reel	
Perfect Control — Babe Ruth No. 3	Feb.	29,'32 — 9	May 14,'32
Running with Paddock — Chas. Paddock	Apr.	11,'32 — 10	Apr. 23,'32
Slide, Babe, Slide — Babe Ruth No. 1	Feb.	15,'32 — 1 reel	
Soccer — Pop Warner Football	Nov.	16 — 1 reel	
Trick Plays — Pop Warner Football	Oct.	26 — 1 reel	
Victory Plays — Tilden Tennis Reel	May	2,'32 — 9	May 7,'32
STRANGE AS IT SEEMS SERIES			
No. 17—Novelty	Feb.	22,'32 — 9	Mar. 26,'32
No. 18—Novelty	Apr.	18,'32 — 9	May 14,'32
No. 19—Novelty	May	16,'32 — 1 reel	
No. 20—Novelty	July	18,'32 — 1 reel	
UNIVERSAL BREVITIES			
Runt Page, The	Apr.	11,'32	
Unshod Maiden, The	Apr.	18,'32	
UNIVERSAL COMEDIES (1931-32 SEASON)			
Around the Equator on Roller Skates	July	28,'32 — 2 reels	
Around the World in 18 Minutes	June	15,'32 — 18	
Bless the Ladies — Summerville	Dec.	9 — 2 reels	
Dancing Daddies — E. Lambert		17	May 21,'32
Doctor's Orders	June	29,'32 — 2 reels	
Eyes Have It, The — Slim Summerville	Mar.	9,'32 — 2 reels	
Hollywood Kids	July	13,'32 — 2 reels	
Foiled Again	June	1,'32 — 2 reels	
Hollywood Halfbacks	Dec.	23 — 2 reels	
Hollywood Handicap, A	Aug.	10,'32 — 2 reels	
In the Bag — Summerville	Apr.	5,'32 — 21	Mar. 26,'32
Marriage Wow, The — Bert Roach	Apr.	20,'32 — 16	Mar. 26,'32
Meet the Princess — Summerville	May	4,'32 — 17	Apr. 16,'32
Models and Wives — Sidney-Murray	Nov.	25 — 2 reels	
Monkeyshines — Daphne Pollard	Mar.	23,'32 — 2 reels	
Peekin' in Peking — Summerville	Dec.	30 — 2 reels	
Robinson Crusoe & Son — Lloyd Hamilton	Feb.	24,'32 — 2 reels	
Running Hollywood	Jan.	27,'32 — 19	Jan. 23,'32
Sea Soldiers' Sweeties	Feb.	10,'32 — 2 reels	
Sold at Auction — Daphne Pollard	Jan.	13,'32 — 18	Jan. 9,'32

VITAPHONE SHORTS

Title	Rel. Date	Minutes Running Time	Reviewed
ADVENTURES IN AFRICA		2 reels	
BELIEVE IT OR NOT—ROBERT L. RIPLEY			
No. 7		1 reel	
No. 8		1 reel	
No. 9		1 reel	
No. 10		1 reel	
No. 11		1 reel	
BIG STAR COMEDIES			
No. 1—Lucky 13 — Thelma White and Fanny Watson		21	Nov. 21
No. 2—The Smart Set-Up — Walter O'Keefe		2 reels	
No. 3—Of All People — Thelma White and Fanny Watson		22	Nov. 21
No. 4—Relativity and Relatives — Dr. Rockell		18	Dec. 12
No. 5—Her Wedding Night-Mare — Thelma White and Fanny Watson		18	Jan. 30,'32
No. 6—Shake a Leg — Thelma White and Fanny Watson		17	
No. 7—The Perfect Suitor — Benny Rubin		2 reels	
No. 8—Maybe I'm Wrong — Richy Craig, Jr.		18	May 28,'32
No. 9—The Toreador — Joe Penner		17	May 7,'32
No. 10—On Edge — Wm. and Joe Mandel		19	May 7,'32
No. 11—Poor but Dishonest — Thelma White and Fanny Watson		2 reels	
No. 12—In the Family — Thelma White-Fanny Watson		2 reels	
BOOTH TARKINGTON SERIES			
No. 1—Snakes Alive — Billy Hayes-Bobby Jordan		1 reel	
No. 2—Batter Up — Billy Hayes-Bobby Jordan		1 reel	
No. 3—One Good Deed — Billy Hayes-Dave Gorcey		9	
No. 4—Detectives — Billy Hayes-Dave Gorcey		9	Mar. 5,'32
No. 6—His Honor, Penrod — Billy Hayes-Dave Gorcey		9	Mar. 19,'32
No. 7—Hot Dog		1 reel	
No. 8—Penrod's Bull Pen — Billy Hayes-Dave Gorcey		1 reel	
BROADWAY BREVITIES SERIES			
No. 1—The Musical Mystery — Janet Reade-Albertina Rasch Girls		18	
No. 2—Words and Music — Ruth Etting		17	Nov. 21
No. 3—Footlights		19	Jan. 16,'32
No. 4—Hello, Good Times! — Barbara Newberry-Albertina Rasch Girls		17	
No. 5—The Imperfect Lover — Jack Haley		19	Feb. 13,'32
No. 6—Subway Symphony		18	Mar. 26,'32
No. 7—Sea Legs		19	Apr. 23,'32
No. 8—Absentminded Abner — Jack Haley		2 reels	
No. 9—A Regular Trouper — Ruth Etting		2 reels	
No. 10—A Mail Bride — Ruth Etting		18	June 4,'32
No. 11 Artistic Temper — Ruth Etting			
No. 12—What an Idea — Harriet Hilliard		18	June 25,'32
HOW TO PLAY GOLF—BOBBY JONES		1 reel (each)	
LOONEY TUNES SERIES SONG CARTOONS NEW SERIES			
No. 1—Bosko's Shipwrecked		7	
No. 2—Bosko, the Doughboy		7	
No. 3—Bosko's Soda Fountain		7	Nov. 21
No. 4—Bosko's Fox Hunt		7	Jan. 23,'32
No. 5—Bosko at the Zoo		7	Mar. 5,'32
No. 6—Battling Bosko		7	Feb. 6,'32
No. 7—Big Hearted Bosko		7	Apr. 16,'32
No. 8—Bosko's Party		7	May 7,'32
No. 9—Bosko and Bruno		7	
No. 10—Bosko's Dog Race			
No. 11—Bosko at the Beach			
MELODY MASTER SERIES			
No. 4—Horace Heidt and His Famous Californians			
No. 5—It's a Panic — Benny Meroff and His Band		8 — 1 reel	
No. 6—Up on the Farm — Henry Santrey and His Band		9	Apr. 23,'32
No. 7—Pie, Pie, Blackbird — Eubie Blake and Band Nina Mae McKinney		9	June 25,'32
MERRY MELODIES SONG CARTOONS			
No. 1—Smile, Darn Ya, Smile		1 reel	
No. 2—One More Time		1 reel	
No. 3—Ya Don't Know What You're Doin'		7	Dec. 5
No. 4—Hittin' the Trail for Hallelujah Land		7	Dec. 19
No. 5—Red Headed Baby		7	
No. 6—Pagan Moon		7	
No. 7—Freddie the Freshman		7	Mar. 12,'32
No. 8—Crosby, Columbo and Valee		7	Apr. 9,'32
No. 9—Goopy Gear		6	Apr. 30,'32
No. 10—It's Got Me Again		6	June 11,'32
No. 11—Moonlight for Two		7	July 2,'32
No. 12—The Queen Was In the Parlor			
THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH			
The Naggers at the Opera		10	Feb. 13,'32
NEW SERIES			
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
The Naggers Go Ritzy		10	June 4,'32
Spreading Sunshine		10	Apr. 23,'32
Movie Dumb		1 reel	
Four Wheels—No Brakes		1 reel	
NOVELTIES			
Bigger They Are, The — Primo Carnero		2 reels	
Gypsy Caravan — Martinelli		1 reel	
Handy Guy, The — Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The — Christmas Special		5	
Trip to Tibet, A		1 reel	
Washington, The Man and the Capital — Clarence Whitehill		18	
ONE-REEL COMEDIES			
Baby Face — Victor More			
Bitter Half, The — Ann Codde		9	Feb. 13,'32
Military Post, The — Roberto Guzman			
No-Account, The — Hardie-Hutchison			
No Questions Asked — Little Billy			
Second Childhood		7	Dec. 26
Strong Arm, The — Harrington-O'Neil			
Travel Hogs — Hugh Cameron-Dave Chasen		9	Nov. 28
ORGAN SONG-NATAS			
For You — Organ-Vocal		1 reel	
Say a Little Prayer for Me — Organ-Vocal		1 reel	
When Your Lover Has Gone — Organ-Vocal		1 reel	
JOE PENNER COMEDIES			
Moving In		2 reels	
Rough Sailing		16	
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	
PEPPER POT SERIES			
No. 1—The Eyes Have It — Edgar Bergen		10	Dec. 12
No. 2—Thrills of Yesterday			
No. 3—Hot News Margie — Marjorie Beebe			
No. 4—High School Hoofer — Hal Le Roy		10	Jan. 9,'32
No. 5—Free and Easy — Edgar Bergen			
No. 6—Cigars, Cigarettes — Marjorie Beebe		10	Mar. 26,'32
No. 7—The Movie Album		10	Mar. 26,'32
No. 8—The Wise Quacker — Novelty with cast of ducks		9	
No. 9—Remember When		9	May 7,'32
No. 10—Campus Spirit, The — Douglas Stanbury and N. Y. U. Glee Club		9	May 21,'32
No. 11—Napoleon's Bust — Dan Cofeman-Ted Husing		10	June 25,'32
No. 12—Featurette Movie Album			
No. 13—Movie Album Thrills			
SPORTSLANT SERIES—TED HUSING			
No. 4		9	Feb. 20,'32
No. 5		9	Feb. 13,'32
No. 6		9	Apr. 16,'32
No. 7		8	Apr. 23,'32
No. 8		1 reel	
No. 9		1 reel	
No. 10		1 reel	
No. 11		1 reel	
No. 12		1 reel	
S. S. VAN DINE MYSTERY SERIES (Donald Meek-John Hamilton)			
No. 1—The Clyde Mystery		21	Oct. 31
No. 2—The Wall Street Mystery			
No. 3—The Week-End Mystery			
No. 4—Symphony Murder Mystery			
No. 5—Studio Murder Mystery			
No. 6—Skull Murder Mystery, The		2 reels	
No. 7—The Cole Case		20	Apr. 23,'32
No. 8—Murder in the Pullman		20	June 4,'32
No. 9—The Side Show Mystery		20	June 11,'32
No. 10—Campus Mystery, The			
No. 11—Crane Poison Case, The			
TWO-REEL COMEDIES			
Dandy and the Belle, The — Frank McGlynn, Jr.-Mary Murray			
For Two Cents — De Wolf Hoper			June 6
Freshman Love — Ruth Etting			
Old Lace — Ruth Etting			
Politics — George Jessel		18	Jan. 30,'32
Regular Trouper, A — Ruth Etting			
WAYNE AND WHITE COMEDIES			
In Your Sombrero — Billy Wayne		7	Dec. 3
WORLD TRAVEL TALKS—E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—South American Journeys		9	June 25,'32
No. 9—Soviet Russian		1 reel	
No. 10—Paris Glimpses		1 reel	
No. 11—Dear Old London		1 reel	
No. 12—When In Rome		9	June 18,'32
No. 13—Berlin Today		1 reel	

SERIALS

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Minutes Running Time	Reviewed
Air Mail Mystery — James Flavin-Lucille Browne	Mar.	28,'32 — 18 (each)	Apr. 16,'32
Battling with Buffalo Bill — Tom Tyler-Rex Bell	Nov.	28	Oct. 3
Danger Island — Ken Harlan-Lucille Browne	Aug.	24	Aug. 1
Detective Lloyd — Jack Lloyd	Jan.	4,'32	Jan. 16,'32
Heroes of the West — Noah Berry, Jr.	June	20,'32 — 18 (each)	June 18,'32

THEY STARTED WITH

"INKIES"

AND ENDED WITH

DAYLIGHT

●

WHEN first announced, Eastman Super-sensitive Panchromatic Negative was used chiefly with incandescent lighting. It was found, however, to be equally valuable under arcs. And now cameramen are finding it ideally suited to *daylight* shots, particularly when it is provided with the non-halation gray backing. Expert in every branch of cinematography, Eastman Super-sensitive "Pan" is an all-purpose negative, the advantages of which are felt all the way from the lot to the screen. Eastman Kodak Company. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN **SUPER-SENSITIVE**

PANCHROMATIC NEGATIVE (GRAY-BACKED)

NEXT WEEK . . . WATCH THE GRAND OLD ROCK OF SHOW BUSINESS!



Paramount's PARAMOUNT *Year*

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

The Passing of the 5-5-5 Contract—and Why

Distributors' Attorneys Blame Apathy of Exhibitors; M. A. Lightman Blames Attorneys; Companies Oppose It Anyway

A New Plan to Bring Films Direct to Public

W. W. Hodkinson Proposes Integration Corporation, Grading of Theatres and Pictures, and Uniform Admissions

Exclusive Run Systems Of Two Companies Ready

MGM and United Artists Decide to Present Evolutionary Sales Policy in Marketing New Productions . . . .

Paramount Announces New Product

Vol. 108, No. 3 — *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway New York. Subscription, $3.00 a year. Single copies, 25 cents.* — July 16, 1932

turn to page 19



Paramount's PARAMOUNT Year

Harlow Hits 'Frisco For $21,000 Top

Harlow Smash Hit, $20,500, Kansas City

Harlow Sets New $34,000 Coast Recor

'Red Head' Is Portland Hit With $14,500

Harlow Draws $9,500 Gross In Provide

Buffalo Top To 'Red Head'





Broadway stops to gaze upon this giant cut-out made from a 1-sheet enlargement atop the Capitol Theatre marquee, as "Red Headed Woman" goes into 2nd Big Week.

RED!

She'll keep you out of it!

METRO-GOLDWYN-MAYER showmen are not concerned with heat waves, depression charts or what have you! Right now Jean Harlow in "The Red-Headed Woman" is packing 'em in. On the way are the sensational "Skyscraper Souls" featuring Warren William and a Great Cast; "Speak Easily," the Keaton-Durante comedy smash; Dressler-Moran in "Prosperity" and others.

GET YOUR SHARE of THESE $200 in PRIZES

Send your promotion campaigns on "Red-Headed Woman" to M-G-M Advt. Dept., 1540 B'way, N. Y. C. 1st Prize, $100; 2nd Prize, $50; 3d Prize, $30; 4th Prize, $20. In case of ties, duplicate prizes will be awarded. Judges are: "Chick" Lewis, M. P. Herald, Chairman; Epes Sargent, Variety; Jack Harrower, Film Daily; Charles Hynes, M. P. Daily. *Contest ends Sept. 30th*

WARNER BROS.'

WARNER BROS. PRODUCT IS SET AND

FOR JULY

July 2nd

"THE DARK HORSE"†

With Warren William, Bette Davis, Guy Kibbee. The industry's new sensation.

July 9th

"WEEK-END MARRIAGE"†

With Loretta Young, Norman Foster, George Brent. From the best-seller by Faith Baldwin.

July 16th

JAMES CAGNEY in "WINNER TAKE ALL"*

The big money-maker of this season. With Marian Nixon, Guy Kibbee, Dickie Moore.

July 23rd

BARBARA STANWYCK in "THE PURCHASE PRICE"

With **George Brent**

From the best-seller by Arthur Stringer.

July 30th

"MISS PINKERTON"†

With **Joan Blondell, George Brent**

By Mary Roberts Rinehart.

FOR AUGUST

Aug. 6th

"STRANGER IN TOWN"*

With "Chic" Sale, Ann Dvorak, David Manners, Noah Beery, Raymond Hatton.

and "ILLEGAL"†

A melodramatic surprise.

Aug. 13th

WILLIAM POWELL and KAY FRANCIS in "JEWEL ROBBERY"*

From this season's B'way hit.

Aug. 20th

"CROONER"†

With **David Manners, Ann Dvorak, Ken Murray, Guy Kibbee.**

Aug. 27th

"DOCTOR X"†

All in Technicolor

Mightiest of all mystery hits. With Lionel Atwill, Fay Wray, Lee Tracy.

FOR SEPTEMBER

Sept. 3rd

CONSTANCE BENNETT in "TWO AGAINST THE WORLD"*

With Neil Hamilton.

Sept. 3rd

EDWARD G. ROBINSON in "TIGER SHARK"†

with RICHARD ARLEN

and Zita Johann

Sept. 10th

"BIG CITY BLUES"*

With **Joan Blondell**

Eric Linden.

Sept. 10th

RUTH CHATTERTON in "THE CRASH"†

with **George Brent**

From best-selling novel, "Children of Pleasure."

Sept. 17th

JOE E. BROWN in "YOU SAID A MOUTHFUL"†

Sept. 24th

GEORGE ARLISS in "A SUCCESSFUL CALAMITY"*

With Mary Astor, Grant Mitchell. From the famous play by Clare Kummer.

*A Warner Bros. Picture
†A First National Picture

(This schedule will be changed only if it is to *your* interest to do so.)

VITAGRAPH, INC., DISTRIBUTORS

It speaks

yet the whole industry

6-MONTHS PLAN

SCHEDULED FOR THE NEXT 6 MONTHS

FOR OCTOBER

Oct. 1st

"BLESSED EVENT"*

With Lee Tracy, Mary Brian. From the biggest stage comedy smash of 1932. "Packs a punch in every scene." —*L.A. Times*

Oct. 8th

RICHARD BARTHELMESS in "CABIN IN THE COTTON"†

with Bette Davis, Dorothy Jordan. From the best-seller by Harry Harrison Kroll.

Oct. 15th

DOUGLAS FAIRBANKS, Jr. NANCY CARROLL, in "SON of RUSSIA"†

With Lilyan Tashman.

Oct. 27th

BARBARA STANWYCK in "BETRAYED"*

FOR NOVEMBER

Nov. 5th

"LIFE BEGINS"†

With Loretta Young, Eric Linden, Aline MacMahon

Nov. 12th

WILLIAM POWELL KAY FRANCIS in "ONE WAY PASSAGE"*

With Aline MacMahon.

Nov. 19th

JOE E. BROWN in "CAMPUS HERO"†

Nov. 26th

"20,000 YEARS IN SING SING"†

With Spencer Tracy, Ann Dvorak

From best-seller by Warden, Lawes of Sing Sing.

FOR DECEMBER

Dec. 3rd

"THREE ON A MATCH"†

With Joan Blondell, Warren William, Ann Dvorak, Bette Davis.

Dec. 10th

Edw. G. ROBINSON in "SILVER DOLLAR"†

With Bette Davis, Aline MacMahon, Alan Dinehart.

Dec. 17th

"I AM A FUGITIVE"*

With PAUL MUNI

From the sensational book by Robt. E. Burns.

Dec. 24th

GEORGE ARLISS in "THE ADOPTED FATHER"*

Dec. 31st

"THEY CALL IT SIN"†

With Loretta Young, David Manners, George Brent, Una Merkel.

for itself—
is talking about it!

15 for 1932—'33 will be READY AUG. 1st!

BARNUM and BAILEYHOO IT TO THE SKIES!





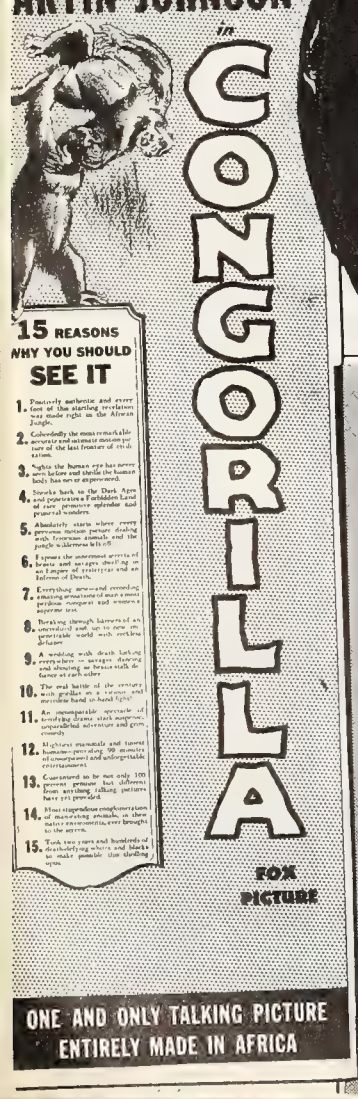
Press Book Cover

- The one and only talking picture made *entirely* in Africa
- With Mr. and Mrs. Martin Johnson (*supreme box office names*) in their best picture
- The first genuine gorilla fight ever screened (*sensational!*)
- A thousand other thrills wrenched from darkest Africa's heart
- A mammoth 12-page, 2-color campaign book (*demand it!*)
- The livest, flashiest paper ever made
- BOY S, YOU'RE SET FOR A MOP-UP!

CONGORILLA

with

Mr. & Mrs. MARTIN JOHNSON





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JUL 15 1932

MOTION PICTURE HERALD

Vol. 108, No. 3 — July 16, 1932

THE GOLDEN PIG

THE hungry eyes of editorial writers for the metropolitan press, ever eagerly scanning the horizon for signs of new hope and the upturn from the depression, this week discovered it, of all places, way out West in the hog lot. The news comes from the aromatic Union Stockyards of Chicago where more than a seasonal rise in the price of pork on the hoof is being recorded. As the pig goes, so goes the nation. The squealing of the porker at Swift's and Armour's may be transmitted into a golden tinkle at many a box office across the nation.

The "New York Times" grows ecstatic and suggests: "In the middle of the floor of the Stock Exchange there might be set a golden image of the Iowa hog with this legend: 'He led us back to the trough'." And with amazing unanimity of thought the "New York Herald Tribune" avers that Wall Street, when next it can afford a hat, will be doffing it "to the golden shoat, the humble *Sus domesticus,* rampant in a field of fodder vert."

Which is enough to remind us again that the screen has someway never discovered the glamours of the soil and has never glorified the American farmer, or his daughter. In movieland we have had a plenty of the pioneers from "The Covered Wagon" to "Cimarron," but the heroisms of the hay field and the plow have yet to be recorded.

△ △ △

"THE GRAPHIC" FADES

TO the motion picture's students of the public taste there should be some significance in the fact that Mr. Bernarr Macfadden's experiment in mass journalism known as "The Graphic," founded in September, 1924, has, in the parlance of Broadway, "folded." By some observers it is argued that this merely indicates that the tabloid field of New York has been completely served by "The Daily News" and "The Mirror," but that is hardly the answer. "The Graphic" in the execution of Mr. Macfadden's policies endeavored to plumb mass depths considerably below the intelligence level of either the News or the Mirror. Apparently even the vastness of New York could supply only about 200,000 daily readers in that dim stratum, and obviously the space buyers were not impressed with the purchasing power of that handful. We have had in the various essays of art in the public market many demonstrations of product too sophisticated, too learned, too esoteric; but this is probably the first clear cut case of product too dumb. We are beginning to locate the zero mark.

△ △ △

Certainly no picture press agent would ever venture to send his client to sea in a yacht called the "Myth II." That's confession.

ABOUT WHISKERS

BECAUSE he was so much a showman in his merchandising, it is fitting to make note here of the passing of Mr. King C. Gillette of safety razor fame. He did more for the appearance of America, and the world, than the whole race of engineers and architects, and served a cause against ugliness beyond any school of artists. If you do not believe it, look at the family album. Meanwhile, Mr. Gillette's triumphant war against the male whisker reminds us of another valiant laborer in that field, the celebrated Mr. Sigmund Lubin of Philadelphia. No beard could ever appear in Lubin productions. When a director, Mr. John Ince, as we remember, delivered his picture of "The Battle of Shiloh," Mr. Lubin went into a rage over the appearance of General Grant and ordered a retake without whiskers.

△ △ △

SHORT A NAME

ON the first page of Metro's insert last week we saw the solemn Leo posed as Rodin's "Thinker," seated on the dictionary and lost in reflection, being the while "stuck for the right word." And well he might be stuck, for he was in quest of another term for "short subject." Our sympathy is extended to him and his friends, Mr. Howard Deitz and Mr. Si Seadler, who do the ghost writing for most of Leo's utterances. Man and boy, down half the years of this industry we have been yearning for a better noun than "short" and also a positive piece of nomenclature to denote "non-dramatic" pictures. Suggestions will be given our most profound consideration.

△ △ △

THE VENUS MYSTERY

ONCE again the motion picture has conferred a vast service upon the world of art. For one hundred and twenty odd years, ever since the fragmentary Venus de Milo was recovered from the dusts of antiquity, on the Isle of Melos, there has been ardent debate among sculptors and scholars about what the lady was doing with her missing arms. Now comes Mr. Jack Hess of Paramount Publix with a gorgeous illustration, done in oils, to spread the glory of Miss Marlene Dietrich in "Blonde Venus," indicating that the Greek beauty was really posing for a picture while clutching at a sliding sable wrap with her left hand. It is part of a spectacular Paramount product announcement pertaining to the coming season. In the same array is an exciting portrayal of the Four Marx Brothers in "Horsefeathers," done in lawless line and color by Nat Karson, but we just can't get our mind off the Venus de Milo, or is it Miss Dietrich?

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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SOAP AND SUCCESS

by TERRY RAMSAYE

A CERTAIN reassuring optimism about this America and tomorrow is inferred in the action of the Colgate-Palmolive-Peet Company the other day in announcing a cut in the dividend rate to permit maintenance of the national advertising budget, which is running somewhere above $1,000,000 a month. Mr. Charles S. Dewey, vice-president, said that it was held to be a service of the best interests of the stockholders to keep the company's products before the public, even at a sacrifice of profits.

¶This led Mr. Ralph Hendershot, financial editor of the New York World Telegram, to remark that "Many of our foremost concerns have raised their estimate of advertising materially and, like Colgate, would rather cut dividends than expenditures for that purpose. And an examination of their income accounts would seem to indicate that their policy is sound."

¶Which reminds us of the remark of Mr. Kenneth Collins of R. H. Macy & Company who recently observed that "if we budget ourselves for a reduction of business we are almost sure to succeed."

¶From all this we may extract some observations, thus: that even a soap company has respect for a stockholder; that a financial editor has seen success where there is faith; that the premier department store merchandiser sees grim humor in the pessimists of today.

¶Presently when the clouds of gloom disperse and the dusts of depression settle, it will be found that whatever business there is will be in the hands of those attending to it, rather than the vainly repining stand-pats clutching at the spectral memory of gala days of what-used-to-be. The motion picture is a business of today and now. Its dividends of tomorrow will be paid on what is done today and now, not on the decomposed valuations of yesteryear. Salvaging dead values is a form of the junk business. Today's constructive potentialities are in the clearly existent public demand for entertainment of merit for the price, demonstrated every time there is such an offering.

¶The motion picture industry has cried a lot over spilled milk, and in the crying has also spilled a lot of the beans. The public and the amusement demand upon which this industry was built is still here, vaster by far than in the days when this became a great industry.

¶It would seem that the soap maker's idea, to make soap and tell the public about it, might be a good policy for the screen today and tomorrow. When soap makers recognize that among their greatest assets is a public state of mind created and maintained by advertising there should be encouragement for the motion picture, which consists entirely of a state of mind based on shadows canned in film weighing about seven pounds per ten minutes of screen time. The motion picture job is a selling job, and much of the selling will have to be done inside the industry.

HODKINSON PROPOSES A REVISION OF INDUSTRY FOR PROFIT TO ALL

Pioneer Executive Advocates Integration Corporation to Work for Both Producer and Exhibitor in Reaching Public

All Pictures and Theatres Would Be Graded; Film Would Show in All Houses of Class at One Price

MR. W. W. HODKINSON, whose interesting discussion of a plan of motion picture merchandising is herewith presented, is one of the industry's most widely experienced executives in distribution. While he has not been active in the industry since his sale of his interest in the W. W. Hodkinson Corporation in 1924, he has continued an interested observer of the progress and adventure of the business.

It is a coincidence of some special interest that Mr. Hodkinson's plan, which embodies a deal of the radical ideas current today about distribution, should come forth within the week that it is announced that two important distributors will book their product to selected first runs only in chosen territories where conditions indicate it as a profitable departure. It is to be recalled that in the dim past of General Film, Mr. Hodkinson set such a movement in motion with a refusal in certain territories to serve daily change nickelodeons, and set out on a path of selection of the better product for better prices in better theatres only.

Mr. Hodkinson became in 1907 an exhibitor in Utah and very shortly a branch manager for a Chicago exchange system, becoming presently an exchange owner himself, selling eventually to the General Film Company. In the efficiency days of the late Mr. Jeremiah J. Kennedy of the Patents Company and General Film, Mr. Hodkinson became a distribution executive in the West with extraordinary success. From that post he evolved beyond the ultra conservative General and entered into distribution on his own account with the arrival of the feature era.

Mr. Hodkinson was the founder and organizer of Paramount as a distributing company handling the products of Famous Players, the Lasky Feature Play Company and other producers, all subsequently absorbed into the Famous Players-Lasky Corporation.

Comment on Mr. Hodkinson's plan, as set forth here, from readers of MOTION PICTURE HERALD *will be transmitted to him for discussion.* —*THE EDITOR*

By W. W. HODKINSON
As told to LEO MEEHAN

Complete revision of the present archaic system of production, distribution, exhibition and exploitation will have to be effected, and very promptly, if the investments of stockholders in the big motion picture companies are to be saved.

Based upon my twenty-five years of practical experience and observation, dating from the nickelodeon days to the present, I have evolved a simple and workable plan by which the industry can soon be returned to a profitable basis, irrespective of generally unfavorable economic conditions.

And this can be done by a process of evolution, rather than revolution. The feasibility of my plan can be demonstrated by trying it on a very small group of pictures. It can be done by one company, or several. Naturally, if it works, other pictures and other companies will follow in. So I am not proposing, as many might suppose, to scrap existing machinery, fire all who now have jobs, or anything else which is radical. Yet, in a very short time, I believe, the bankers, the stockholders, the responsible executives and all others concerned would realize that present methods simply will not do, because they are costly, wasteful and inefficient.

Public's Interest First

Primarily, we are viewing backward the importance of interests in the business. The first interest should be that of the public; second, the industry; third, the individual. As it stands today, in most cases the individual is considering himself first, the industry second and the public last. Yet it is the flow of the public's money through the box office that supplies the power which turns the wheels of production and supports the industry generally. The conserving of this money flow, and the augmenting of its flow, by sound methods, is the immediate and pressing problem of the industry. With the industry satisfying the public, and conducting its operations in an orderly, economic manner, the competent individual will be properly taken care of.

Promotion experts and glittering personalities have served well in the past, to gather the capital now invested as well as to increase the money flow sufficiently to pay returns on the investments. However, it always has been the novelty of the business, the ease with which the public could be induced to spend more and more, that has created a sufficient flow of money to successfully float even the mistakes.

But the reaction has set in. The promoter is through. The engineer, the architect, the organizer must step in. It is not sufficient to say that the "showman" is supreme, that he may sell his promotions to the bankers and his pictures to the public. Let us by all means have "showmen" to stimulate the flow at the box office. But let us also be sure that the channels that carry the money from the theatre box offices to the studios are sound and do not permit the contents to leak out or evaporate on the way.

There were sound economic reasons for most of the mergers and combinations in American industry. There are equally good reasons why there should be an integration *of motion picture industry at this time. I am proposing a method by which this industry can be coordinated and work together in its present form, rather than proposing anything in the way of ultimate consolidation which might come later.*

There are always factors peculiar to an industry which should determine the form in which integration, or merger, should take place. Railroads, for example, working through the interstate commerce commission, have working agreements for their own and the public's convenience, so that any office of any railroad will accommodate the passenger or the shipper over any line he may wish to use. While the railroad systems retain their corporate entities, they still work for the common good of all railroads.

The telephone has gone even further, due to its peculiar nature and has merged hundreds of small local phone lines into one vast operating system.

The reorganization of the motion picture industry, which must be brought about by the present executives, by the bankers if the present executives do not accomplish it, or by stockholders' committees if the bankers neglect the matter, should take heed of the peculiar nature of the motion picture industry and plan accordingly, that they may

This Week

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W. W. Hodkinson proposes "Integration Corporation" to bring films direct to public; suggests grading of pictures and theatres, with uniform admissions within classification *Page 9*
5-5-5 shelved; companies' counsel blame apathy of exhibitors; M. A. Lightman denies it; distributors object to adoption at present *Page 12*
Modified agreement on services of talent is adopted by Academy and producers *Page 16*
MGM and United Artists ready with new distribution system involving exclusive runs; exhibitor protests so-called Lichtman plan *Pages 17-18*
Theatre closings not appreciably greater than normal despite general economic conditions *Page 40*

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WOULD TAKE FILM DIRECT TO PUBLIC

secure results comparable with those secured through organized effort in other fields. One could not blindly follow the organization form of the railroads, nor of the telephone company, for reasons which are peculiar to the motion picture industry itself.

Yet pages could be taken from the experiences of either, and from others. If all telephone exchanges can be brought to function together to better serve the public, and at an increased profit to the company, so should all the theatres in the country be required to work together toward the same end, better service to the public in order to secure greater returns.

Here the analogy ends. Telephone offices are parts of one company. Theatres need not be; they can work together, and yet be separately owned. Furthermore, they must get together to insure profit. Otherwise, how are we to get away from overproduction of poor factory pictures, wasteful and inefficient distributing systems, over-building of theatres, competitive costs of "presentations," the peculiar condition whereby a picture is brought into a city to be shown first at $1.50, next at 75 cents, again at 25 cents and finally for 10 cents or 15 cents, probably as a part of a double bill?

Many people today fail to see a new picture when it is fresh and novel in its appeal, because they know it can be seen later for less money. By the time it is shown for less money, it has lost its appeal, and the potential patron has become intrigued by a new one, just released. So he may never go to see it at all.

No Great Obstacle

The picture industry must offer to the public the most appealing program at the most attractive prices and in unmistakable channels, to the end that the greatest gross revenues are obtained for the least possible expenditure, and in the shortest space of time. There is no great obstacle today in the way of the industry functioning together under a uniform plan to the end that:

1. *Motion pictures shall be released and available for public showing nationally and simultaneously at a fair and uniform price, a price calculated to bring the box office the greatest average revenue per picture per person in the shortest possible time.*

2. *That such pictures under such methods, through a procedure of selection, will be of different grades and classes, to be shown in houses of correspondingly different grades and classes, to the end that a picture shown in one class of house will never be shown in another class of house. That the price of admission to see a certain class of picture is and shall remain uniform throughout the country. That the public may be advised in no unmistakable terms: "Here is a picture, of a certain class, at a certain house, at a certain time, at a certain price. It is now available. You see it now, or never."*



W. W. HODKINSON

This is what the picture business needs if it is not going to die of dry rot and degenerate back to serving as a chaser for vaudeville shows, as once it started. Such a procedure does not prevent us from having inexpensive pictures in inexpensive theatres for poor people. It does not prevent us from furnishing "filler" pictures to persons who want to put on vaudeville or other theatrical entertainment. But by reserving the better theatres to houses showing pictures only, we could show them at reasonable prices that would bring them within the reach of practically everybody.

The foregoing presents only the surface of the problem. But once a plan for uniform methods of operation was arrived at, the successive steps could be taken for unification and improvement without unduly disturbing or interfering with the existing organizations or changing of the capital structure of such organizations.

Circulation *as against* distribution *of motion pictures is the keynote of the Hodkinson plan. At first glance the two words might seem to mean pretty much the same thing. But it is like the story of the colored gent who asked his white boss the difference in meaning between "satisfied" and "contented." The boss said they meant about the same thing. "Not to me," says Sambo. "I'se* satisfied *another niggah is kissin' mah wife—but I ain't* contented!"

Distribution, *as defined by Mr. Hodkinson and practiced today, takes the positive print for exhibition purposes to the exhibitor, and largely leaves to him the problem of getting an audience for it.*

Circulation, *as Hodkinson would have it, would take the motion picture directly to the public through positive prints, theatre seats, advertising, established price scales, simultaneous release, all previously arranged for, and all designed to deliver an audience at the exhibitor's door the minute he received his print. Mr. Hodkinson explains:*

Present distribution activities are based upon the wrong conception: that the function of production should control all activities within the industry. Every producer originally established himself in competition with the then existing order of things, by the recognized merit of his product. Always he complains about the obstacles to his progress, which usually were control of the marketing or distribution function by his producer-competitors, or others.

Corporation Proposed

While struggling to succeed against obstacles, he concentrates on individual productions, instead of mass production. He knows that by superior quality alone may he obtain a market. Inevitably, after he becomes established through this individual effort, he thinks in terms of increasing his output so that he, too, may control his own distribution channel. He then gets into the factory methods, and his product slips. In time there are too many producers of too much unworthy product. Theatres must be acquired, because even the control of distribution does not insure a presentation to the public. After a time there are too many theatres, too many distributors, too many producers, too much product. That is the present situation. Add to it the depression era in which we are now, and the fact that there is no control through which retrenchment may be accomplished, and we have the picture to date.

To insure proper circulation, *a corporation should be set up for the express purpose of* integrating *the motion picture industry, or of such parts of it as can presently see the advantages of such integration. For present purposes I shall refer to it as the Integration Corporation. This Corporation would furnish the producer the track upon which he would send his pictures to a successful market. For the exhibitor, the Corporation would be the machinery for assembling the public and filling his theatre seats for him. The Corporation would do for each of them (each producer and each exhibitor) what neither could possibly do individually, and what the industry as now constituted has not been able to do collectively.*

Let us first establish the ownership of the Integration Corporation. Except for stock issued for management or promotion, which should be nominal, the entire issue, which should be common and of non-par value, should be set aside to be subscribed to by the important interests which now own the assets of the business, upon a basis of participation in proportion to their present security values.

This corporation would require little capital of its own. Its purpose would be to make effective the capital already invested in various competitive units, by establishing even a keener competitive situation insofar as production of pictures is concerned; but with a consequent improvement in quality, decrease in waste and stimulation of public attendance through simultane-

ONE MARKETING MEDIUM

ous release after tremendous exploitation on a national and unified scale.

To make this explanation brief, let me outline the status of the industry and its methods after the Integration herein contemplated had been completed, rather than my trying to describe in detail the steps by which the industry could gradually be shifted from a distribution basis to a circulation basis. During the changeover process, the selective principle contemplated by the plan would be completely applied in production and exhibition to insure continuance on a profitable basis of those producers and theatres first subscribing to the new methods.

After the Integration Corporation was functioning fully, it would become the one big marketing medium for the entire industry. All producers would have the privilege of using its facilities upon a uniform basis. Any producer could submit any number of productions. These would be classified according to merit by the best methods of classification devised. They would then automatically go through theatre circuits of corresponding classification, without any of the selling or distribution methods now employed. Instead of these methods, enough prints would be utilized, shipped directly from and returned directly to the laboratories to provide for simultaneous releasement at all points.

Now, with prints available in this manner, a synchronized and simultaneous advertising campaign, corresponding with the estimated merit of the picture, would be launched to accompany it. The coordinated advertising campaign would be the joint effort of the producer of the picture, the Integration Corporation staff of advertising experts, the advertising agency used by the Integration staff and the advertising and other staffs of newspapers which would benefit tremendously by this immense volume of paid advertising. In effect, the newspapers of the country would become the show windows of the industry, just as the department store now uses them to supplement its own show windows.

Theatres of different classes, using different classes of pictures, would charge corresponding admission prices. The prices of pictures of a given class would be uniform throughout the country, and would be so advertised. The showing would be exclusive; the picture would not return, nor later be available. This point would, of course, be prominently mentioned in the exploitation campaign; but it would not be long before the public would understand the new system, and be guided thereby. Caught by the enthusiasm of the big publicity drive, they would go to see the picture immediately, at a standard and reasonable price, because they would know they had to see it then, or never.

In order to create the greatest possible gross revenue, the industry should function substantially as a unit. This is not only possible, but absolutely necessary. There are inherent reasons within the motion picture itself why a unified industry, properly directed, cannot only serve itself better, but also serve the public better. There are reasons why the great telephone industry took the form of integration, and represents the greatest industrial achievement the world has ever seen. There are equally strong reasons why the motion picture should take on an integrated form. In fact, there are more reasons.

Proper integration of the picture industry would offer an opportunity for individual production of pictures, to go to the public, solely on merit. This, as opposed to factory production, would stimulate creative effort in picture production such as has been heretofore unknown.

Proper integration would, after the exhibitor had been properly rewarded by the revenue from audiences which would be supplied him under a proper plan of circulation, pass on to the Integration Corporation immense sums of money with which to reward producers of worthwhile pictures. Earnings of the Corporation, after rewarding producers to a greater extent than would otherwise be possible, would compensate handsomely the vested interests in the industry for giving up what they may now regard as their "preferred" though admittedly precarious positions.

There is plenty of everything to insure success in the operations of the motion picture industry today.

Proper methods would increase the revenue at the box office; would turn over the production capital several times as rapidly as at present (a picture would be liquidated within a few weeks, instead of a year or more). It would not be necessary for any producer to make arbitrary numbers of pictures in studios seeping with politics, in order to keep an equally illogical and expensive distribution organization competing with a number of equally expensive distribution organizations. Theatres kept open at a loss would ultimately be converted into stores or garages, when it became established that the film outlets established to give free and continuous flows of quality product would not reach to them.

It makes no difference whether I do these things, or whether someone else does. I am willing to contribute my knowledge and experience if it will benefit the industry. And I am perfectly willing to stand aside if someone else has a better plan. But it is apparent to me that whether the present custodians of the industry do it, or their successors, the evolution I suggest must come, and will come. And if prompt action is taken there is still time to protect the investments which have been made.

In conclusion, I might observe that I have only attempted to sketch the broad aspects of the plans I have in mind. I have worked out a great many of the details, which I shall be glad to explain to the industry if it wants them. I have seen this business grow from its nickelodeon stage to its immense and currently indefinite proportions. I think I have traced its evolution closely enough to know pretty well what the next step should be, and it would be a pleasure to help bring that process about.

Presbyterians Disappointed in Film Promises

A publicity release "supplied from official records, for information or publication," has been issued saying that "in response to Overture No. 44, on the 'unsatisfactory character of the vast majority of the films now being produced by the film industries,' from the Presbytery of Sioux City," it is proposed that the Presybterian General Assembly take the following action:

> That the General Assembly regrets that we have been driven to the conclusion that there is no concerted action on the part of the producers of moving pictures to produce decent entertainment for the public.
>
> We are convinced that many of the pictures produced here for foreign exhibition are of such a type as to damage seriously the good name of our country.
>
> We have had an abundance of promises of better things to come, but we have also had abundant and continuous disappointments.
>
> We have seen, in the press, the moral codes adopted by producers and have then seen upon the screen a procession of inanities, imbecilities, immoralities, and obscenities.
>
> The advertising in the press has been even more objectionable than some of the pictures.
>
> The pressure of the law, of public opinion, and of decreased box office receipts seems to be the only alternative.
>
> The conviction is growing that all promises and all activities of men of influence working within the producing organizations for clean pictures are ineffective.
>
> We urge upon Congress the advisability and practicability of a federal commission that shall deal with this evil at its source and with all the accompanying evils that now baffle the efforts of individuals and groups of citizens in securing clean pictures.
>
> We urge that local organizations be set up for the purpose of securing information concerning motion pictures of value for the purpose of making local previews and of giving local publicity that will inform the public of approved pictures, and we recommend that a list of approved films be published in our Church papers and in the Presbyterian periodical Moral Welfare.

This is part of a publicity service to the religious press from the office of Walter Irving Clarke, editor of the Presbyterian General Assembly Daily News, in Philadelphia.

Texas Exhibitors Granted Reduction in Express Rates

The railroad commission of Texas has granted the petition of the Allied Theatre Owners of Texas for reduction on film shipments by express. The reduction, of 50 per cent, applies only to such shipments, via Railway Express Agency, Inc., which are being returned to the original starting point.

This is estimated as a saving, to Texas exhibitors, of approximately 25 per cent of the total express bill, since most film shipments are received and returned directly, and consequently fall within the reduction range for the return shipment.

SHELVE 5-5-5; COMPANIES' COUNSEL BLAME APATHY; LIGHTMAN DENIES IT

Anyway, Larger Distributors Object to Placing New Contract in Effect at Present; Myers Calls Provisions Harsh

Lack of interest of theatre owners in the widely-discussed 5-5-5 standard exhibition contract, and objections of the larger distributors to placing it in work at this time, apparently have combined to kill all chances of its adoption for another year.

Such is the opinion of a member of the sub-committee of attorneys representing large distributors, which was charged with making a study of the applicability of the contract with a view to reporting recommendations to distributors.

The new sales season already has started, with contractual relations between distributors and exhibitors continuing in the form of individual company agreements.

"There is no immediate prospect at the moment of the 5-5-5 contract being placed in effect," said the sub-committee member, who requested that his name be withheld.

The lawyers' sub-committee, he reported, recently held what will probably prove to be its final meeting. No action on the contract resulted at that time, nor are there any future meetings scheduled, he said.

Call Exhibitors Apathetic

Foremost among the reasons ascribed by the attorney for the apparent failure to place the contract in work this year, as had been generally expected, is the alleged apathy of exhibitors toward the uniform contract which, it was said, has been manifest since the resumption of efforts to obtain adoption of the contract two months ago when M. A. Lightman, president of the Motion Picture Theatre Owners of America, in an appeal to distributor members of the MPPDA, sought the distributors' approval for placing the contract in work. During that time, or since the appeal by Mr. Lightman, no other request was received from any exhibitor in behalf of the adoption of the contract this year, said the spokesman for the distributors' sub-committee.

When informed of the sub-committee's statement, Mr. Lightman wired from his headquarters at Memphis, "I contend that statement is untrue that I am the only exhibitor requesting the uniform contract!"

"Practically every exhibitor organization I attended has passed a resolution requesting one," Mr. Lightman added.

"This is simply their alibi," he charged against the lawyers. "Just as they offer alibis on all other occasions. Simply because a few exhibitors in this business can make a lot of noise opposing everything is no indication that it reflects the true sentiment of the majority of responsible exhibitors.

"I have virtually come to the conclusion that very little cooperation can be gotten from the various distributors' attorneys for the benefit of exhibitors willing to go along in a constructive way."

Officially, the MPPDA would not comment on the new turn of events in the 5-5-5 exhibition contract, but it was admitted that the MPTOA, principally through the efforts of Mr. Lightman, had on numerous occasions requested the MPPDA distributor membership to adopt the contract.

In the meantime, a bulletin from the Washington headquarters of Allied States Association late last week reported that Allied had endeavored to learn from Sidney R. Kent, president of Fox Film Corporation, and one of the original sponsors of the uniform contract "just when the 5-5-5 contract will be put into effect."

Early in February, 1932, W. A. Steffes, president of Allied States Association, in an interview in New York said that Allied had lost interest in the proposed 5-5-5 standard exhibition contract and no longer is concerned in its adoption, due to "changed conditions in the industry since the 5-5-5 contract was proposed and drafted nearly two years ago."

However, the current attitude of Allied with regards the contract is outlined in a statement issued this week by Abram F. Myers, general counsel, who said the "real reason" that distributors are unwilling to put the 5-5-5 contract into effect "is to be found in the harsh and unfair innovations in the form agreed to since the 5-5-5 conferences, all of which have favored distributors and prejudiced exhibitors."

A second member of the lawyers' sub-committee who was interrogated on the status of the uniform contract disagreed with the opinion voiced by his associate to the extent that he felt there still remained a possibility that some action on the contract might yet be taken. However, when pressed for reasons to substantiate this opinion, he was unable to give any, and readily admitted that the last meeting of the committee of which he is a member held no promise of immediate action.

The sub-committee of lawyers appointed by distributors to delve into the 5-5-5 agreement is comprised of Louis Phillips, William Bromberg and Willard McKay, of the legal staffs of Paramount, Metro-Goldwyn-Mayer and Universal, respectively.

Distributors Convinced

The alleged apparent disinterestedness in the fate of the 5-5-5 contract which is said by the sub-committee spokesman to be currently in evidence on the part of exhibitors was sufficient to convince distributors—none too anxious to act on the uniform contract, in the first place—that there was no necessity for haste in making the contract available. It was admitted that distributors have their own objections to the contract, but the committee's spokesman insisted that these objections were not of impressive magnitude and might have been overcome readily had exhibitors raised sufficient clamor in behalf of the contract's adoption this season.

"In order to place the 5-5-5 contract in work in an orderly manner," the sub-committee member said, "it would be necessary to begin work on it at least two months before the selling season opens. The standard contract provides for arbitration, and it would require considerable time to work out a practicable system of arbitration."

A further objection which distributors have made to the contract is that it fails to define properly those exhibitors to whom it is proposed to make the contract available, merely stating that any exhibitor "in good standing" may apply for the contract.

President of MPTOA Says Every Exhibitor Organization He Had Met with Had Passed Resolution for Adoption

Following the annual convention of the MPTOA, in February, when a resolution was adopted calling upon distributors to make the contract available for 1932-33, Mr. Lightman visited Universal Pictures, and urged that Universal offer exhibitors the 5-5-5 form as an alternative contract this year.

Evidencing its interest in Mr. Lightman's petition, Universal was instrumental in the calling of a meeting at the New York offices of the MPPDA, which was attended by legal representatives of nine of the eleven large distribution companies.

Won Interest of Attorneys

It was believed that by offering the uniform contract along with the individual contract of each company so that the exhibitor might designate whichever contract he preferred, distributors could avoid successfully the illegal aspects of a uniform contract.

Mr. Lightman's proposal won the interest of the attorneys to the extent that several meetings were held subsequently, at one of which the sub-committee was appointed and charged with obtaining the attitude of all distributors on the 5-5-5 contract.

Mr. Lightman even presented the attorneys with an arbitration plan at the time of addressing them. He proposed that a clause be inserted in contractual forms allowing the exhibitor the right to select either legal channels or arbitration for settlement of differences.

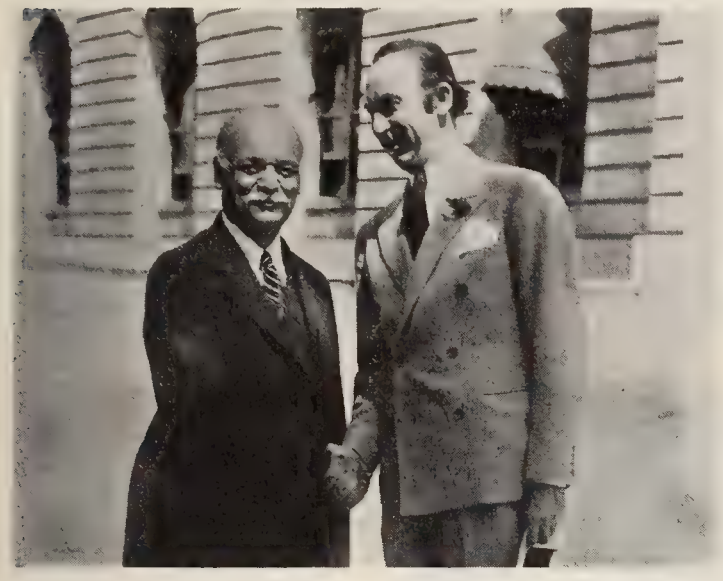
The 5-5-5 form of contract was born out of industry conferences following the famous decision of Judge T. H. Thacher, rendered in 1929, which outlawed the arbitration clause of the standard contract in use up to then.

Kent Hopeful of Ironing Out Gaumont British Situation

Sidney R. Kent, president of Fox Film Corporation, now in London conferring with Gaumont-British executives, said this week that the results of "across-the-table" discussions give a hopeful indication that the Fox-Gaumont tangle will be straightened out. Fox has a suit pending in British courts to dissolve the deal whereby Fox secured an interest in the English concern a few years ago. Whether Fox will set up its own production unit in England depends on the clarification of the Gaumont investment situation.

THE CAMERA REPORTS

POLITICS BARRED. (Below) Surely there is no political significance in this meeting of Vice-President Curtis and Roscoe Ates of RKO Radio.





NOMINATORS. (Above) Charles C. Pettijohn, at right, counsel for the M.P.P.D.A., at a session during the Democratic Convention, with Clarence Darrow, R. E. Peters, at left, state chairman for Indiana, and Arthur Mullin, Roosevelt floor leader.



BIRDSEYE VIEW. This is what the electrician, in the rafters, saw during the filming of a sequence for "Son of Russia," featuring Douglas Fairbanks, Jr., on the set at the First National studio. Scotty Welbourne took this unusual shot.



HOLLYWOOD BOUND. Billie Burke, stage star and wife of Flo Ziegfeld, climbs aboard for Hollywood and the RKO Radio studio, and a "talker" debut in "Bill of Divorcement."

MIMIC. (Below) Little Buster Phelps does his small best to appear as a miniature of Director Mervyn LeRoy, as the two enjoy a moment of relaxation during the filming of "Three On a Match" at the First National studio.







THE LATEST. (Above) In feminine headgear, as Sally Sweet, "Tut" Mace and Marjorie de Haven contribute to "C'est Paree," one of the two-reel musical shorts in Technicolor for Vitaphone.

A PROFILE. (Left) Which belongs to John Boles, who plans to use it to best advantage in the forthcoming screen adaptation of Fannie Hurst's "Back Street," which Universal is producing.



INDEPENDENTS. E. H. (Manny) Goldstein, independent producer, stands among his technical staff at the Ideal Studios in New Jersey, where "The Divorce Racket," first of a group of six for Paradise Pictures, has just been filmed, and which will be released August 1. Mr. Goldstein is wearing the glasses and a broad smile, while Aubrey Scotto, director, stands second from the right.



NATURE IMPROVED. Ruth Chatterton, as she was in First National's "Pages from Life," prior to her departure for a European vacation.



TWO JUVENILES. (Above) In a few years this cute kitten will be more interested in the hand than the bottle, for its parents were lions. Jackie Cooper, MGM star, recently adopted it.

A CHIP——. (Right) Off the old block comes Noah Beery, Jr., bound for a screen career even as his father and uncle before him. Currently, Junior is appearing prominently in Universal serials.



THRILLED. (Below) Surprised, but how pleasantly, is Marie Dressler, MGM's great trouper, as Mildred Kelly, her secretary, shows her the early result of Motion Picture Herald's poll of exhibitors, with Marie leading all stars.





TREMENDOUS. If the extensive paraphernalia of production could be eliminated, one might readily imagine himself on the waterfront at Singapore. The setting was prepared at Movietone City for the Fox film featuring Spencer Tracy and Peggy Shannon, and tentatively titled "After the Rain." Excellently indicated in the photograph is the vast mechanism, extensive lighting and seemingly endless preparation necessary to the construction of an authentic-appearing set of this magnitude. At the left, under the suspended microphone, may be caught a glimpse of Miss Shannon and Herbert Mundin.

REVISED ARBITRATION AGREEMENT ADOPTED

So-called "Hangover" Clause Modified in Academy-Producers' Settlement; Limit of Application of Pact Changed

The final report of the directors of the Academy of Motion Picture Arts and Sciences, modifying the arbitration agreement entered into by a majority of the producing companies in December, 1931, was adopted by the Academy and approved by the Producers' Association at a joint closed meeting in Hollywood Tuesday night.

The directors' report requests three important changes in the agreement. The first would limit application of the agreement to employees under contract for either 12 months, or three or more pictures, instead of six months and two pictures, as previously provided, and to employees not under written contract who have been employed continuously for 12 months or more, instead of six months.

Bona Fide Offers Required

The second recommendation would require the existence of bona fide offers for the continuance or retention of services of employees in order for their employers to receive notice of other offers made to employees subsequent to the termination of employment. The third requested change reduces to three months the period in which the employer is entitled to such notice, except in cases where salaries have exceeded $1,000 weekly for 40 weeks, in which case the six months period, now provided, would be allowed.

The report recommends that a special standing committee of the Academy be appointed and endowed with special powers to investigate grievances and effect settlements. This committee, to be known as the Arbitration Agreement Committee, would consist of one member appointed from each of the five branches of the Academy. It would be provided with the names of all those registered with Arbitrator E. J. Loeb, and would be given access to all material, files and records relating to administration of the agreement. This committee would have the power to decide on the good faith of any offer made by a producer to an employee involving the producer's right to notice of offers of employment made subsequently. Its findings could be appealed to the Academy conciliation committee.

Urge Study for One Year

With these additional provisions incorporated in the arbitration agreement, the directors recommended that the Academy study the usefulness and efficiency of the agreement for the period of one year.

The purpose of the producers' arbitration agreement is described as being the stabilization of the industry by eliminating such abuses as raids on talent and personnel of one producing company by another, secret negotiations with the employees of a competing company, and premature negotiations with the employees of a competing company.

Speakers at the Academy meeting this week who advocated approval and adoption of the report included Irving Thalberg, B. P. Schulberg, Louis B. Mayer, M. C. Levee, Frank Lloyd, Sam Hardy, Conrad Nagel, Benjamin Glazer and William De Mille.

"This final report from the Academy's board," said Mr. Levee, Academy president, "is the result of months of careful study of the agreement by representative committees within the organization's five branches: acting, directing, production, technical and writing; followed by the formulation of the branch opinions into a report to the board by a special committee of one representative from each branch."

The Academy committee on the new producers' agreement to handle appeals and observe operation on behalf of employees consists of Fredric March, Frank Capra, Henry Herzbrun, J. A. Ball, Oliver H. P. Garrett. The alternates are Lewis Stone, William K. Howard, Paul Bern, Frederic Gibbons and Ralph Block.

Hoffman Defends Double Features

Defense of the double feature bill for exhibitors was made in Hollywood the other day by M. H. Hoffman, president of the Independent Producers' Association and of Allied Pictures, who stated that many exhibitors have overcome so-called depression and a shopping public with the double-feature policy and that it has kept thousands of showmen from closing their doors. Mr. Hoffman charged that certain producers and distributors are taking it upon themselves to force exhibitors to the single feature policy, regardless of how it affects the box-office.

"Let the exhibitor run his business as he sees fit; he knows best," stated Mr. Hoffman. "Who is there among producers or distributors who has the right or ability to tell the exhibitor whether a certain picture needs support by another picture or how long a show he is to give his public," he said.

Ufa and Gaumont Extend Joint Production Pact

Extension of joint production to include five more English versions of UFA pictures to be made in Germany by Gaumont British has been confirmed by Gaumont, according to London reports. A free interchange of talent and technicians is planned, it is said.

J. C. Thorpe has resigned from British International studios to head a new department which will deal exclusively with all overseas distribution of Gaumont-British product. He will be charged with the coordination of all foreign departments of the company, including the United States. Arthur Lee remains Gaumont British representatives in the States.

Allied Sees Film Conference Board, Brookhart Victory

Allied States Association this week released two forecasts concerning the motion picture industry, in the organization bulletin.

Prediction number one is that a national conference board will be evolved to lead the industry "out of chaos." Prediction number two is that the Brookhart Bill will be passed at the so-called lame duck session of Congress.

"Selfishness, incapacity and ignorance of the law on the part of industry politicians," the Allied pronouncement continues, "is being demonstrated in such a way that their repudiation by the sober, responsible leaders of the industry must inevitably follow.

"We predict that out of this welter and confusion will emerge a national conference board with bona fide and sincere (not subsidized) leaders of the producers, chains and independents to find a way out. We further predict that if all act in good faith the way will be found."

A meeting of approximately 60 members of the newly formed New York State Allied unit was held Tuesday at the Ten Eyck hotel, Albany, behind closed doors. At the conclusion of the meeting, Frank V. Walsh, secretary, issued a statement, which said in part:

"There are certain abuses which independent theatre owners feel should be corrected; there are various practices which they contend weigh unfairly against them and should be reformed; there are divers paragraphs in contracts which are held detrimental to the orderly and wholesome progress of the industry, but it is not fundamentally a reform organization that the New York state Allied unit has entered the field. It is an agency through which the independent exhibitor can speak authoritatively as a group for orderly, progressive remedies of unfavorable conditions.

"It is of interest to producers, distributors and exhibitors that theatres keep open, that patronage is increased, that the public is satisfied; and with this understanding used as a common basis, the interests of each group may receive the consideration it deserves."

United Artists to Release 'White Zombie'; 'Scarface' Passed

"White Zombie," produced by Edward and Victor Hugo Haperin, will be released by United Artists. The contract was closed this week with S. S. Krelberg for the producers.

Under direction of Chester Erskin, Al Jolson resumed work Tuesday on "The New Yorker," his first picture for United Artists. Erskin replaces Harry d'Arrast, who had requested his release from Joseph M. Schenck and was granted it.

The final title of the Douglas Fairbanks picture, made in the South Seas, is "Mr. Robinson Crusoe," it was announced yesterday by United Artists.

"Scarface," the Howard Hughes feature, has been passed by the State of Pennsylvania following months of negotiations. Only the doors of Kansas and Cook County, Illinois, continue to remain closed against the underworld picture.

METRO AND UNITED ARTISTS READY WITH NEW PLANS OF DISTRIBUTION

Nicholas M. Schenck Places His Stamp of Approval on Exclusive Run Sales Policy for Use With New Season's Product

The two evolutionary and widely discussed plans of film distribution sponsored by Metro-Goldwyn-Mayer and United Artists will come into being on an appreciable scale this season, with both distributors definitely decided upon offering their proposals to exhibitors with the marketing of their new product.

M-G-M's plan of exclusive run sales has been given the approval of Nicholas M. Schenck, president, and will be put into practice in every situation where such deals can be negotiated "to the mutual advantage of exhibitor and distributor," Mr. Schenck stated.

United Artists' plan of classifying product as "A" or "B" pictures, and making available to Class A theatres the "A" pictures, and to all other theatres, the "B" pictures only, is likewise in readiness for interested exhibitors and several significant deals are reported to be waiting only upon the announcement of United Artists' new product for their consummation. This distribution plan was authorized by Al Lichtman, vice-president of United Artists, in charge of distribution.

Metro's decision to place its exclusive run plan into general practice has been held in abeyance for several months pending its formal approval by Mr. Schenck. This approval was given recently and is understood to have been influenced by the general satisfaction with which experimental exclusive run deals were met in every geographical section of the country last season. During the year exclusive runs were tested by Metro in the east, south, mid-west and far west, with generally satisfactory results for the company, it is reported.

Metro has favored the introduction of a new marketing plan into its distribution scheme for quite some time, and in consequence several innovations in distribution have been proposed and received consideration over a period. The exclusive run plan, however, appeared to offer the greatest possibilities of those advanced, and the results of experimentation with it during the past season not only convinced M-G-M executives that it more nearly fulfilled their requirements than any other plan, but decided them, as well, on making it available on a large scale this season. It had been intimated earlier that the company would not make any wide scale distribution change effective for at least another year.

"Any exhibitor can bid for the exclusive runs of Metro pictures this year," Mr. Schenck said, in confirming the change in his company's sales policy in this regard. "M-G-M," he said, "will make exclusive deals wherever they are found to be of mutual advantage to exhibitor and distributor. Metro has followed that policy to a limited extent during the past season, and the results are considered to have been sufficiently satisfactory to justify continuance of the policy this year in any situation where deals can be arranged to mutual satisfaction and benefit."

Under the Metro plan, exclusive territorial exhibition rights to Metro product will be sold wherever deemed advisable, and wherever such deals are consummated, none of the Metro pictures involved will be exhibited subsequently in the territory affected. In the larger cities several such deals may be made with two or more theatres where a division of the exclusive territory is possible among more than one theatre.

During the past season exclusive exhibition rights were sold by Metro to single pictures on separate contracts. This year, it is believed, a division of the company's product may be made by which pictures designed for exclusive run sale may be grouped together and included in a single contract, rather than preparing separate contracts for each exclusive run picture sold. In some situations, however, particularly those in which only a very few pictures might have suitable exclusive run possibilities, the distributor will continue to make single contracts for single pictures on this basis, it is expected.

Among the exclusive run experiments conducted by M-G-M during the past season were those at Wilmington, Del.; St. Joseph, Mo., and Oakland, Calif. The Wilmington experiment was begun this spring with "Tarzan, the Ape Man," which was exhibited exclusively at Loew's Parkway Theatre. The engagement resulted in establishing exclusive runs as a permanent house policy at the Wilmington theatre.

At Oakland, Calif., the M-G-M picture, "Emma," was sold exclusively to the Fox Oakland Theatre last winter, and despite the fact that no additional advertising or publicity was provided the unusual engagement, and also despite the fact that the same picture was sold in the usual manner, from first run to the final subsequent engagement in San Francisco, a five-minute ferry ride across the Bay from Oakland, the experiment was pronounced a success. The picture, originally planned for a one week's engagement, lasted a full two weeks without any additional advertising space being taken in local newspapers. The theatre's copy and publicity merely featured the information that the run would comprise the "only Oakland showing of 'Emma,'" adding that the picture "will positively not be shown at any other Oakland theatre at any future date—see it now or never!"

The same or similar copy was carried in advertising all other exclusive run engagements of Metro pictures during the season.

At St. Joseph, Mo., Metro reverted to sale of exclusive runs after it is said to have suffered a loss of four-fifths of its first-run distribution revenue in the city upon abandoning the policy and selling local subsequent runs. The 80 per cent decrease in first run revenue, naturally, did not represent the distributor's loss in rentals from abandonment of the exclusive run plan, as the subsequent run revenue made up a considerable part of the decrease, but nevertheless it was not sufficient to make the usual plan of distribution preferable in that situation to the exclusive run policy.

POTATOES NOT WANTED

The government, apparently, has no use for potatoes in the treasury. Exhibitors in Wisconsin's potato growing sections are accepting potatoes instead of cash for admissions, and now they want to know how they are to pay the federal admission tax on the vegetable admissions. A. H. Wilkinson, internal revenue collector at Milwaukee, has ruled that where the ticket price represented by the potatoes is over 41 cents, a tax must be paid—but not in potatoes. However, few exhibitors in the territory charge more than 40 cents at any time.

Distributors Pronounce Idea Successful After Tryouts; Lichtman Says Deals Await Completion of New Product Plans

The United Artists' plan, likewise to be made available to exhibitors this season, has aroused much interest in exhibition and distribution circles. Mr. Lichtman has announced that a "modified form" of the plan will be placed in work with the sale of new United Artists product. Mr. Lichtman said that "numerous exhibitors had evidenced interest in the plan and had called to have it explained to them in its application to their own territories."

"However," Mr. Lichtman said, "no deals have been made and nothing definite can be arranged, of course, until we have our new product plans completed."

Harry Arthur, operator of a number of theatres in principal Connecticut cities, is one of those variously reported to be considering an application of the United Artists' plan in his territory. When questioned, Mr. Arthur said that he was interested in the plan but had not studied it in detail or discussed it with any definite plans of effecting a deal.

With the acquisition by Mr. Arthur of the Bijou, Poli and College theatres at New Haven from Fox, the Paramount, from Publix, and the possible acquisition of the Roger Sherman from Warner Bros., now reported, Arthur Theatres would have a virtual monopoly of the New Haven situation, under which the "A" and "B" picture plan might be found to be ideally adapted.

The machinery of both the United Artists' distribution plan and the M-G-M exclusive run plan was described in detail in the May 14 issue of MOTION PICTURE HERALD, and on the following week, in the

(Continued on following page)

"CAN'T SAW SAWDUST"

Exhibitor Raises Question Whether Lichtman Plan Is Smokescreen for Studios' Failure

By R. A. PIERSON
Proprietor, Shelmar Theatre, Louisville, Ky.

"You can't saw sawdust," writes R. A. Pierson of the Shelmar theatre at Louisville, in explaining to the HERALD *why he cannot endorse the socalled Lichtman plan of exclusive run distribution, proposed by Al Lichtman, vice president heading distribution of United Artists. Mr. Pierson writes from the standpoint of the subsequent-run exhibitor and declares that in the Lichtman plan the small theatre owner has been disregarded entirely. At the same time he warns that "the small exhibitors of today will be large ones of tomorrow."*

The film depression is near to a close. Mr. Lichtman tell us so. Every film journal in the country has devoted page after page to the generic plan to promote business by limiting the sales field. Every first-run exhibitor in the country has been given a chance to voice his reaction to the tentative scheme which holds so many potentialities. Every subsequent run exhibitor has remained silent as he is small and means little. It is constantly impressed upon his mind that he is small, that the revenue obtained from his business amounts to a very small fraction of the entire film business, and now thought is currently being given over to eliminating him entirely. This feeling exists the year 'round—except for the selling season.

It is most natural that a producing company that holds a very limited number of subsequent-run contracts would endorse such a plan. The revenue derived from the few small contracts would quickly be increased by exhibiting the film once—and only once—in each large city. If this plan is built on a sane and sound base, why is it not natural to believe that one company can operate singly under the plan without awaiting the answers of the other invited members?

Subsequent Runs Not Considered

The great majority of first-run exhibitors and heads of large theatre chains have given their opinion on the subject and even they, who are alone to benefit, remain skeptical. It is not the subsequent-run theatre owner who has objected, for he has not even been considered. If he were given a stand in the matter he would most probably state that the new plan would prove an asset to him. All large producing companies have been asked to join this band who have so conscientiously set out to aid broken-down theatre operators, but few have even accepted the chance to get into the argument for even publicity's sake. Surely this is not the solution to the mysterious problem.

When a studio makes an outstanding picture, properly titled, skillfully directed, well exploited and competently acted, the studio reaps sufficiently and calls for much applause. The exhibitor welcomes his good fortune just as the patrons do. The theatre has made money and all, for the time being, are happy. For the next few weeks the exhibitor, studio and audience all entertain the same old story—just another picture. The answer is invariably that the people haven't the money. This is quite true—they haven't the money for that type of picture. What, then, is the answer to a big gross on a good picture? The stories just aren't consistent.

Up To The Studios

In place of spending time, effort and money on indirect methods of booming up business for the pleading theatre owners, which will never solve the problem, why don't the studios make less but more valuable product? You can't fool all of the people all of the time and the theatre owners have discovered, further than that, that by exhibiting poor film you can fool but few people very few times. Theatre-goers constantly beg for good pictures—decent and well acted entertainment. Despite depression and the hottest weather they are there in masses when a theatre features genuinely good pictures. Maybe the trouble comes from an entirely different source.

Perhaps the many schemes submitted from time to time are only excuses to avoid all suspicion of the truth that the studios are not capable of producing product with drawing power.

Until the exhibitors of this country maintain their rights and use guts enough to tell the producing companies that they are directly responsible for the downfall of the industry and not remain quiet while the producers sidestep their failings and point out the pitfalls in the exhibitors' methods, this slump condition cannot be improved.

Editor Declares Hollywood "Can't Take It," in Films

"Hollywood can dish it out, but it can't take it," is the way John C. Moffitt, motion picture editor of the Kansas City Star, characterizes the studios' efforts at "self-debunking." Moffitt formerly was on the writing staff at the Universal studio.

"There never has been a picture to treat Hollywood with the same realism that it treats the legal profession in 'The Mouthpiece' or the press in 'Five Star Final,' and there never will be," Mr. Moffitt declared.

New Jersey Allied Meeting

The New Jersey Allied unit is holding its annual session at the unit's New York headquarters on Thursday, following postponement from Tuesday because of the meeting of eastern Allied units at Albany on that day.

New Distribution Plans Are Ready

(Continued from preceding page)

issue of May 21, were published numerous comments and opinions of both plans from theatre owners and exhibitor leaders of the country.

The exhibitor communications revealed that, whereas many important exhibitors, principally independents, showed a complete lack of sympathy for and vigorous denunciation of the plans, many circuit operators and managers, and a few independents, commended the possibilities offered by either one or both of the plans. All classifications of exhibitors appeared to be agreed that revisions of some nature are needed in the present setup of distribution.

The Independent Motion Picture Theatre Owners of Connecticut has passed a resolution charging that the so-called exclusive run policies of distributors constitute an "absolute monopoly" and their continuance will cause "irreparable harm and injury" to small first-run and neighborhood theatres. The resolution denounces as "public enemies any and all such distributors" sponsoring such plans, and indicates that legal and legislative aid will be enlisted in the state, country and Department of Justice to "protect" the theatre properties of members against the practice. The association further resolved to "utilize screens, newspapers and any other available advertising media to justify to our patrons our position in this matter, and the tyrannic position of the guilty distributors." Copies of the resolution were dispatched to all distributors.

Pettijohn Doubts Exclusives' Value

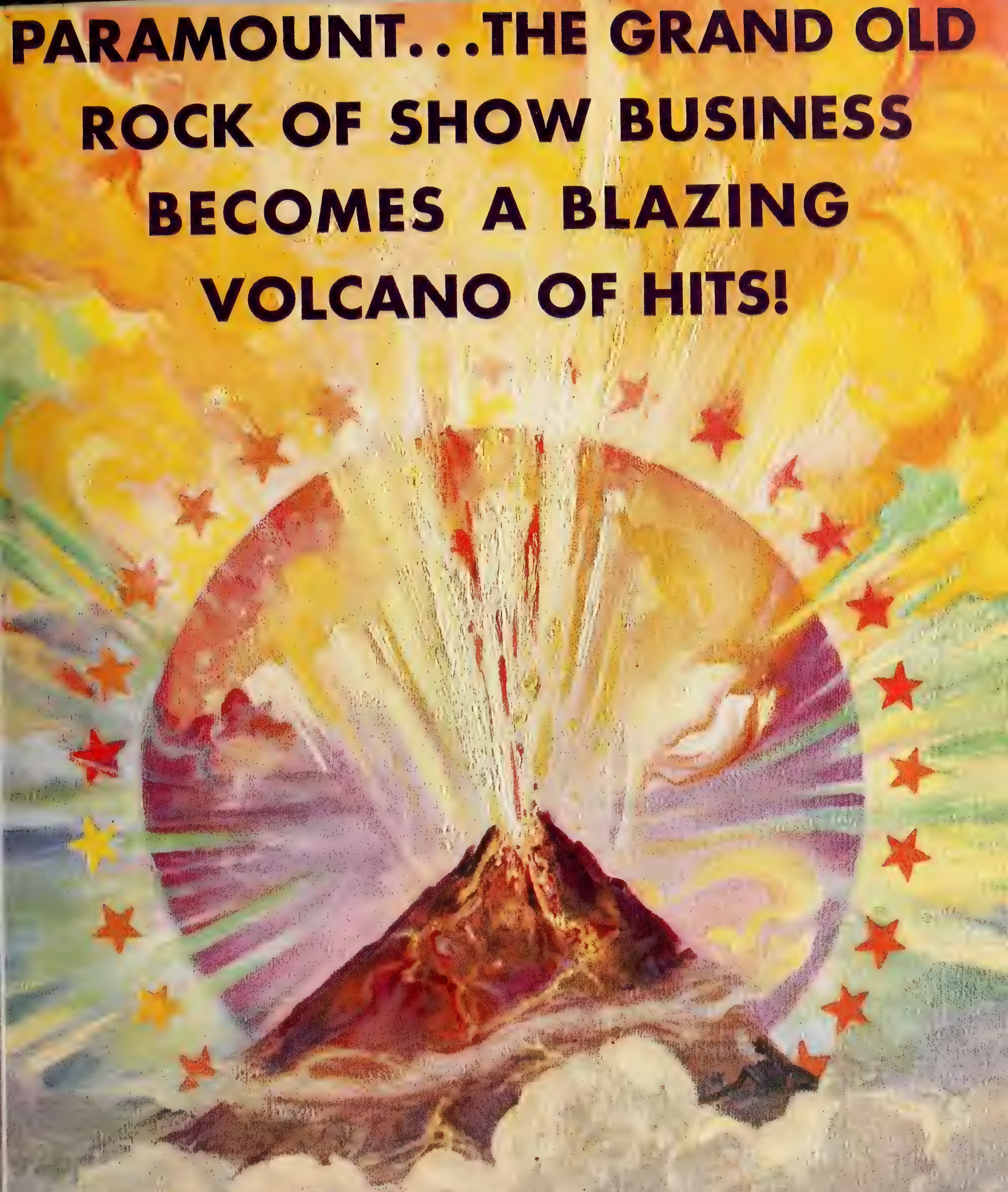
Charles C. Pettijohn, general counsel for the Motion Picture Producers and Distributors of America, in a recent address before the Cleveland Cinema Club, expressed the belief that "the question of whether or not exclusive runs will serve any good purpose is debatable." A typographical error in the report of Mr. Pettijohn's address in the MOTION PICTURE HERALD of July 2 distorted his remarks concerning exclusive runs.

In the course of his address, Mr. Pettijohn, speaking in response to a question as to why churches and schools could not buy current motion pictures and charge admission for showings as do theatres, explained that such activity would put neighborhood theatres out of business. Indicating that churches and schools paid no rent, were not taxed, were not compelled to pay their people for handling a performance, and that there were hundreds of school auditoriums seating from 500 to 2,000, Mr. Pettijohn pointed out that such factors would obviously make for unfair competition with the motion picture theatre owner.

Comerford May Regain Three

M. E. Comerford is expected to resume operation on August 1 of his former houses in Oswego, Sayre and Waverly, N. Y.

PARAMOUNT...THE GRAND OLD ROCK OF SHOW BUSINESS BECOMES A BLAZING VOLCANO OF HITS!



Paramount

Paramount's PARAMOUNT *Year*

● Here is a foreword without boasts, shopworn adjectives, or fine promises . . . devoid of bull, bluster, or comedy which is ill-advised in these tough times.

● The exhibitors of this country are in no mood for fine phrases . . . what they want are facts! . . . definite information as to why product is going to bring profits.

● A message which rings true today must carry pertinent proof, and such information can only be indicated by the essential things which make pictures better entertainment and profitable investments. These essentials are: box office names, distinguished stories, money-getting titles, and capable direction.

Paramount's PARAMOUNT *Year*

● In the succeeding pages are facts about the eight pictures of the first group in *Paramount's* **PARAMOUNT** *Year program*. The copy is conservative and in the main descriptive.

● All that is asked is that you judge them by the yardstick of your own experience and situation. The entire Paramount Publix organization has abounding faith in every one of them. We can afford to be modest, knowing that a careful examination of each picture must bring conviction and assurance to every smart showman in the country.




NO
EXTRAS
HARO
MOVIE
PRODUCED BY THE
HAROLD LLOYD CORPORATION

LD LLOYD

in

CRAZY

CONSTANCE CUMMINGS

N THE CAST



A Paramount Release

MARLENE

Dietrich

in **BLONDE VENUS**

HERBERT MARSHALL · CARY GRANT

A JOSEF VON STERNBERG PRODUCTION

A gorgeous woman . . . beautiful, talented . . . crucifying herself for love of a worthless man . . . plumbing the depths of despair . . . then soaring to the heights of love!

A Paramount Picture


BLONDE VENUS
COMPETITION
Z-Z-Z
Z-Z-Z
ANOTHER HIT! IT'S SERIOUS



Louis Bromfield's ace story, "Single Night" . . . produced with all its romance, danger, revel and heartbreak.

T AFTER NIGHT

with

GEORGE RAFT
NANCY CARROLL
MAE WEST
WYNNE GIBSON
ALISON SKIPWORTH

Directed by David Burton



A Paramount Picture

A FAREWELL TO ARMS

with

HELEN HAYES · GARY COOPER

AND **ADOLPHE MENJOU**

From the world-famous novel by Ernest Hemingway and the dramatization by Laurence Stallings.

The most sought-out . . . the most competed for story of the decade . . . an immortal theme of the human heart and all that it feels of ecstacy and breaking.

DIRECTED BY FRANK BORZAGE



A Paramount Picture


FAREWELL TO ARMS
COMPETITION
Z-Z-Z
Z-Z-Z
HOW COULD I HAVE MADE THAT MISTAKE ?

THE 4 MARX

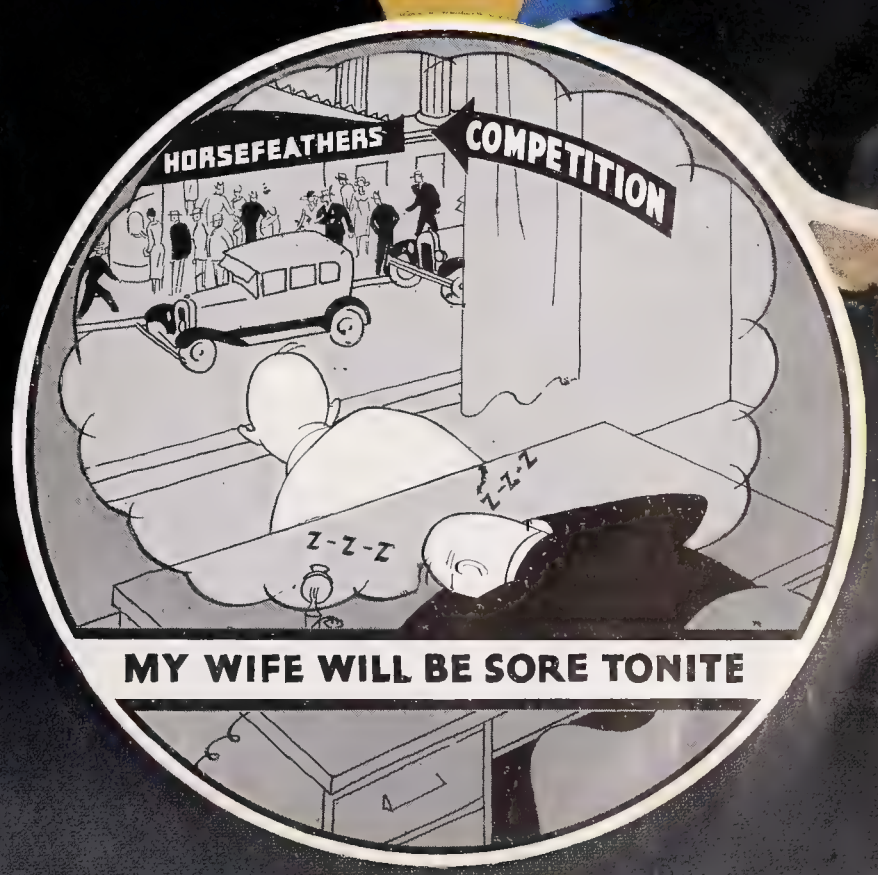


BROTHERS in "Horsefeathers"

GROUCHO . . . . . A college prexy
HARPO . . . . . A thieving dog-catcher
ZEPPO . . . . . A bootleg iceman
CHICO . A stewdent at dear old Darwin

The faculty wins a speakeasy football game when the love-mad dog-catcher crosses the co-eds' signals to the bootlegger's horse ...all ending in happy dancing as the college burns to the ground!

Directed by Norman McLeod



A Paramount Picture

NAMES!...NAMES!...NAMES!...

DRAMA, ROMANCE, ENTERTAINMENT

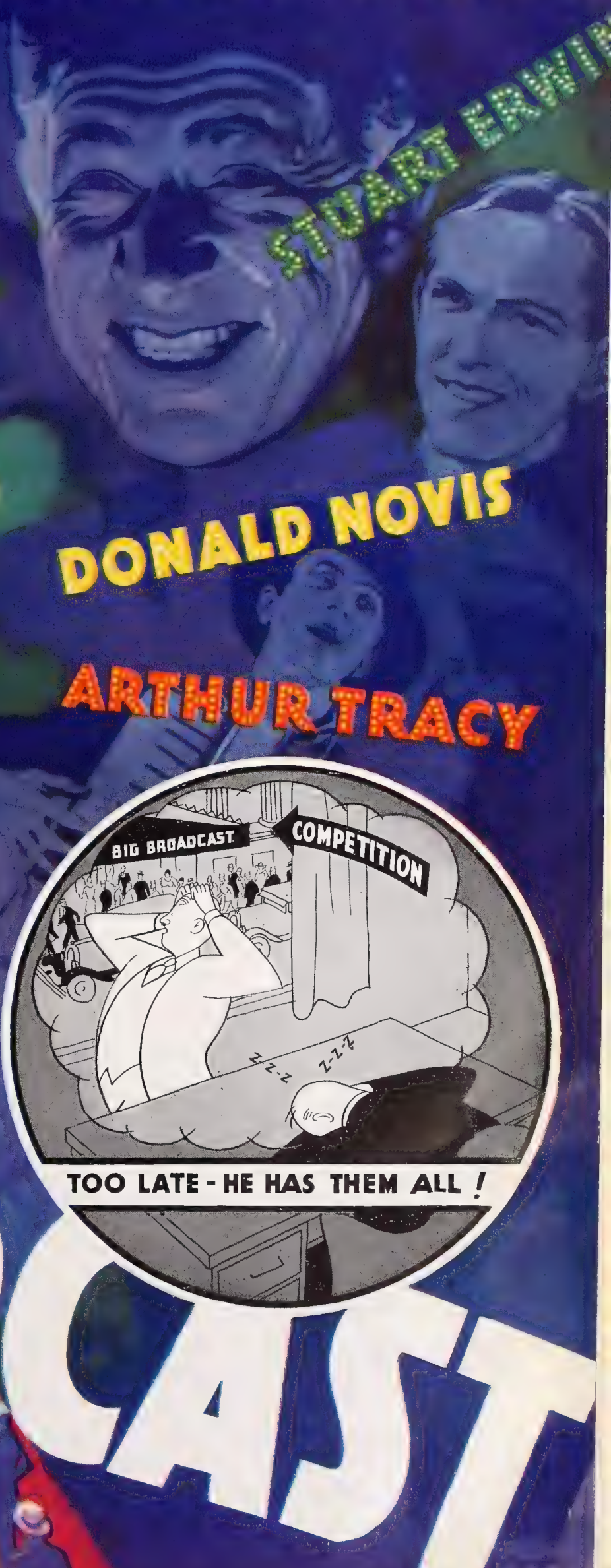


THE BIG B

ALL THE LEADING STARS OF THE AIR
. . . TEN SHOWS IN ONE GREAT SHOW!

Directed by **FRANK TUTTLE** Based on
WILLIAM MANLEY'S ROMANTIC LAUGH-HIT "WILD WAVES"





BROADCAST

A Paramount Picture

MIRIAM HOPKINS

AND

CLARK GABLE

IN

"NO BED of HER OWN"



. . . from the
sensationally
successful story
by Val Lewton



A Paramount Picture

CHEV

IN "LOVE ME WITH

JEANETTE

A ROUBEN MAMOULIAN
PRODUCTION

A new Chevalier . . . of the common people . . . "the best little tailor in all France" . . . invading a snooty chateau and thrilling lovely ladies.

ALIER

TONIGHT"

MacDONALD

CHARLIE RUGGLES
CHAS. BUTTERWORTH
MYRNA LOY

A Paramount Picture



Paramount's PARAMOUNT *Year*

● This announcement represents a first inkling of what may be expected from Paramount this coming season. In the near future, another will be made containing a more powerful blast of box office productions.

● Outstanding stars and directors are affixing their signatures to Paramount contracts. Stories bristling with box office possibilities have been bought and are being prepared for the screen.

● PARAMOUNT . . . THE GRAND OLD ROCK OF SHOW BUSINESS . . . HAS BECOME A BLAZING VOLCANO OF HITS. This Is *Paramount's* PARAMOUNT *Year.*

Paramount Pictures

ALL

of the pictures shown in the foregoing announcement are to be released in

AUGUST, SEPTEMBER and OCTOBER

Eight outstanding pictures to be released in a twelve-week period.

Paramount's PARAMOUNT *Year*

CLOSINGS DUE TO CURRENT STATUS NOT APPRECIABLY ABOVE NORMAL

Total of 1,731 Dark in 29 Territories and Key Cities, Many of Them Having Regular Policy to Shut Down During Summer

Shutdowns Few and Far Between in Many Sections; Number Cutting Showings to Part of Week Reflects Increase

Theatre closings due to current conditions are not appreciably above normal. A check-up shows that 1,731 are dark at present in 29 territories and key city centers, many of which have a regular policy of darkening during summer months. Current conditions are responsible for others, while a sizeable share were forced to darken in recent months due to the inability to install sound.

While a few territories have been hit hard, there are many sections of the country in which the closings have been few and far between. Delaware, Birmingham, Baltimore, Portland, Oregon, Providence, South Texas, Salt Lake City, Canada, Louisville, Oklahoma, Philadelphia and other localities show no highly unusual increases in the number of theatres darkened, although there have been some shut in these sections. There was an increase noted in the policy to operate fewer than six or seven days a week. More downtown first runs have been closed this summer than previously.

The situation in 28 key cities and territories follows:

No General Closing in Chicago

There will be no wholesale closing of theatres in Chicago for the summer although a number have recently gone dark for indefinite periods. Among them are the Gallic, Karlov, Orchard, Midwest, Garfield, American and Portage Park.

▽

Only Two Closed in Delaware

Only two theatres in Delaware have been closed in a field of over 20 houses. Both are in Wilmington, the Playhouse, independent, and the Savoy, (Stanley-Warner) a second run.

▽

20 Open, 5 Closed in Birmingham

Birmingham has 20 theatres open, with 5 closed. The closed houses seat approximately 3,500. Those closed have been dark for some time; none is a summer closing. All are independent except the Trianon, an RKO house.

In Alabama there are 100 open and about 30 closed. The total capacity of these is about 12,000.

▽

One-Third Dark in Washington, Alaska

Out of about 300 theatres in the Washington territory, which includes Washington and Alaska, there are approximately 95 houses dark. About 90 per cent are independently owned, the remainder being affiliated with Fox West Coast or subsidiaries. Most of the 95 were closed by January 1, as a result of economic conditions. There have been only isolated cases of summer closings, but it is considered possible that a number now operating will go dark in July and August.

▽

Ohio, Indiana, Kentucky Hit

There are said to be 300 independent theatres dark out of 850 in the territory served by the Ohio unit of Allied Theatre Owners Association, which includes Ohio, Indiana and Kentucky. It is impossible to accurately determine the number which have closed on account of economic conditions, and those because of summer. Many always have gone dark during summer, although there have been additional closings this year.

The RKO Strand in Cincinnati recently closed for the summer and Keith's, deluxe downtown house, will close soon, it is said.

▽

All Running in Baltimore

Competition between all theatres including first-run and residential houses at Baltimore is razor edged and the full winter quota of nine first-runs and one continued-run are operating, with Loew's controlling four and others in the hands of independents.

Only two neighborhoods have closed, the Lord Baltimore, to have improvements made, and the other for the summer. Two others have gone on a part time policy.

▽

Overseating Closes Three at Portland

Due to overseating and economic pressure at Portland, Ore., three houses are closed: The Fox Broadway, formerly ace house of Fox West Coast; Dufwin, Music Box, closed on June 1st and taking another 1,835 seats off the market.

▽

Publix Closes Many in Texas

Several ace houses have been included in the wholesale closings in Texas by Publix. Reports have it that the closings are due to high rents, to stimulate business, reduce leases on many and readjust wages for musicians and stage employees.

The State in San Antonio and the Paramount, Abilene, the latter only opened a year, have been closed. A clean sweep was made in Abilene with the closing of its second house. Independents are now holding full sway there. The Queen, Austin, has been closed.

Likewise Publix closed two in Brownwood and Temple. L. D. Brown, independent in Brownwood, is in full control of the situation there due to the closing of the Publix house.

Closing of 14 Publix Theatres in 10 Texas cities was ordered as a move to bring down operating costs and not until reductions have been obtained will the houses reopen. None of the Texas key cities have been affected, but they may be later.

▽

Thirty Dark in Cleveland

The situation in Cleveland: Total number of theatres 115, seating 123,229; houses closed, 30, with 30,460 seats. Eleven others were dismantled several months ago.

Closed theatres include the following independents: Arion, Family, Keystone, Lark, Main, Manhattan, Park View, Market Square, New Broadway, New "Y," Polonia, Royal, Temple, U. S. and Vandora. Loew's closed five: State, Circle, Alhambra, Liberty and Doan. Those darkened by unaffiliated circuits include the Detroit, Southern and Kinsman, operated by Associated Theatres; the Five Points, a Consolidated property; Scoville, Essick and Reif's Gordon Square, and the Fountain, Globe and Hough-79th Street belonging to Washington Circuit. Also RKO closed its Hippodrome, downtown first run.

▽

Shea Closes Great Lakes

At Buffalo, the Great Lakes theatre was closed for the summer on June 2. After renovation, the house is expected to reopen in August.

▽

Situation Fair at Providence

Edward M. Fay, Providence, closed Fay's theatre, his second house to darken since April, when the Carlton, musical comedy and stock company house, shut its doors, because, he said, he was unable to obtain quality films. While Mr. Fay, who recently spent upward of $30,000 to renovate the house announced the theatre would stay closed six weeks, there is a possibility of summer stock being tried. He said the house would resume its vaudeville and picture policy late in August.

▽

Conditions Off in Denver Section

In the Denver territory, comprising Colorado, New Mexico, Wyoming, the Black Hills of South Dakota and western Nebraska, there are about 500 theatres, with slightly over 200 dark. General conditions are the cause of the closings. Fox has 13 out of their 45 in this section closed, but most have been closed for several years. Only one Fox house has been closed recently, the Temple at McCook, Neb. Publix has only one dark house in Colorado, the Avalon at Grand Junction. Most of the closed houses are in towns from 1,500 to 10,000 population. In Denver about 35 are operating with less than a dozen dark.

▽

Des Moines Total Reduced to 197

In the last two years, due to sound, economic conditions and so on, the number of theatres in Iowa has been reduced from 435 to 197. Of the 197, about 40 per cent are closed for the summer. Twenty are houses which have never before closed during summer. In Des Moines, the Publix houses are reduced 20 per cent by the closings. A. H. Blank's Central States circuit of 24 is closing three and possibly a fourth.

▽

Only Four First-Runs Open in Detroit

In Detroit, close on the heels of the closing of the Paramount comes the announcement by Publix that the United Artists would close. Publix now has five first-runs closed, the United, Paramount, Adams, Madison and State. Only four first-runs are open in Detroit during the summer. They are the Fox, RKO Downtown, Michigan and Fisher, the latter two operated by Publix. The Fisher is not in the downtown area.

Also, 30 of the 70 theatres owned or operated by the Butterfield circuit are closed and more are expected to be closed soon, E. C. Beatty, general manager, announced. It is expected about half the houses will be open during the summer.

▽

Competitors Close Alternately

Add to the wrinkles in theatre operation the plan worked out by A. G. Constant and William Tallman, who separately operate three first-runs at East Liverpool, Ohio.

Constant has the State, 600 seats, and the American, 500; Tallman, the Ceramic, which seats 1,600. The exhibitors made a summer agreement to alternate operations every third week. While one of the three houses remains open, the other two close.

▽

South Texas Not Hit

To date only two small theatres have been closed for the summer in Houston, and two others in the South Texas territory.

The Publix class C theatre, the Queen, and the Crown, a locally owned subsequent, closed June 1. In Beaumont, a small second run, locally owned, closed, and in Galveston Publix

MORE FIRST-RUNS CLOSE FOR SUMMER

(*Continued from preceding page*)

shut down a class B house. Not more than six small second-runs in South Texas closed last fall.

▽

141 Closed in Metropolitan New York

The Film Board of Trade in New York reported 141 theatres closed in the metropolitan territory, which includes Greater New York and Northern New Jersey.

▽

Many Darkened in Northern California

Approximately 120 houses in northern and central California are dark, out of a total of 466. This is not considered excessive but some of the very largest houses are now dark, with others scheduled to be closed soon. Possibly nine out of ten that are dark would have been closed for the summer in the normal course of events.

▽

125 Out of 687 Close in Kansas-Missouri

Approximately 125 theatres out of 687 have been darkened in Kansas and Western Missouri since January 1. Fully 50 per cent of those were closed because of economic conditions. About 100 are independently owned.

Figures compiled by Arthur Cole, secretary of the Kansas City Film Board of Trade, show 375 theatres operating in Kansas and 312 in Western Missouri, January 1. Since then 45 have closed in Kansas and approximately 80 in Western Missouri.

Closings this summer are greater in number than normally. Most of the closings are in small towns in agricultural districts. However, there normally is a substantial number of closings in rural small towns during the harvest season, now in full blast. Circuit-controlled houses are closing in greater numbers than usual.

Fox Midwest (Skouras-operated) has 148 theatres under lease. Of these, 59 are closed, including several Class A houses. The circuit has darkened 13 theatres in Kansas, Missouri and Southern Illinois in recent weeks. Fox Midwest plans closing several more.

▽

St. Louis Reports Many Closings

Since the advent of sound, approximately 100 small theatres in St. Louis and Eastern Missouri and Southern Illinois have gone out of business permanently while present conditions have forced about 150 others to close temporarily.

There has been a progressive lowering of the number of theatres in St. Louis territory for several years. At one time it was estimated there were 800 theatres in the St. Louis zone which included Eastern Missouri, Southern Illinois, some counties in Northern Arkansas, parts of Western Indiana and Kentucky. It is now estimated there are 500 in the same field. St. Louis exchanges are not serving the identical territory they did prior to the entry of sound pictures so direct comparisons are not possible.

Of the 150 houses closed temporarily approximately two-thirds were forced to fold because of poor business. The others always close in summer. In St. Louis alone there are 21 picture theatres dark.

In St. Louis and elsewhere in the old silent days airdomes were very popular. Few such theatres continue to exist under sound.

▽

No Closings in Salt Lake Section

The Victory theatre, Salt Lake City, is the only Publix house in this section closed for the summer. The Fox-Strand, a West Coast house in Pocatello, is dark.

No houses have been indefinitely shut down.

143 Houses Shut Down in Florida

Of the 288 theatres which Florida "once had," there are only 145 houses in operation and 143 closed. In Tampa 12 are in full operation, one is showing 3 days a week, while nine are dark.

▽

Canada Continues Uninterruptedly

Very few important theatres have closed in Canada in recent months, though it is agreed that a number of houses are "in the red." The number of active theatres in Eastern Canada has remained fairly constant during the past month because of the opening of new theatres and the reopening of houses which have been dark for a considerable period. The only first-run closed in Toronto is Shea's Hippodrome, a circuit house.

▽

Fox West Coast Darkens Several

Fox West Coast, headquarters in Los Angeles, will close 40 theatres, numbering 10 per cent of the circuit's total, for the summer. Practically all are expected to reopen in September. The total closed is slightly above that of last year.

▽

Louisville Operating at Full Blast

Although business has been dull in Louisville as well as throughout the state there have been no summer closings. About the usual number of downtown and suburban houses are operating in Louisville, and the same general list over the state.

▽

Closings Increase in Milwaukee Section

Closings in the Milwaukee territory, covering most of Wisconsin and the upper peninsula of Michigan, have been more numerous this year than last. There are 102 independent houses dark, 81 of them in Wisconsin; there are 17 circuit controlled theatres dark in Wisconsin and none in Upper Michigan.

▽

Situation Okay in Oklahoma

At Enid, Oklahoma, only one house remains dark during the summer. The other three—Criterion, Aztec and Mecca—will be open all summer. The four are now operated by Griffith Amusement, Oklahoma City. There have been no reports that any of these will be closed during July and August; the same is true in adjacent towns.

▽

Two Majors Dark in Minneapolis

Minneapolis has two major theatres in the dark, and one minor loop house closed for several months. The Minnesota, 4,000-seater, shut down recently. Publix closed the Century a year ago, partly to keep the Minnesota going and partly because it is not well cooled. RKO has had the Seventh Street closed for the better part of a year because it is not cooled for summer business and because it did its best gross with holdovers on big films used by the RKO Orpheum. The Pantages has been closed most of the time for two or three years. The Palace has been closed off and on with occasional runs of burlesque or low-priced second showings. The small and old Unique has been closed for some time.

St. Paul has few dark theatres but several of the downtown houses are picking up cheap pictures and showing them at 10 cents.

Most neighborhood houses are still going.

▽

Six Dark in Downtown New Orleans

Of the ten in the downtown area of New Orleans, six are dark, with the possibility that only two will be open next winter. The downtown area includes the Tulane, legitimate house, closed for the summer; the Dauphine, used for burlesque and pictures; the St. Charles, former stock house; the Crescent, formerly pictures and tabloid, dark for over a year, little hope of reopening; the Liberty, pictures, closed for several years; and the Strand, pictures, closed due to low business. Other houses in this area operating are: Loew's State, Publix Saenger, Tudor and Globe; RKO Orpheum.

Of the dark houses, the Crescent, Liberty and Strand are leased by Publix. In the neighborhoods, United Theatres has closed the Fern to lessen competition with its Prytania.

▽

Fox Will Not Close in Northwest

Fox West Coast Theatres, Inc., will not close any of their houses in the Pacific Northwest, according to Frank L. Newman, division manager. Fox West Coast operates approximately 35 in Washington and Oregon. In addition, the company controls six or eight more theatres that have been dark for several months or more.

▽

Philadelphia Closings Near Normal

While business unquestionably has been dropping in the Philadelphia territory, the closings either for summer or for an indefinite period are not far off the normal. Of 786 houses in the territory covered by Philadelphia and vicinity, South Jersey and Delaware, the closings are less than 11 per cent. The summer closing is not greater than normal, though showings have been curtailed in many of the smaller towns to two or three a week.

Of the affiliated theatres, 9 have closed for the summer, including the Mastbaum, largest house in the Stanley Warner chain. These 9 houses are all Warner houses, while the Publix circuit reports two closed houses.

Of the independent theatres, 26 have closed for the summer—a normal or even less than normal figure. There are 44 independent theatres in the territory that are indefinitely closed.

Despotism Charged In Operators Union

Three members of Local 306, New York projectionists, have filed in supreme court an order requiring union officials to show cause why Sam Kaplan, president, should not be restrained from conducting the union's business, and why the officials should not be restrained from using union funds for advertising and counsel fees. The members charged that despotism exists within the local.

The action is seen as another step in the long series of disputes waged between the officials of the union and a group of members. The plaintiffs are Samuel W. Simon, Ernest Giesemann and Charles McDermott. They ask that officers be required to restore them to the work list of the union, and they also seek the appointment of a receiver to carry on the business of the union.

Kaplan has announced that at a meeting of the union it was decided to admit to full membership, at the rate of three each month, those formerly known as "permit men," but now classed as apprentices. The practice of using men outside of the union was abolished at the recent Columbus, Ohio, convention of the IATSE, with which local 306 is affiliated.

Interstate Commerce Committee Reports On Brookhart's Bill

Senator Smith Wildman Brookhart, arch enemy of the motion picture industry, took sudden and unexpected action late last week on his block booking bill when he brought into the Senate a favorable report from the Interstate Commerce Committee on his bill. It had been believed that nothing further would be done with the measure until the United States Supreme Court next fall disposed of the Paramount case brought by the Federal Trade Commission. It is also believed that the reporting of the bill was merely for the purpose of having it available for consideration next session, when, having been defeated for renomination in the recent primary in Iowa, Brookhart is expected to make a last effort to obtain its enactment.

However, if the present session continues indefinitely—not a remote possibility, in view of the present situation—he may bring it up during one of the slack periods which the Senate now is encountering.

When the Paramount case went to the Supreme Court, it was Brookhart's plan to hold up action on his bill pending a decision. It is not understood that he has changed his mind, but rather that he will take advantage of the first opportunity to deliver another tirade against the film industry.

Delay Appeal In Youngclaus Suit

No move to appeal the federal court decision in the Youngclaus protection suit, rendered at Omaha, two weeks ago, has been made as yet by Publix Theatres or the defendant distributors who signed the protection and zoning agreement for the Omaha territory, which was attacked in the suit and declared illegal in the court's decision.

It is understood that action on an appeal will await the return of Bruce Bromley, principal defense attorney, to his New York office. Mr. Bromley, at present, is on vacation and is not expected to return for another week or two. Efforts by associate counsel to reach him and inaugurate an appeal action were unsuccessful this week, it was reported at Mr. Bromley's office.

All briefs in the Youngclaus suit have been placed in the hands of Gabriel Hess, general counsel of the MPPDA. Asked this week about plans for an appeal of the Omaha decision, Mr. Hess said: "I have not discussed the subject with counsel yet."

Hagen & Hakim Dissolve Partnership

Cable advices received from London this week indicated that Julius Hagen has resigned from National Film Distributors, which he started in England six weeks ago with Eric Hakim. Mr. Hakim will continue the operation of National, while Mr. Hagen has decided to concentrate on Twickenham Productions.

Joe Plunkett Leaves RKO; In Temporary Headquarters

Joe Plunkett, former RKO theatre executive, severed his connection with RKO last Saturday, in accordance with the notice served by Harold B. Franklin, president of RKO Theatres, two weeks ago. Mr. Plunkett is understood to be making temporary headquarters with Walter Reade, New Jersey exhibitor. He declines to discuss future plans.

Mr. Plunkett contends, it is understood, that he was employed by Hiram S. Brown, former president of Radio-Keith-Orpheum, on a yearly basis. The company concedes that the contract ran for one year, but does not agree that automatic renewal was effective.

World Wide Has Eight Lined Up

Joe Brandt, president of World Wide Pictures, who has been on the Coast for several weeks, conferring with the unit producers who will make the World Wide features for 1932-33, said this week that eight pictures have been decided on as the first on World Wide's production schedule. They are: "The Crooked Circle," a William Sistrom production; "False Faces," produced by KBS; "Breach of Promise," an Edwin Carewe-Ben Verschliser production; "Uptown New York," and another to be made by KBS; "Alimony Racket," a Bennie Sistrom production; and "Hollywood Ballyhoo," a Bryan Foy production.

With Ben Lyon, Zasu Pitts, Berton Churchill, C. Henry Gordon, Frank Reicher and Roscoe Karns just signed, and negotiations under way for a lead, "The Crooked Circle," will be the first to go into production at Metropolitan Studios. Lucky Humberstone will direct from Ralph Spence's story. Margaret Kuhns has been engaged to adapt Rupert Hughes' "Obscurity," which will be filmed as "Breach of Promise," following "Crooked Circle." Mack Sennett's "Hypnotized" has also been set for early production, with Charles Mack, Charles Murray, W. C. Fields, Wallace Ford (borrowed from MGM), Ben Turpin and Maria Alba.

Meanwhile, World Wide's current season's product is being wound up with the delivery this week to the home office of the first print of "The Man Called Back," the finishing touches being placed on "The Last Mile," and the signing of Robert Florey to direct "Those We Love," based on the play by George Abbott and S. K. Lauren.

Powers Opens Two New Branches

Powers Pictures has opened two new branch offices: at Seattle, with D. C. Millward in charge, and at Dallas, under the direction of Al Wolf. This practically completes the company's exchange system, according to an announcement from P. A. Powers.

Kramer with United Artists

Earl W. Kramer, formerly with RKO and Universal, has been named personal representative in the foreign field for Arthur W. Kelly, vice-president and treasurer of United Artists. Mr. Kramer is en route to Calcutta, India.

New Hearing in Contract Action Denied in Kansas

The Kansas Supreme Court on Tuesday denied a motion for a rehearing in the United Artists case involving validity of exhibition contracts. Attorneys for the distributors are understood to be studying the question of an appeal to the United States Supreme Court.

The decision, it is said, will have no effect on the sale or exhibition of pictures in Kansas, as the court's final opinion modifies the original decision which found against the distributor on the grounds the minimum admission clause in the contract is a violation of the anti-trust laws of the state and because it was not shown that the picture sold and upon which suit was based was approved by the state censor board, which the court declared was "a condition precedent to the existence of a lawful contract."

Free Bookings Asked for Needy

All film distributors in the Iowa territory have been requested by the Allied Theatre Owners of Iowa and Nebraska to supply free bookings to exhibitors in need of help. This request follows the offer of Midwest Film Distributors to supply 200 free exhibition dates during July and August to exhibitors in Iowa, Nebraska, Kansas and Western Missouri.

Exhibitors are wondering whether other exchanges will follow the lead of Midwest. While the M P T O of Kansas and Missouri, which is handling the free bookings in that territory, has made no requests of this nature to the other distributors, the Allied organization, in charge of distribution in Iowa and Nebraska, is hopeful other exchanges will follow suit.

"Similar requests have been made to all film exchanges to assist independent exhibitors in distress along these lines, and present indications are that several independent producers will comply with these requests," said Lester F. Martin, secretary-treasurer of the Allied unit, with headquarters at Nevada, Iowa.

However, it is said that major distributors frown on this policy and, in fact, have agreed not to supply free bookings anywhere and under any circumstances, as setting an undesirable precedent.

Pearl Joins Zeidman

Richard J. Pearl has resigned his post as vice-president of the Tec-Art studio on the Coast to join Bennie Zeidman Productions, producing for the independent market and for World Wide.

Kent to Produce Eight

Willis Kent, independent producer, will make eight pictures in 1932-33 for the independent market. The original plan called for production of three.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

ESTABLISHING something of a record for "no cost" exploitation, ballyhoo and special attractions, Publix managers went the limit during "Sam Katz Week" and knocked off 52 automobile giveaways; 30 stage weddings; 35 refrigerator giveaways; 23 "free gold" nights and 19 parades. In automobiles alone the combined value is $31,000. The value of refrigerators totals $6,500.

In addition, patrons received jewelry of all kinds and description; motorboats, live ponies, entire dwellings full of furniture, washing machines, hotel and transportation expenses, air cruises, clothing, accessories, essentials and luxuries, free candy, tickets, ice cream sodas, garden implements, hardware, cash, country store prizes, food stuffs, refreshments, cut rates on bus lines and railroads, free gas ranges, week-end trips, brides' complete trousseaux, kitchen, bedroom and dining room suites, 12 tons of coal, pies, a diamond ring and whatnot.

Karl Wolever worked hard for a stage wedding at his Paramount theatre in Newport News. But the prospective bride called all bets off at the 11th hour "on account of appendicitis."

Manager Cox at the Capitol, Wilkes-Barre, broke a record with ten stage weddings in six nights. In line with the trend in showmanship, Mr. Cox staged a single wedding on Monday, Tuesday and Wednesday, following up with a double each on Thursday, Friday and Saturday.

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Among other things, Charles Chaplin discovered on his recent trip to foreign lands the only place in the world where there is no depression, to wit, the tropical island of Bali, somewhere in the South Seas on the eastern tip of Java. The place is so depression-proof, reports Mr. Chaplin, that when the thrifty islanders discovered there was a price for admission to a new movie palace they refused to be so entertained and went back to their native amusements.

Incidentally, the comedian has reported that the lengthy trip was "the most expensive I have ever taken." Which might explain why he is so anxious to make another picture right away.

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Narcolepsy, a queer disease reputed to cause a feeling of drowsiness after kissing one of the opposite sex, and the subject of discussion at a recent meeting of leading American psychiatrists, "is branded as a figment of the imagination by Hollywood motion picture stars," according to Paramount Publix publicity. "If any ailment such as narcolepsy existed," it is said, "Hollywood would suffer from a perpetual epidemic of sleeping sickness, experts in osculation declared at the Paramount studios."

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This poem by Edgar A. Guest has been adopted as the permanent creedo by the board of directors of the Motion Picture Theatre Owners of Wisconsin and Upper Michigan:

To live as gently as I can;
To be, no matter where, a man;
To take what comes of good or ill
And cling to faith and honor still;
To do my best, and let that stand
The record of my brain and hand;
And then, should failure come to me,
Still work and hope for Victory.

▽

Darl Bethmann, a baritone in the employ of Mr. Aylesworth's companies, is known by his family as Charles Friedrich Eitel Darlington Ludwig von Bethmann Hollweg.

▽

Receipts at Agua Caliente for an average Friday, Saturday and Sunday exceed the amount grossed during a whole week over the tables of chance at Monte Carlo. Hollywood does its bit.

ANCHORS AWEIGH, OR PAGING MR. BROMLEY

Immediately following the federal court decision at Omaha, two weeks ago, which outlawed concerted zoning agreements there and concluded the Youngclaus suit, Bruce Bromley, principal defense attorney, departed on a protracted vacation. Thereafter, the distributor defendants sought to institute action on an appeal of the decision and, naturally, sought out Mr. Bromley for aid and counsel in initiating the action. Mr. Bromley was not to be found. Persistent search, however, disclosed that the much-wanted gentleman, being of a nautical turn of mind, had boarded his yacht and pointed its nose seaward. To Mr. Bromley, apparently, a vacation is a vacation; for he has not been heard from since. Either he saw fit to remain away from all obvious ports or, if he chanced to make them, he stayed religiously away from telephones which would have connected him with his office.

In the meantime, an appeal of the Youngclaus case decision waits—and waits.

Our statistician on unvital matters comes out of retirement—unasked—to report that at least one big-money act will not be troubled by increased income taxes. "I have deduced by the Pythagorean theorem and the Malthusean law," he writes, "that if it takes ten mills to make a cent, the four Mills Brothers haven't a penny to their name." He might have added, paradoxically, that the assets of the quartet are their notes!

▽

Bobby Jones and Ernie Hare, comedy team, still tell about that incident which occurred when they were singing over an NBC network and an SOS came in from the Robert E. Lee, which was sinking. Ironically, the emergency flash stopped the pair just as they neared the end of that old musical favorite, "Waiting for the Robert E. Lee."

▽

Bob Brager, of the Park Central in New York, and a brother of Lou Brager, recently acquired an infected thumb while playing backlot baseball. There was no pain and Bob accepted the injury as being trivial until his doctor returned a report that he was suffering from tenosynovitis of the flexor tendons and acute traumatic arthritis of the left metacarpophalangeal joint. Immediately Mr. Brager asked for a vacation to Bermuda to recuperate.

▽

"This borrowing of players is getting to be sompin'," reports Jeanette Meehan from Hollywood. "After prolonged negotiations, salary conferences, discussions on contract terms and whatnot, Radio has finally borrowed Oscar Smith, Paramount's colored bootblack."

▽

Amos 'n' Andy will soon celebrate their sixth anniversary on the air, having recently written and broadcast their 2,200th episode since their debut. Someone once said that fame is fleeting.

IMMEDIATELY after the flier, Clarence Hausner, a former projectionist making a trans-Atlantic flight to Poland, was picked up at sea by the British tanker, Circe Shell, James H. McKoy and Francis Falkenberg, of the Publix circuit in Miami, communicated with Mrs. Hausner at Newark and told her she could meet her husband one week sooner if the tanker's captain could be induced to stop at Miami instead of going straight to New Orleans. Mrs. Hausner wired back that she liked the idea immensely.

But the captain of the Circe Shell didn't care at all to run off his course and thereby suffer delay. His radio message vetoed stopping at Florida to land Hausner for a public welcome on the stage of the Olympia theatre—which was the basis of the interest of McKoy and Falkenberg in the first place. Undaunted, the enterprising circuit members went to a public official and induced him to sell the governor of Florida on the value of the world-wide publicity stunt to the state. Then radiograms began to fill the ether. Some reached the captain of the ship and as a result he suddenly "decided" to alter his course and point toward Miami.

Meanwhile the showmen promoted an air trip for Mrs. Hausner and party from New Jersey to Miami. Daily, local papers splurged latest developments in page one stories. Then came the pay-off. By a series of mishaps, the landing was delayed until almost midnight—much too late for a public reception on the stage of the Olympia and the intended free publicity and extra ticket sale at its box office window.

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All Paramount department executives at the home office received a notice the other day telling them to be at their desks promptly at nine every morning—"or else!"

▽

A new note on free newspaper publicity, differing somewhat from the modus operandi of some circuit operators, was sounded by owners of the Wisconsin MPTO who told members at their recent convention at Milwaukee that "a newspaper is printed primarily for its readers and not as a hip-hip-hurray pamphlet for a showman who may still hold that the bunk of old time press agentry will sell his goods."

▽

Paramount last week announced a campaign, national in scope, to obtain a "Panther Woman," in connection with a forthcoming feature. The girl will get a stellar part and a contract immediately after her selection, it was said. The announcement to the press touched upon generalities and was followed by a more informal message to company managers in the field who were told to prepare for the campaign locally.

A description of the girl sought was given to managers as follows: "The 'Panther Woman' must have lithe, feline grace—a combination of seductive charm and dangerous lure. She must be 17 to 30, extraordinarily beautiful, possess a perfect figure and be of average height. Every girl who seeks the part must have the written indorsement of two citizens of standing in the community in regard to her morality."

"Put 'Panther Woman' on everybody's lips," managers are told. "Your wife, your sweetheart, the pest next door may be the 'Panther Woman.' Call em that anyway. If they get sore, so much the better!"

▽

William Bakewell, of Metro, is hailing tailors as the nation's supreme optimists.

"Fashion decrees the elimination of hip pockets in fall suits," a Hollywood Boulevard suit designer enlightened Billy.

"What!" exclaimed the actor. "Do they expect to put over repeal that quickly?"

Too Much Mustard!

Mimeographed to the publications of the world, under the line reading: "From Lynn Farnol, for Samuel Goldwyn, 729 Seventh Avenue, N. Y. C., Bryant 9-7300" issues the following notice and challenge to the attention of censors, legislators, women's clubs, etc., to say nothing of the plain, everyday American with his notion of average, mine-run respectability:

Samuel Goldwyn's boast for the girls for the Eddie Cantor picture, "The Kid from Spain," is that they are the loveliest and youngest and freshest ever seen this side of heaven, and the most amply revealed girls ever seen outside of a bathtub. Most of them are under eighteen, and more than half are without screen experience. For the last nine months, the producer has been literally combing the world for these girls, making hundreds of tests in the elimination process.

Because of their youth and because of the daring nature of some of the costumery, Goldwyn plans an extension of his "Closed Set" practiced last season. Goldwyn's pictures are made in the same manner as those of Greta Garbo, with admission to the stages denied to all visitors.

For "The Kid from Spain," even the stage hands and the technical crew, excepting only those actually working on scenery, lights or camera, will be barred from the set to save the girls embarrassment.

This last tender paragraph is especially precious. It is to be presumed that if only a handful of stage hands are barred from the set "to save the girls embarrassment" the girls will not mind at all their subsequent highlighted, backlighted and sidelighted exposure to the motion picture patrons among our 125,000,000 Americans.—THE EDITOR.

PAID TESTIMONIALS WIN COURT APPROVAL

Screen Professionals Interested in U. S. Appeals Tribunal's Ruling Reversing Trade Body's "Cease and Desist" Order

A United States court of appeals decision, dealing with paid testimonials in advertising, reverses an earlier decision of the Federal Trade Commission which had issued a "cease and desist" order against the practice of paid testimonials and indorsements where the advertiser did not make known the fact that a sum of money had been paid for the signature. News of the decision was received in Hollywood with more than a little interest since many players and other screen professionals have played an important part in the paid testimonial practice.

Executives of the Motion Picture Producers and Distributors of America would not venture an opinion as to how the court of appeals decision might affect the industry's policy of discouraging paid testimonials by players as a general rule. Some time ago, a member of the Producers' Association in Hollywood informally suggested that a ruling be adopted prohibiting the lending of star names to testimonials. The suggestion later was drafted into a resolution which finally was passed and made binding on studio members. It stipulated that all future contracts be made to include a clause which would compel players to obtain the producer's consent before entering into any testimonial or paid advertising deal. It was also agreed at that time that efforts would be expended to discourage the practice generally except where the testimonial would definitely aid a current picture or the company to which the star is under contract.

Commenting editorially on the new decision, *Hollywood Herald* said:

> "Of particular importance to many persons in this community is the recent decision of the U. S. Circuit Court of Appeals dealing with paid testimonials in advertising.
>
> "All of which is welcome news hereabouts, especially to sorely harrassed press agents. From now on it will not be necessary to consult half a dozen lawyers before venturing upon an advertising tieup."

Basically, the reversal of the Federal Trade Commission opinion holds that paid testimonials need not be labeled as such in the advertising as long as they are truthful.

ON THE DOTTED LINE...

Allied

Marian Shilling signs to feature. . . . Joyce Compton on new contract.

▽

Columbia

Evalyn Knapp signs long-term contract. . . . Lee Tracy and Evalyn Knapp in "Night Mayor," Ben Stoloff directing. . . . Toshia Mori in "Bitter Tea of General Yen." . . . Roy William Neill to direct "That's My Boy." . . . Charles Bickford in "Thirteenth Man," Howard Higgin directing. . . . Raymond Hatton and Lloyd Ingraham in "Long Loop Laramie," Reeves Eason directing. . . . Nat Pendleton and Niles Welch in "Night Club Lady." . . .

▽

Fox

Janet Gaynor in "Tess of the Storm Country," Alfred Santell directing. . . . Henry King to direct "State Fair." . . . Zasu Pitts in "Walking Down Broadway." . . .

▽

Monogram

Al Bridge, Rae Draggett, George Hays and John Elliott added to "From Broadway to Cheyenne," Harry Fraser directing. . . . Lucien Prival, John Vosburgh, Mahlon Hamilton and David Sharpe added to "Western Limited." . . .

▽

M-G-M

Karl Dane in "Speak Easily." . . . Diane Sinclair signs new long-term contract. . . . Rocky Twins in "Blondie of the Follies." . . . John Miljan signs new contract. . . . William Morris in "Washington Masquerade." . . . Maurice Morphy in "Father and Sons." . . .

▽

Paramount

Walton Hall Smith, Luther Reed, Neil Brant and James Warner Bellah join writing staff. . . Richard Arlen and Carole Lombard in "Hot Saturday," William Seiter directing. . . . Ian Keith in "Sign of the Cross." . . . Thomson Burtis to prepare screen play of "Under Cover Man." . . . Mary Boland to Hollywood with contract. . . . George Raft, Nancy Carroll, Mae West, Alison Skipworth and Wynne Gibson in "Night After Night," Archie Mayo directing. . . .

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RKO Radio

Rufus King and J. Walter Ruben writing screen play of "Mysteries of the French Secret Police." . . . Eric Linden and Arline Judge in "Three Came Unarmed," James Ashmore Creelman adapting. . . . Corsey Ford adapting "Whoopee Cruise." . . . Joel McCrea, Fay Wray, Leslie Banks and Christian Rub in "Most Dangerous Game." . . . Billie Burke and Katherine Hepburn in "Bill of Divorcement," George Cuker directing. . . . Mitzi Green in "Little Orphan Annie," John Robertson directing. . . . Richard Dix, Ann Harding and Guy Kibbee in "Conquerers," William Wellman directing. . . . John Cromwell signs directorial contract. . . . Betty Furness, Sandy Roth, Oscar Apfel, Warner Richmond and Clarence Muse added to "Liberty Road." . . .

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Universal

Marjorie Gateson and Charles Dow Clark added to "Okay U. S. A." . . . Gregory Gaye and Claudia Morgan added to "Once in a Lifetime." . . . Vince Barnett signs long-term contract. . . . James Gleason in "Rockabye Cowboy," George Stevens directing. . . .

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Warner-First National

Rian James and Sidney Sutherland join writing staff. . . .

OPENING GUN IS FIRED IN BATTLE AGAINST CANADIAN QUOTA PLAN

Intimation Given Officially That Restrictions Similar to Those in England Will Be Sought at Ottawa Conference

Official intimation has been given at Ottawa that the text of the resolution on British films to be considered at the Imperial Economic Conference, opening at Ottawa next Thursday, will embody these words:

"That quota requirements similar to those in force in Great Britain should be enacted in all parts of the Empire, subject to minor modifications to meet purely local conditions."

With this announcement, coming from the Federation of British Industries, London, the opening gun is fired in what is expected to develop at the Conference into a bitter fight between British interests favoring a quota law in the Dominion, and American and Canadian groups which are opposed to it. Upon receiving word of the nature of the proposed quota regulation, Allied Exhibitors of Ontario, representing 77 independent theatres of Ontario, threw their hat into the ring by submitting a resolution of protest against any such action to the Canadian Government, as follows:

"It is regularly moved and resolved that the officials of this organization make representation to the Government of the Dominion of Canada and to any Provincial Government interested, that we, as Canadian exhibitors owning Canadian theatres and in no way associated with United States or other interests, unanimously oppose the enactment of any law which requires us to exhibit a fixed number of productions, which may be of inferior quality and wholly unsuitable to our patrons.

"And it is further resolved that we are most anxious and willing to run British pictures in preference to any foreign product, provided that the quality and exploitation of British pictures is such that they draw patronage and thus provide box office receipts, which conditions can only be obtained by selection from competitive product and not by coercion or compulsion."

Merry Battle Awaited

On the other hand, the Federation of British Industries, London, has submitted three recommendations for the consideration of the Conference and the battle promises to be merry. The Federation has asked for action on three points, as follows:

(a) That quota requirements similar to those in force in Great Britain should be enacted in all parts of the Empire. "The suggestion is put forward not as a measure of bolstering up inefficient production by British studios but as a means of insuring that British pictures shall have an opportunity of securing an entry into Empire markets on their merits and not be kept out as a result of highly organized and indeed unfair competition."

(b) "Certain Dominions already offer preferential duties on British films imported from Great Britain. So far as is practicable, in accordance with their respective tariff provisions, these preferential rates should be reciprocal between Great Britain and the respective Dominions and Colonies and between the Dominions and Colonies themselves.

(c) "Films made in British territory should not be eligible to meet the quotas or enjoy the preferences established in the Dominions and Colonies unless made in British territory where regulations similar or of corresponding purpose to those contained in the United Kingdom Cinematograph Films Act, 1927, are in force."

Aimed Against New Studios

This third recommendation is regarded in Canada as being directed against the possibility of the production of pictures in Canada by United States or other companies to qualify under an Empire quota scheme without a quota law being enacted in Canada.

The Federation of British Industries has submitted the further recommendation that "an effort should be made to exhibit publicly in each part of the Empire films depicting the life, habits and methods of other parts. Producers in Great Britain have already established a company with which they are all associated and which carries out a scheme advocated and supported by the Colonial Office for the distribution of British films in the Colonies. It will be the purpose of this organization, among other things, to show in the Colonies pictures illustrating the life and activities of other Colonies and of the Dominions."

Unofficially, this is taken to mean that British producers have already set up the machinery for use following favorable decisions of the Imperial Economic Conference and subsequent enactments by legislative bodies throughout the Empire.

Other Pressure Expected

Pressure from London interests other than the Federation of British Industries is also expected to be brought to bear in the movement to bring about the enactment of a quota law for the Empire. However, action of the Conference at Ottawa next week will take the form of recommendations, with the Dominion and various other Colonies accepting or rejecting the recommendations individually by respective provincial legislatures.

In the meantime from Toronto comes word, circulating in close proximity to the headquarters of Regal Films Limited, that N. L. Nathanson, managing director of the company, and a power in the trade of the Dominion, is cutting short his visit in England and the Continent to return to Canada for the Imperial Conference. Previously he had announced he would remain in Europe until September.

Nathanson has put himself on record as opposed to a British quota plan in Canada, although Regal is the largest Canadian importer of British pictures. With Conference developments pointing to an issue on the quota question, Nathanson is expected to return without much delay.

Premier Watching Preparations

Premier L. A. Taschereau of the Province of Quebec is watching Imperial Conference preparations closely with respect to possible action on film quota proposals because of peculiar local conditions in Quebec, where French films are having a substantial run. It is understood that Taschereau will issue a statement shortly regarding the suggested British film quota for Canada and it is anticipated he will oppose it vigorously.

Canada imported 60 French features last year, all of which have enjoyed wide circulation in Quebec Province. Incidentally, there are two first-run theatres in Montreal which offer French-language films exclusively. Thirty other theatres in Quebec are reported to be specializing with the French releases. Les habitants of Quebec are guarding their French language jealously—and religiously—and it is believed there is not the slightest chance of the entry of British films, or Hollywood pictures, into these theatres by compulsion or otherwise with the possible exception of an unforseen shortage of French language pictures.

The situation in Quebec is generally looked upon as one of those "local conditions" which add considerably to the complexity of a British film quota measure for Canada.

JAP NARRATORS GO ON STRIKE

Dr. Alan Groth, who is interested in amusement enterprises in the Orient, arrived in San Francisco recently and stated that the benshis, or cinema orators who accompany Japanese films with a narrative descriptive of the pictures, are on strike against the sound film. Twenty-three theatres in Tokyo are affected and 300 theatre employees are said to have joined the benshis on strike. The principal demand is for a bonus on dismissal.

Part of Plan Believed Aimed At Production in Canada by Companies from Other Countries; Allied Exhibitors Protest

Chaplin Protesting Tax Valuation of Securities

Charlie Chaplin, who last week was listed on the Los Angeles county assessment roster as the wealthiest man in the film community, with taxable securities worth $7,687,570, has filed a protest with the board of supervisors, indicating that his securities are worth only $1,657,316. The comedian's attorneys asked for a reassessment. They claimed the assessors had valued the securities on old prices instead of current listings. The county assessor said the values were fixed as of March 1, 1932.

Following Chaplin in order of taxable wealth are: Douglas Fairbanks, with taxable stocks and bonds worth $689,000; Harold Lloyd, with stocks and bonds worth $174,450.

Concerning Our Mr. Jenkins

Genially itinerant, a seasoned showman, who is also a remarkable judge of fried chicken, a sage advisor on bass baits, a thoughtful student of the humanities and as kindly in his salty wisdom as Johnny Appleseed himself, our J. C. Jenkins, "The Herald Man," goes up and down the highways and by-ways of the nation, visiting exhibitors, great and small, and writing of what he sees and hears and feels and thinks. "Jaysee" is by way of being an institution as a courier of the goodwill and interest of MOTION PICTURE HERALD. *Now just the other day, must have been at the very peak of the strawberry short-cake season out in those parts, Mr. Jenkins seems to have brushed up with a friendly editor on the Macomb Daily Journal of Macomb in Illinois, and after "Jaysee" and his faithful motor had gone over the skyline to the somewhere else, this editor wrote:*

J. C. Jenkins, the "Motion Picture Herald man," was in Macomb recently, and while J. C. Jenkins means very little to many motion picture fans, he represents about as interesting a character as the film industry has produced and is quite a prophet to the theatre owners.

Years ago the coming of the motion pictures found out in Neligh, Neb., a man owning and operating the "Opera House," a structure, we imagine, about like the old Chandler Opera House of bygone days. And that "Opera House," no doubt, knew the 10c, 20c, and 30c repertoire shows, Jule Walters in "Side Track," The Spooners, Kingsley-Russell, The Dalrymples, Stetson's "Uncle Tom's Cabin," (finally boasting of two Topsys and two Uncle Toms), the Lyman Twins, James T. McAlphin in Ole Olson, Beach & Bowers, Hi Henry, The Black Crook Burlesque, and then later, no doubt, such musical comedies as "Isle of Spice," "Knight for a Day," "Time, the Place and the Girl," and such attractions as "Paid in Full," "Lion and the Mouse," "Arizona," and "Sousa Band." And along about that time the pictures with "The Great Train Robbery," John Bunny, Flora Finch, Maurice Costello, Bayne and Bushman, and Pearl White took it over and the Opera House became a theatre. And J. C. Jenkins was its owner and manager during the changing styles in entertainment from those good old days of real enjoyment down to the jazz age of the talkies.

Several years ago, the Motion Picture Herald, a trade publication for the industry, carried a section, "What the Pictures Did for Me." Exhibitors throughout the country wrote in "panning" or praising a picture for the benefit of brother exhibitors. From out in Nebraska weekly came letters from "Jaysee" Jenkins full of comedy, sound advice, and his diagnosis of a picture was just about 100 per cent. His letters and communications were such that when the department was closed he became a "special" writer and traveling correspondent for the "Herald," which now has acquired about all the former trade publications in the motion picture field.

So, J. C. Jenkins, the former manager and owner of the Neligh, Nebraska, Opera House, is one of the most characteristic writers in the industry, who presents "real interest" to the exhibitors, and incidentally, is on friendly terms with the stars and producers of Hollywood, who, when the gray-haired gentleman visits the capital of Filmland, are anxious to have their pictures taken together. He is one writer whose experience spans the entertainment field.

And what makes J. C. Jenkins, the Herald man, especially close to our "local exhibitor" is the fact that out in Neligh, Nebraska, he and the late Morris Quinn hunted and fished together. And Morris Quinn, years and years ago, was "Scrapper" Quinn, and he and the writer once knew all the holes of Crooked Creek where fish would not bite.

It's a small world, after all, and we find the connecting links of friendship have been forged in many far-away spots and under very strange circumstances.

Cuts Film Prices

The Office of Cooperative Extension Work of the United States Department of Agriculture has announced new low prices for film strips during the fiscal year 1932-33. The prices will range from 14 to 85 cents each, depending upon the number of illustrations. The films are chiefly used in the non-theatrical field.

Standard Drops Detroit

Standard Film Service Company is dropping its Detroit branch from its list of four offices and will concentrate on the operation of its Cleveland, Pittsburgh and Cincinnati branches. Standard product has been taken over by Henry Zapp, Detroit manager, and Miss Ann O'Donnell, assistant manager, who will open their own exchange.

Continuation of Cleveland Suit Appears Likely

The vacillating status of the Cleveland independent exhibitors' monopoly suit against large distributors and Loew's, Inc., now points to a resumption of the taking of depositions in New York, on Monday, July 18, although a later whim of the parties to the suit may result in a reversal of this plan, if the history of the case to date may be accepted as a criterion.

Originally begun early this year, the Cleveland monopoly suit made indifferent progress up to late April, at which time six independent Cleveland exhibitors withdrew from participation in the action, asserting that they had never authorized use of their names as parties to the suit. Immediately following these withdrawals, Samuel Horwitz, attorney for the complainants, who was engaged in the taking of testimony by deposition in New York at the time, interrupted his activities and returned.

Reports of attempts to effect an out-of-court settlement of the complaint ensued thereafter, and some progress toward this end was made during succeeding weeks. One month ago, however, Mr. Horwitz was credited with stating that negotiations to reach an amicable settlement "were definitely and finally off" and that he would resume the taking of depositions in New York at once. On three subsequent weeks, however, reports emanating from Cleveland, and giving Mr. Horwitz as their authority, held that new attempts to effect an out-of-court settlement would be made, each of which was closely followed by a new announcement that all such negotiations "were definitely and finally off."

The latest announcement this week is that Mr. Horwitz will resume the taking of his depositions in New York, on Monday. This countermands last week's announcement which advised that the depositions, scheduled to resume last Monday after all negotiations had "definitely and finally failed," would be held in abeyance while new negotiations were conducted.

The Cleveland monopoly suit originated in a local dispute over admission scales and protection, involving Loew's houses there.

Principal Purchases Picture Record of Jungle Expedition

Sol Lesser, president of Principal Distributing Corporation, has purchased "Head Hunters of the Amazon," pictorial record of the expedition of the Marquis de Wavrin into the jungle of South America in search of the lost explorer, Colonel P. H. Fawcett.

The expedition set out, taking a motion picture camera, when a native told of talking with a white man in the interior who answered to the description of Colonel Fawcett and who was held prisoner by an Indian tribe. The film will be released by Principal in August.

Hays to New York

Will H. Hays left Hollywood on Tuesday for New York. He plans to return to the Coast after one week in the East.

COLD-SHOULDERED UNIONISTS TURN ON BRITISH SUNDAY SHOWS APPEAL

Unrest Among Employees Spreads; Mooring Urges Conciliatory Policy to Avert Impedance in National Politics

by W. H. MOORING, London

There has been a spread of unrest among British cinema workers in recent months. Unless a new spirit is created by theatre owners, this unrest, now in process of stimulation by the National Association of Theatrical Employees, will not only wield its immediate effect upon theatre efficiency, but may find direct expression in the realm of national politics, to the ultimate disservice of cinema trade interest.

The origin of the present outbreak on the part of the N. A. T. E. goes back some time, for in the regime of the late Labor Government, the then minister of labor, Miss Margaret Bondfield, was pressed by trades union members of Parliament to institute an official inquiry into general conditions of labor in screen and stage theatres.

She was on the point of doing so when her Ministerial days come to an end, and the National Government, backed by its terrific majority of Conservative members, inspired confidence among the employing class that the time for more rigid opposition to the ideals of trades unionism had at last arrived.

Union Officials Cold-Shouldered

One cannot say that, since the "arrival" of the National Government, conditions affecting cinema employees have hardened against the workers, but the attitude of exhibitors up and down the country has certainly not softened to the point of friendliness in meeting union demands or union negotiators. In short, with very few exceptions, branches of the Cinematograph Exhibitors Association have cold-shouldered the union officials appointed by the employees to put forward their grievances. The attitude comes with bad grace from the C. E. A., itself registered in law as a trade union!

Very largely it is a psychological matter: there are incompatibilities of method and of temperament between the theatre owner and the average trade union officer. The cause, however, is more inconsequential than the effect.

There is a danger that prejudice in their dealings with the trade union officials will deprive the theatre owners of this country of the hundred per cent loyalty of their employees.

It may be true, as one country exhibitor said recently, that "for every theatre servant who is dissatisfied with his job, there are three who would be darned glad to step into it," but true or not, it suggests no solution.

Very Real Grievances

Though at present under a magnifying glass provided by the N. A. T. E., there are very real grievances on the side of cinema workers in regard to present wage standards, hours and conditions.

Why cannot the cinema industry, like several other important British industries, hit upon a conciliatory policy such as would win, as a price of quite minor concessions, the active sympathy and support not alone of the individual employee but of the union groups to which they subscribe?

Sane policy in dealing with trade unionism has exercised the greatest benefit in the stabilization of more than one important British industry, and at this time what the cinema industry needs more than all else is that stabilization which internal cooperation can help to provide.

An example proving the contrary effect is before us at this moment: the N. A. T. E., incensed by the antagonistic attitude of the exhibitors, has called for and obtained the fullest possible opposition on the part of every trades union member of Parliament, to the Sunday Cinemas Bill.

May Affect Others

This opposition in turn will affect the attitude of many other M. P.'s who, being antagonistic to the cinema generally or to the principle of seven day theatres, will snap up the arguments of these union M.P.'s, possibly with deleterious effect upon the immediate interests of the cinema business.

The attitude of the N. A. T. E. toward Sunday opening now is, as expressed by its general secretary, Hugh Roberts: "We cannot trust the exhibitors; they make promises to us but when called upon to make them good, they give us the frozen mitt. Our only safe course in our efforts to eliminate, or limit, gross exploitation of our members is to throw our whole weight against the seven day week. We are not yet getting a fair deal on the six day working schedule."

So the N. A. T. E. is organizing mass protest meetings all through the country, and although trade unionism is at present in the ebb rather than the flow, even that ebb may leave a good deal of mud behind. The British industry needs trade politicians with the rare faculty for giving the proverbial sardine as bait for the mackerel!

Mrs. Baldwin Urges Attention to Children

When the organizers of the recent and successful British Cinema Trade's Exhibition called upon Mrs. Stanley Baldwin, wife of Britain's former premier and present leader of the House of Commons, to perform the opening ceremony, they could scarcely have expected that the lady would treat them to such plain speaking.

She said little or nothing about the Exhibition: she refrained from the usual formal flattery of the official speaker, and got down to brass tacks on one of the sorest political points at present affecting the cinema in this country.

The power the cinema industry enjoys, said Mrs. Baldwin, carries tremendous responsibilities. What did they propose to do in regard to meeting the demands of the

Mass Protest Meetings Organized; Mrs. Baldwin, at Trade Exhibition, Pleads for Better Programs for Children

mothers of Britain, for more suitable cinema programs for children? Did they sufficiently realize their obligations as purveyors of entertainment of such great cultural and educational significance? Could not the British cinemas follow the lead of the British Broadcasting Corporation and institute Children's Hours in cinemas?

Reflects Growing Opinion

Her speech all but knocked out the leaders of the cinema industry assembled in such large numbers to listen to something quite different, but the lady did not flinch. She had a message and she gave it. More significant still, she was voicing the growing feeling on this side of the Atlantic, where the constant efforts of MOTION PICTURE HERALD—as epitomized so often in well reasoned articles by Martin Quigley—to obtain a higher tone in film stories and treatments arouse the sympathies not only of welfare organizations but of the bulk of British cinema owners, notably in the Provinces where agitation against unpleasant film themes is greatly on the increase.

The protest of the paid agitator, and of the ecclesiastical busybody, has been rightly ignored in the past, she said, but the volume of weighty resistance at present manifest against the sex, crime and horror film, comes today from people with a case and with a will to influence sane public opinion.

Something may soon have to be done about it, for too many of the recent films have been graded "A" (adults only) by the British Board of Film Censors, Mrs. Baldwin pointed out, and asked whether a partial remedy may not be pointed by the educational-interest film, upon which America is now working and which has not as yet been seriously taken in hand by British producers.

Mrs. Baldwin all unconsciously opened a question which later in the week, at the International Conference of Cinema Owners, was to occupy a good half-day discussion.

James Welsh, ex-M.P. and now vice-president of the Cinematograph Exhibitors Association, started a discussion on "Censorship," and the ensuing talk pointed pretty definitely to the need for a general clean-up of production schedules and policy.

Federal Court Holds the Standard Contract Illegal

The standard exhibition contract was declared illegal by Judge Swenson of the federal district court at Grand Rapids, N. D., last week, and exhibitors and distributors who were parties to it in the suit of United Artists against John Pillar were held by the court to be an illegal combination.

United Artists had brought action against Mr. Pillar, exhibitor, for $1,800 damages, claimed on unplayed pictures.

AD CODE COMMITTEE IS VOTED ON COAST

Hays Declares All Employees Having Part in Appearance of Objectionable Material Shall be Discharged by AMPP

Coincident with a decision of the Association of Motion Picture Producers that an Advertising Code Committee be established for effective operation of the Code comes word from Hollywood that Will H. Hays is threatening summary action against any producers who violate the Code of Advertising Ethics.

All employees of member companies who have any part in the preparation or dissemination of advertising material adjudged offensive are liable to discharge, said Mr. Hays. He declared that all material prepared at the studios' publicity offices must conform to the Code.

Furthermore, exhibitors making use of such objectionable advertising shall be denied support of the industry.

Cites Mistakes Made

The Association of Motion Picture Producers, in its resolution, pointed out that "it is recognized that mistakes have been made in certain recent advertising, motivated by the belief that such advertising would help to overcome the effects of the present depression on attendance."

The Advertising Code Committee will consist of the publicity and advertising heads of the studio of each of the member companies. The chairman of the committee is to be a representative of the AMPP and the Motion Picture Producers and Distributors of America. The committee is to meet weekly for two months and "thereafter as frequently as the chairman of the committee shall deem proper, to discuss problems of advertising and publicity as they relate to compliance with the provisions of the Advertising Code."

It was also decided that the chief executives of the studios shall require the attendance of their publicity and advertising leaders at the meetings and that "such executive heads shall charge such publicity and advertising heads with the imperative necessity of the compliance with the provisions of the Advertising Code."

The advertising and publicity heads are to assume responsibility for all advertising, illustrations and accessories used by their company in California or by any affiliate. They are to confer with the committee chairman when any question of good taste arises, and submit copy.

In case of violation of the Code in newspaper advertising for the theatre, use of such copy shall be immediately discontinued by all concerned.

Chairman Responsible

The resolution also states:

"The chairman of such Committee shall be charged with the responsibility and have authority of determining whether or not any suggested advertising or advertising actually issued is a violation of the Code, whether in word, illustration, press book, trade paper, newspaper, magazine or billboard advertising. In the event, however, that the advertising or publicity director does not agree with the representative of the Association (such chairman of said Committee) in the matter, he may appeal to a jury of three to be selected from the advertising and publicity heads of the various companies operating under the Code and members of such Advertising Code Committee; such jury to consist of the three members of such Advertising Code Committee alphabetically next in line, using a different jury for each appeal.

"When an advertising or publicity head desires to appeal from the decision of such jury, or if the chairman of such Committee desires to appeal from the decision of such jury, the matter shall be submitted to the Board of Directors of the Association of Motion Picture Producers, Inc. (California). If appeal therefrom is desired by either party (either the publicity or advertising head or the representative of the Association), appeal may be had to the board of directors of the M P P D A, whose findings shall be final."

1 Play, 11 Books Bought in June

Story material purchased during June for new season's productions represents a variety of themes and both domestic and foreign authors, including such well known names as those of Eugene O'Neill, Louis Bromfield, Pearl Buck and Donald Henderson Clarke.

Only 12 purchases were announced during the month, and of these 11 were works of fiction and one a stage play. This represents the smallest proportion of stage plays among monthly purchases of production material in the past six months, and continues the downward trend of play purchases for screen use.

Following are the purchases announced for June:

Fox

"That Girl," from the French novel, "Marie Galante," by Jacques Deval.

Metro-Goldwyn-Mayer

"Storm of the Plains," from the Hungarian play, "Pusztai Szel," by Alexander Hunyady.

"The Good Earth," novel, by Pearl Buck.

"Laughing One," magazine story, by Crosbie Garstin.

"Flying the Mail," series of magazine articles, by Bogart Rogers.

"Let's Go," magazine serial, by E. J. Rath.

"Fury," original screen story, by Edmund Goulding.

Paramount

"Suburb," novel, by Vera Caspary.

"Single Night," novelette, by Louis Bromfield.

RKO Radio

"Indecent Years," novel, by Larry Baretto.

World Wide

"Recklessness," a story, by Eugene O'Neill.

"Baby Face," novel, by Donald Henderson Clarke.

New Generation in Films



Charles Spencer Chaplin, 7 (left) and his brother, Sydney Earl, 6, arrived in New York on Monday en route from France to Hollywood to begin their motion picture careers with the Fox Film Corporation. Accompanied by their mother, Lita Grey Chaplin, and by their grandmother, Mrs. Lillian Grey, the youngsters left on Wednesday for the coast to appear with Mrs. Chaplin in five features which are scheduled to be made over a three-year period.

They speak English and French fluently and, according to Fox publicity, "it is said that they have always been eager to become screen actors."

New York ship reporters, a battery of city desk assignees and Joseph Reilly, chief of the Fox private police, were on hand to greet the boys. Mr. Reilly was there "to see that nothing untoward developed," according to a "World Telegram" scribe who apparently missed the conversation between a reporter of the "New York Sun" and Charles Spencer, Junior, during which the boy went on record as saying "I don't want to be like my father, I want to be a great actor."

Sydney Earl, six years old, has already learned the ways of the "new" Hollywood. He confided to the "Sun" newsman that he "shall do whatever the director tells me."

Nicholas Gyory, Mrs. Chaplin's lawyer and manager, in discussing reports that Charles Chaplin might seek an injunction against the boys' acting, is quoted by the New York press as saying, "There is no animosity on our part. If it is true that he intends to interfere we are ready."

Tichenor Acquires Historic "Outlook"

Frank A. Tichenor, long a well known figure in the world of the motion picture and last president of the General Film Company, now a publisher, has purchased the "Outlook and Independent" for $12,500 at sale before Howard P. Coffin in New York, by order of the Irving Trust Company, receivers in bankruptcy. Mr. Tichenor, who publishes the Aero Digest, The Spur and other magazines, said that he would continue the "Outlook and Independent" and in forming a new staff would give preference to present employees.

The "Outlook and Independent" is a merger of the oldest journals of opinion in the United States. The "Outlook" was founded in 1869 under the editorship of Henry Ward Beecher, and for many years was edited by Lyman Abbott. The "Independent," founded in 1848 was purchased by "The Outlook" four years ago. Both publications have numbered among their contributors many of America's most famous men. The late Colonel Theodore Roosevelt was a notable contributing editor of "The Outlook" through his last years.

The furniture and outfittings of Colonel Roosevelt's office where he wrote his "big stick" contributions are among the assets of the magazine and will one day doubtless assume a considerable museum value.

Peacock in Distribution Deal With RKO Radio

Negotiations have been concluded between Peacock Motion Picture Company and RKO Radio under which the Peacock Company becomes the exclusive distributor of RKO Radio Pictures in China, Manchuria, Hongkong and Macao. Eighty feature pictures are included in the agreement in addition to a program of short subjects and Pathe News.

The agreement was effected for Peacock by Telfair Knight, executive vice president and general manager, who has been in New York for the last several weeks. Mr. Knight intends to return to China shortly.

The Peacock Company is the only American owned motion picture company in China. It has been in operation for twelve years. Several years ago it acquired the theatres of Hertzberg enterprises in addition to which the Peacock Company has booking arrangements with approximately thirty theatres in the key cities of China. Beyond its motion picture operations, the company is one of the largest distributors of theatre equipment in the Far East, representing, among others, International Projector Company in China, Indo-China, Dutch East Indies and Straits Settlements.

Author Sues Publisher on Biography of Will H. Hays

Silas Bent, author, of Old Greenwich, Conn., has instituted suit in the United States district court at New York against Horace Liveright, Inc., New York publishers, based on a biography of Will H. Hays, president of the Motion Picture Producers and Distributors of America, which Mr. Bent, in his complaint, claims he wrote under contract with the defendant, but which was never published. The manuscript, Mr. Bent alleges, was returned to him. He asks $30,000 damages for alleged loss of royalties.

MEETINGS

MOTION PICTURE HERALD presents each week a calendar of events and meeting dates of exhibitor associations and other non-commercial organizations in the motion picture industry. The secretaries of all such associations are urged to forward to the editor necessary data for inclusion herein, pertaining both to regular and board of directors meetings.

JULY

14—**Associated Motion Picture Advertisers:** Weekly forum, luncheon and meeting, at Sardi's Restaurant, West 44th Street, New York. President, Ed Finney; Secretary, Al Sherman. Hereafter and throughout the summer, the AMPA will hold only "informal" get-togethers at Sardi's, on each Thursday.

Allied Theatre Owners of New Jersey: Continuance of adjourned annual session held two weeks ago at St. Charles Hotel in Atlantic City, at New York headquarters, 302 West 42nd Street. President, Sidney E. Samuelson.

18-19—**Motion Picture Theatre Owners of Southern New Jersey, Eastern Pennsylvania and Delaware:** Annual convention, St. Charles Hotel, Atlantic City.

19—**Allied Theatres of Michigan:** Board of directors, at 607 Fox Building, Detroit. President, Glenn A. Cross; Secretary, John Niebes.

26—**International Brotherhood of Electrical Workers,** Studio Branch: Monthly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

Universal Pictures Club: Annual outing and boat ride to Glendon Landing, Long Island Sound.

AUGUST

3—**M.P.T.O. of Wisconsin and Upper Michigan:** Board of directors meeting, at 536 West Wisconsin Avenue, Milwaukee. President, Fred S. Meyer; Secretary, W. L. Ainsworth.

Allied Theatres of Oregon, Inc.: Convention in August, date undetermined. President, Edward Fautz; Secretary, William Cutts.

SEPTEMBER

Weekly meetings of New York Theatre Owners Chamber of Commerce will be resumed early in September, at headquarters in the Times Building, New York City. President, Charles L. O'Reilly.

14—**Motion Picture Producers and Distributors of America:** Quarterly meeting of board of directors, at 28 West 44th Street. President, Will H. Hays; Secretary, Carl E. Milliken.

NOVEMBER

Allied Theatre Owners of Texas: Annual convention, first week in November, date undetermined. 312½ South Harwood Street, Dallas. President, H. A. Cole; Secretary, A. W. Lilly.

Cliff Lewis Named Columbia Studio Publicity Manager

Cliff Lewis, recently resigned from the Paramount home office advertising department, has been appointed publicity manager of the Columbia studio on the Coast, under the supervision of George Brown, director of advertising and publicity.

Mr. Lewis has already assumed his new duties at the Columbia plant. At one time, early in the course of his 12 years in the industry, he was publicity director for the old Mark-Strand Company for two years.

Fox Exchange Manager Dead

Ben Gould, Los Angeles manager for Fox, died this week of heart disease. He is survived by his widow and one child. Mr. Gould had been with the company for 15 years. J. A. Dillon has taken over Los Angeles, and George Ballentine replaces Dillon in San Francisco. Hernon Edmond. Baltimore, succeeds Ballentine as Seattle manager.

Originator of "Roxy Usher" To Manage Radio City House

Charles Griswold, former manager of the Roxy theatre, has been named manager of the 6,000-seat motion picture theatre at Radio City, S. L. "Roxy" Rothafel, director of Radio City amusement enterprises, announced recently. Griswold, whose appointment becomes effective this fall, is recognized as the originator of the "Roxy usher," the meticulously dressed and rigidly trained type of theatre ushers which attracted international attention in the years immediately following their appearance, and were copied in the leading picture theatres of the world.

Brandt Remains on Coast

Joe Brandt, president of World Wide, will remain on the Coast for six weeks, while the first group of six features gets under way. Joe Goldberg, general sales manager of World Wide, and J. H. Skirball, general sales manager of Educational, have returned to New York.

THE NEWEST PICTURES

Tom Mix Moves the Western Front to Mythical Olvania; Independents Ring the Bell Again

By LEO MEEHAN, Hollywood

Previews of new product the past week were rather light, with Tom Mix copping the honors along with Mickey Rooney—who used to play "Mickey McGuire" in the comedy series by that name—in "My Pal, the King." Here's something new in the line of "westerns." The western front was moved over to Olvania, one of those mythical Balkan kingdoms, where Tom is on a European tour with an American Wild West show.

Mickey, one of our best thespians, is the Boy King of Olvania, like Prince Michael used to be in Rumania until his pa came home from an extended "weekend" in Paris with a well known titian blonde and took back the kinging job. So, Tom stages a command performance of his Wild West show for the boy king and his mother, the queen. Naturally, the kid goes in a big way for the cowboys, Injuns and whatnot, especially Tom. Trouble is brewing in the boys' cabinet, looks like revolution and "curtains" for the youngster. Tom saves the day; restores the kid to his wobbly throne. Booking dates demand that the show moves on, and there is a touching parting between Tom and Mickey. The whole thing has real novelty, is well done and should go like a house afire with the multitude of fans of both Tom and Mickey.

Another nice, clean family entertainment turned up from the independent ranks this week. It is "Forbidden Company," produced by George R. Batcheller for his company, Chesterfield. It has an appealing story with plenty of well handled human interest, good action and a strong juvenile romance carried on by Sally Blane and John Darrow. Other fine performances are given by John St. Polis, Norma Drew, Josephine Dunn, Dorothy Christy, Myrtle Steadman, Bryant Washburn.

"Skyscraper Souls" from MGM is a short of "Grand Hotel" affair laid in a tall office building. If the stock market wounded your feelings, this may depress you, what with a murder, a suicide, a suffocation and some more rather messy and depressing happenings. Warren William plays the part of an egotistical financier, who busts up a lot of things through a gigantic swindle. Others in the cast include George Barbier, Norman Foster, Helen Colburn, Wallace Ford, Maureen O'Sullivan, Anita Page, Gregory Ratoff, Jean Hersholt, Hedda Hopper. There are very lavish backgrounds, too. But it is all pretty depressing in this depressing time. Perhaps the theory is if you go and see some other people who are worse off than you are, you'll come out feeling better. Mebbe so.

All of which reminds me that there is a lot of discussion going on out here these days (in fact, almost always) about what kind of stories the public will buy. It is generally conceded that a good picture, no matter what the subject or story may be, will do business. But it is also conceded that some pictures are not good because the stories do not appeal, or are not properly done. This naturally raises the question of public tastes, preferences. One producer was recently quoted as saying he was going to make heavy, serious drama, on the theory that in times of stress people become more serious, more thoughtful, and therefore more open to entertainment which requires thinking caps. Another, taking the opposite view, says he will run to comedy and light, frothy screen material, because people want to laugh, forget their troubles. Probably they are both right, when the product is right! Neat dodge, that, eh? Oh, well, we invented the alibi business out here in Hollywood. But don't you believe the boys and girls out here these days aren't trying their durndest to produce pictures that will get public response. Jobs are too scarce to experiment any more than is necessary.

Ed Schnitzer Is Guest at Luncheon

A testimonial luncheon was tendered Edward M. Schnitzer at the Hotel Astor, New York, on Tuesday, in observance of his new association with the Educational-World Wide sales staff. Schnitzer was formerly with the Fox Film Corporation's eastern sales office.

The luncheon was attended by 650 persons, representing every branch of the New York film industry. At the speakers' table were Charles L. O'Reilly, president of the New York Theatre Owners Chamber of Commerce; James R. Grainger, vice-president and general sales manager of Fox Film Corp.; Louis Nizer, counsel for the New York Film Board of Trade; Leo Brecher, independent theatre operator; Harry Buxbaum, Fox sales executive; Rudy Sanders, independent exhibitor; Budd Rogers, World Wide feature sales manager; Joe Lee, of Fox, Ted Skirboll, Joe Goldberg and William Saal, all of Educational-World Wide, and others.

"Congorilla" To Premiere July 21

"Congorilla," produced in Africa by Mr. and Mrs. Martin Johnson, and the first all sound and talking picture to be made in the jungle, will have its world premiere at the Winter Garden in New York on July 21. At the premiere numerous scientists, explorers and film celebrities are expected, while Mr. and Mrs. Johnson will appear in person.

The exploring couple spent more than two years on safari in Africa, taking more than 130,000 feet of film during their travels. Unusual closeup shots of apes and gorillas, taken with sound, were recorded on the expedition. The Johnsons also obtained sound and talking films of the pygmies, with whom the explorers spent seven months.

MR. LAEMMLE QUOTES MR. FRANKLIN (BEN)

Mr. Carl Laemmle, who recently had a sojourn in a Baltimore hospital, on emerging, fit and energetic again, has written to Mr. Martin Quigley, publisher of Motion Picture Herald, *certain of his observations and notions while regarding the ceiling at Johns Hopkins. Remarks Mr. Laemmle:*

I believe you would have been interested in the things that came to my mind while I was lying flat on my back for several weeks with nothing to do but think. It is quite amazing how much better perspective a man in this, or any, business can get when it is forced upon him as it was in my case.

I have jotted down the gist of my thoughts and if you think anything here will help the business or anyone in it, use it as you like. I base my idea on Benjamin Franklin's classic: "We must all hang together or assuredly we shall all hang separately." These historic words were spoken when this nation was in its infancy.

They apply with equal force today to all parts of the nation, and to all of its activities. But they apply with peculiar force now to all elements of the motion picture business.

Any man in this industry who is seeking to capitalize on the temporary misfortunes of others in this industry is a traitor to us all. He is weakening the structure on which the future of all of us is resting.

Any producer who secretly hopes his competitor will fall by the wayside; any exhibitor who secretly hopes his opposition will have to close; any distributor who works an unnecessary hardship on his customer; any exhibitor who unnecessarily pinches his distributor; any such man is misguided, mistaken and miscast in this business. He simply does not belong!

Now is the time for sympathetic understanding; for patient cooperation; for broad-mindedness; for the squarest of square dealings, each of us with the other.

On this immovable rock let us take our stand, not with a mere hope of reward, but with certain knowledge that no other policy can withstand whatever storms may come.

Whoever sells this industry short is cutting his own throat.

Sincerely,

CARL LAEMMLE.

Planned Film Center Auctioned

Sun City, planned several years ago as a Florida production center, near Tampa, has been sold at auction for $100 to W. W. Staplen of Orland, who held a $50,000 mortgage on the property.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

THE concept of this department is that the exhibitor is concerned not with any critic's idea of "how good?" or "how poor?" but rather with the question of precisely what the product is and what is to be done with it when and as it is played. The exhibitor, in general, is concerned with the special aspects of strength and of weakness in the product, its appeals and shortcomings, that he may adequately deal with it when he becomes its sponsor to his public. These "review" pages aim to aid the exhibitor as the retailer of the merchandise concerned.—THE EDITOR.

Skyscraper Souls

(MGM)

Drama

There is so much to be sold in "Skyscraper Souls" that picking out the features that will best intrigue your patronage depends largely upon knowing your patronage. It is a story of New York—not of its teeming millions or its gaudy night life; rather the story of a man whose life's accomplishment is the building of a gigantic skyscraper, the story of his ambitions and his failings, his loves and his passions, his honest business deals and his double crossing, his influence on all who come in contact with him, the power of his name and the shallowness of his character.

There's drama, romance, comedy, spectacle, human interest, and a bit of flamboyant sex here and there. There's a cast, with names that mean plenty at almost any box office. There's a story built around this man, David Dwight, and his building that will take its auditors into the stock market, to watch the shares of "Seacoast" soar to heights, then drop like a plummet, with fortunes wrecked, lives wiped out.

There's an atmosphere of lavishness in settings that is a couple of steps ahead of the parade. Yet to make the picture in its present form, plenty of liberties have been taken with Faith Baldwin's story, "Skyscraper," that ran in *Cosmopolitan* about a year ago. Nevertheless, that story was read by hundreds of thousands. It would not be wise to ignore references to it.

Names, as well as novelty of theme, will prove decided assets. Warren William, whose latest Warner picture, "The Dark Horse," is kicking up quite a bit of excitement just now, heads the list of box office magnets, which include Maureen O'Sullivan, Norman Foster, Anita Page, Gregory Ratoff, Jean Hersholt, Wallace Ford and Hedda Hopper. All are outstanding in their roles and a comparative newcomer, Verree Teasdale, carries much of the dramatic romance.

Without trying to concentrate too much on big business, develop as strong as possible a campaign along the lines of financial accomplishment—legitimate and crooked. Ring in that powerfully interesting angle of the stock market skyrocketing and the consequent debacle. While the picture has tragedy for its climax, it is suggested that not much stress be placed on lines such as "the price they paid for wealth and power" or anything that smacks of that biblical idea—"what profiteth a man if he gains the whole world and loses his own soul."

"Skyscraper Souls" can be shown to any type of audience. The small towns should like it for its glamour and lavishness, as well as for its picturization of how the world of finance works, and how its manipulators enmesh the world of little people. The cities should like it for its vivid romance and snappy theme that deals with circumstances and personalities with which they are pretty familiar.

If you can, get hold of plenty of stills showing the modernism and lavishness of the settings. Spot these in windows in unusual places. You may be able to make tieups for newspaper editorials on the stock market angle, pointing out the perils of speculation.

The title likewise is good for any number of good exploitation angles, built on the idea of the frantic skyscraping ambitions of every one—janitors, stenographers, bank-clerks, millionaires—to clean up in the market as well as in their more intimate desires.—McCarthy, Hollywood.

Produced and distributed by Metro. Directed by Edgar Selwyn. From the book, "Skyscraper," by Faith Baldwin. Adapted by C. Gardner Sullivan. Dialogue and continuity by Elmer Harris. Sound, Douglas Shearer. Art director, Cedric Gibbons. Photographed by William Daniel. Release date, July 16, 1932. Running time, 80 minutes.

CAST

David Dwight	Warren William
Lynn	Maureen O'Sullivan
Jenny	Anita Page
Sarah	Verree Teesdale
Tom	Norman Foster
Norton	George Barbier
Dinmont	Gregory Ratoff
Jake	Jean Hersholt
Slim	Wallace Ford
Ella Dwight	Hedda Hopper
Myra	Helen Cobrun
Bill	John Marston

Congorilla

(Fox)

Travel Adventures

For those who like their African travelogues with all the trimmings that go with them, plus the added incentive (if we can call it such) of sound, this picture, produced by Mr. and Mrs. Martin Johnson, will be highly acceptable entertainment. Some of the "shots" are really exciting and while there are no animal battles "to the death," it is quite capable of holding the interest of any audience that goes for this sort of picture.

The scenes among the pygmies are unusually interesting; in fact, they represent the best part of the entire picture. Had there been other shots of equal interest it would have helped to make this attraction one of the best to come to our screens. As it now stands "Congorilla" cannot claim anything better than its many predecessors except the sound which they say was recorded right on the spot.

There is no denying that this kind of picture can be ballyhooed and exploited beyond your wildest imagination. If you question that statement just see what show-merchandising has been doing for "Bring 'Em Back Alive."

The title, plus the African background of wild animals and natives, presents a multitude of angles that properly handled should produce definite results for any type of theatre. Without actually possessing outstanding thrills, "Congorilla" has everything else the average customer can expect in the way of interesting travel in a savage location.

Take that title and back it up with a smashing campaign in which the highlights of the picture are emphasized. As for the pygmy wedding, the stampede of the elephants, and so forth, you can find all the important slants right in the fine press book which has been prepared and if tackled and sold on a big scale we can see no reason why you should not do a very good business.

Use particular judgment in the selection of the surrounding show. Remember, this is a travelogue and the remainder of the show must contain plenty of good entertainment in order to round out a satisfactory program.—Lewis.

Produced and photographed by Mr. and Mrs. Martin Johnson. Distributed by Fox. Edited by Truman Tally. Running time, 72 minutes.

Igloo

(Universal)

Eskimo Drama

Ewing Scott, with cameramen and other production necessities, went up into the Eskimo country in the Arctic regions, somewhere north of Point Barrow, Alaska, and between March and September, 1931, recorded the precarious existence of the natives, weaving a story thread through the film, and a native romance in a land where the rubbing of noses is a sign of affection between the sexes.

An accompanying descriptive narrative at intervals illuminates the unfolding story of cold snow and shifting pack ice, and the efforts of a young and handsome native to win the hand of the old chief's daughter, and lead the tribe to safety when the food supply gives out. Certain of the superstitious customs and habits of the people are clearly indicated.

Concerning the salable possibilities of the film, there is, first, the element of novelty. The film is definitely off the beaten track. Only natives appear, and they do their work with an evidence of sincerity and naturalness, whether they knew they were acting or not. Tone the advertising in keeping with the background of the picture. Ice, snow and storm, a strange people subsisting on what the fortunes of nature may bring in the form of walrus, seal, whale and polar bear; romance and wooing a dominant factor in the lives of the younger of the tribe, "even as you and I" in our comfortable homes and paved streets; all these may well be used as advertising keynotes.

Lobby displays, again in keeping, will have to serve as drawing power to the box office in place of the possibility of star names. But there is no reason why these expedients should not be as effective as the "names" in selling the regular type of film. Play up Chee-Ak, hero of the saga, as a new sort of film star, and one, incidentally, who handles himself with a definite self-assurance which is effective.

Do not make the error of selling this film as a wild melodrama of the north. It is a saga of a people, truly recorded with the camera, at the same time containing much in the nature of suspense and action. The film is

highlighted by a sequence showing the tribe trapped on breaking ice floes in the open sea, and making desperate efforts to escape. The audience should find much that is of interest, much that is entertaining.—AARONSON.

Produced by Edward Small. Distributed by Universal. Story and direction by Ewing Scott. Photographed by Roy Klaffki. Narrative by Edward T. Lowe and Wilfred Lucas. Narrator, Gayne Whitman. Film editor, Richard Cahoon. Release date, July 14, 1932. Running time, 58 minutes.

CAST

Native hunter and leader.....Chee-Ak
The native girl.....Kyatuk
Her brother .....Toyuk
Her father .....Lanak
Medicine Man .....Nah-Shuk

The Purchase Price

(Warner)

Drama

Whether or not this picture does business will be determined by how you combine cast names with selling copy. Barbara Stanwyck ranks up in the HERALD Exhibitor Poll. That indicates something. George Brent is the beneficiary of a high pressure campaign in trade and fan magazines as well as newspapers boosting him as a serious contender with Clark Gable for popularity with the women.

Briefly, here's the story. Miss Stanwyck is the ace performer in a guady night club. Lyle Talbot is her "flame"—has the key to her apartment and all that. Barbara sickens of the gay life and beats it to Montreal. There she buys a mail-order husband for the chambermaid. Next we find her on the prairies of North Dakota. George Brent is the mail-order husband. They are married, but George has to sleep out in the barn with the cows and chickens. There's a lot of business that shows why farmers are yelling so loudly for relief. Barbara helps George—wants to warm up to him—but he can never forget the whack in the jaw he got on his wedding night. Of course, there's another man, David Landau, who is attracted to Barbara, and that stirs up a lot of difficulty. The mortgage is about to fall due. And just about that time, who should walk in but Talbot. Then, of course, the climax that doesn't climax as someone tries to burn George's wheatfield and he and Barbara put the fire out. Then you're left with the impression that George really has awakened to Barbara's sterling qualities.

There is drama and human interest in the picture, but it's hard to believe that a night club lady would endure the soul-searing trials that are Barbara's and it's hard to believe that a college graduate would be advertising for a mail-order bride.

You can bring out some exceptional selling points about a woman who would sacrifice wealth, ease, popularity in the bright lights for the poverty-stricken life of a prairie farm. There's an ideal in that, an ideal that you probably can work up into a strong appeal to the feminine contingent of your patrons. Probably a carefully prepared campaign directed at the women, detailing the sacrifices they will make for love would be effective. If you can lure the women, maybe they will be able to get the punch that was calculated for the picture. As far as the youngsters are concerned, it will be over their heads.—MCCARTHY, Hollywood.

Produced and distributed by Warner. Directed by William A. Wellman. Based on a story, "The Mud Lark" by Arthur Stringer. Screen play by Robert Lord. Film editor, Bill Holmes. Photographed by Sid Hickox. Release date, July 23, 1932. Running time, 78 minutes.

CAST

Joan .....Babara Stanwyck
James .....George Brent
Ed Fields .....Lyle Talbot
Donald .....Hardie Albright
Bull .....David Landau
Spike .....Murray Kinnell
Emily .....Leila Bennett
Waco .....Matt McHugh
Justice of the Peace.....Clarence Wilson
His wife .....Lucille Ward
Peters .....Crauford Kent
Sarah .....Dawn O'Day
Clyde .....Victor Potel
Mrs. Tipton .....Adele Watson
Joe .....Snub Pollard

The Old Dark House

(Universal)

Mystery

Where "terror" pictures still are in vogue, this latest in the series of Universal spine-tinglers may be received with open arms, and may arouse some of the enthusiasm that went to "Frankenstein" and "Dracula." But it's going to take showmanship of the most resourceful type to kindle that wild interest.

"The Old Dark House" is mystery melodrama. It's full of suspense. No one can tell just what is going to happen. Consequently there is illusion, with plenty of opportunity for audiences to exercise their own imaginations. Unlike "Dracula" or "Frankenstein," the tragedy of its drama is always threateneng but never eventuates. The atmosphere of eerie mystery, centered in an isolated old English farm house, is maintained in every character. Once inside the house, after a harrowing trip over storm-drenched roads, escaping landslides and washouts by hairbreadths, the audience is introduced to a series of characters that look capable of the most fiendish crimes.

Yet grim as is the setting, there is a contrasting air of comedy and lightness made possible by Eva Moore, Lillian Bond and Charles Laughton. There is always the spectre of Boris Karloff, again in a weird makeup, this time as a mute dummy, but one whose eyes carry a baleful gleam.

There is any number of different angles that can be used to stimulate a new interest in "The Old Dark House." As far as possible fight shy of any references to "Dracula" and "Frankenstein." Your campaign should emphasize the difference in concept and construction.

It is not to be expected that this picture will be the beneficiary of such a tremendous big-city first run campaign as was "Frankenstein." Therefore it will be necessary to stimulate the maximum amount of curiosity in a minimum amount of time and at the smallest expense. The mere announcement of Karloff's name will be almost sufficient to convey the idea that the picture is one of these mystery features full of the thrills that cause hearts to skip a beat or two. But avoid the use of such words as "terror" and "horror." Services of doctors and nurses in the theatre will not be necessary. You don't have to worry that there is anything that will scare them.

Play this up as a surprise melodrama that is weird from start to finish, but without a single murder, although there are many occasions when sudden death looks like the only thing that can happen.—MCCARTHY, Hollywood.

Produced and distributed by Universal. Directed by James Whale. From the novel by J. B. Priestley. Adaptation and screen play by Benn W. Levy. Photographed by Arthur Edeson. Film editor, Clarence Kolster. Release date, September 24, 1932. Running time, 74 minutes.

CAST

Morgan ..... Boris Karloff
Penderel ..... Melvyn Douglas
Margaret ..... Gloria Stuart
Porterhouse ..... Charles Laughton
Gladys ..... Lilian Bond
Horace ..... Ernest Thesiger
Rebecca ..... Eva Moore
Philip ..... Raymond Massey
Saul (the mad man).....Brember Wills
Sir Roderick..... John Dudgeon

Tom Brown of Culver

(Universal)

Drama

Every once in a while Universal comes up with some brand new idea in motion picture production. Previous to "Tom Brown of Culver," "Frankenstein" is the latest—but "All Quiet on the Western Front" is not to be forgotten.

This is a picture that is box office from the very beginning. It differs from the accepted standard in that *romance* as it is commonly understood has been almost absolutely ignored. But yet there is plenty of heart interest. Heart interest in the real lives of real boys that the grown-ups will find a welcome relief —that will stir the most fervid emotions in the breasts of the youngsters.

Practically all of the picture was made in the famous Culver Military Academy. It shows how the cadets live: the fun they have, the work they do, their military training, their joys and their disappointments, their games—in fact every minute of their daily life is portrayed in graphic fascinating fashion.

The story concerns the career of a boy whom the American Legion is putting through the Academy. Parades, martial music, drills—all the fan-fare of the training of a soldier is there. Those few words should be enough to give you every idea of how to sell this picture to your patrons.

Tieups are possible with your local American Legion posts, other veteran organizations from the D. A. R. and the G. A. R. all the way down the line to your local high school battalions and the Boy Scouts. All kinds of tieups with schools and service and civic organizations are possible and easily adaptable. Arrange for parades of local organizations with bands and fife and drum corps. As soon as you have the picture booked get hold of your Legion officers. Just show them how this picture in honest, straight-forward fashion is one grand ballyhoo for the great educational work they are trying to do and it's almost a certainty that they'll take over all the details of your ballyhoo campaign.

In your newspaper advertising don't fail to get across the idea that this is a different picture—something that steps out of the beaten path of the usual entertainment construction. You can well afford to spend a little extra money in advertising and if, instead of just buying space, you make that money sell the picture by using copy and art that is as novel and different as the picture, you will get that outlay back many times over.—MCCARTHY, Hollywood.

Produced and distributed by Universal. Directed by William Wyler. Story by George Green and Dale Van Every. Screen play by Tom Buckingham. Photographed by Charles Stumar. Release date, July 21, 1932. Running time, 70 minutes.

CAST

Tom Brown .....Tom Brown
Dr. Brown .....H. B. Warner
Slim .....Slim Summerville
Bob Randolph .....Richard Cromwell
Ralph .....Ben Alexander
Major Wharton .....Sidney Toler
Doctor .....Russell Hopton
Call Boy .....Andy Devine
Captain White .....Willard Robertson
Carruthers .....Norman Phillips, Jr.
John .....Tyrone Power, Jr.
Cadet .....Kit Wain
Cadet .....Dick Winslow
Cadet .....Matty Roubert
Boxer .....Kit Guard
Woman visitor .....Betty Blythe
Custodian .....Lew Kelly

Rebecca of Sunnybrook Farm

(Fox)

Drama

With a background of smart showmanship in which the individual house manager should inject all of the appeal of the old 10-20-30 stock company selling angles, "Rebecca" should romp home to the joy and satisfaction of swell receipts for the theatre and the box office. Here is a picturization of a story and play that is known from one end of the country to the other. For endless seasons it was the reliable of every local or traveling stock company, a sort of *piece de resistance,* as it were. (Ain't we getting snooty?).

In it your audience will find, and revel in, the poor little farm "goil," the fatherless brood of kids, the villain who would send his "cheeild" to the poor farm, the stern and unrelenting rich aunt, and last, but lawdy me, not the least of all, the raging snowstorm in which none other than the heroine and hero fight their way to succor the poor sick "wom-yan."

Ah, me! If American audiences still delight in the good old mello drama, then they ought to flock out in bushels to see virtuous little Becky go through thick and thin and emerge victorious, and still virtuous, for a finale fade-out.

All you need do to dope out the box office

possibilities of this picture is to forget those seven or eight large key cities. They will turn up their snooty noses, perhaps. But not all those other towns and cities. No, indeed. Every one else in this broad (and dry) land of ours will sit through with giggles and tears as they follow the progress of Rebecca to its happy conclusion.

Plenty of box office appeal to this title and you can go to great lengths to play up the Fox home office line—"The Sweetest Story Ever Told." No one will offer arguments if they do take exceptions. A little more strength in names would have been quite welcome.

Unlike many other old-time stories, this has been modernized in the script so as to give it a rather up-to-date touch, and a welcome thought that was. Therefore, its audience value is strong for the small towns and cities. And we'll venture the thought that many of the customers of the larger spots will get some real enjoyment out of it, too.

We are absolutely sincere when we say that we consider this a darned good picture. Not because it is a directorial masterpiece, or the crowning achievement of any one in the cast, but because it has many human touches. It will appeal to the masses and serve as a decidedly different sort of evening's entertainment in that its chief appeal is NOT sex, divorce, the eternal triangle, or what have you. It's just entertainment of the kind that satisfied mother, father and our grandparents and will do no harm to the present generation, fast living notwithstanding.

We recommend "Rebecca of Sunnybrook Farm" as worthy of any theatre's screen.—LEWIS.

Produced and distributed by Fox. Directed by Alfred Santell. Based on play by Kate Douglas Wiggin and Charlotte Thompson. Screen play by S. N. Behrman and Sonya Levien. Photographed by Glenn MacWilliams. Release date, July 3, 1932. Running time, 80 minutes.

CAST

Rebecca	Marian Nixon
Dr. Ladd	Ralph Bellamy
Aunt Jane	Mae Marsh
Aunt Miranda	Louise Closser Hale
Mr. Cobb	Alphonse Ethier
Mrs. Cobb	Sarah Padden
Mr. Simpson	Alan Hale
Mrs. Simpson	Eula Guy
Emma Jane	Charlotte Henry
Mrs. Randall	Claire McDowell
Jack-o-Lantern	Ronald Harris
Jacob	Willis Marks
Pig woman	Lucille Ward
John Randall	Tommy Conlon
Billy Randall	Wally Albright

The Mayor's Nest

(British and Dominions)

Comedy with Music

In this one Sydney Howard has a part that fits his drollery like a glove. As Joe Pilgrim, who "stands for progress," he makes little of it as a trombonist. Learning that a certain man has just inherited a fortune from an old gent whom he had once helped across the road, Pilgrim decided to try his luck as an unofficial traffic guide. This way he meets an elderly widow of anti-social wealth and highly social conscience, who gets him to put up for the local town council, pledges to abolish slums and give the people houses with bathrooms. He cuts a comic caper as a candidate, but of course is elected, and later becomes the town's mayor and chief magistrate.

He turns the court into a place of genial justice, excusing his friends of crime, emptying the poor box at their feet and generally introducing a new note into courtroom procedure. Howard gets the laughs, and the only pity, many said after the first show, is that the film is allowed to hang on the principal comedy situations, as though attempting to get more than the last drop out of each one before passing on to the next. All the same P. Maclean Rogers, who directed, is now spoken of as a coming new director among the few Britain possesses. Hubert Marsh and Herbert Wilcox have hit upon a subject which will appeal greatly to the mass of country people in Britain who know the ways of local legislators, and the gags, though always flippant enough, are wrought in profound meaning which will not be missed by the people. Howard is held to be one of this country's best comedy bets today, and this one will help him further forward.—MOORING, London.

Produced by British and Dominions. Directed by P. Maclean Rogers. Supervised by Herbert Wilcox. Photography by Cyril Bristow. Music by Harris Weston. Running time, 75 minutes.

CAST

Joseph Pilgrim	Sydney Howard
Algernon Ashcroft	Claude Hulbert
Mrs. Ashcroft	Muriel Aked
Councillor Blackett	Frank Harvey
Thomas Ackroyd	Michael Hogan
Magistrate's Clerk	Miles Malleson

Jack's the Boy

(Gaumont-Gainsborough)

Comedy

This is very clean fun without question, and to judge by its reception by a London premiere audience, it is the biggest laughter-producer ever put out of a British studio. Laughs are so thick there is sometimes danger of losing the dialogue. The picture is a starring affair with the comedy pair, Jack Hulbert and Cecily Courtneidge, carrying the weight of honors. They will both add luster, if one is to judge by present reactions at the London Tivoli, to their already well set reputations as comedians.

The story is a semi-musical farce, and is near at times to becoming a kind of musical comedy. Jack (Hulbert) is the son of a Scotland Yard police chief and decides to work through the police ranks in order to earn the job his father says he is incompetent to fill in the force. His antics on duty, his affairs of the heart, and his efforts, aided by Mrs. Bobday (Miss Courtneidge), a Scottish restaurant proprietress, to capture a crime gang, provide most delightful fooling. The climax, when both Jack and Mrs. Bobday get the criminals in Madame Tussaud's, Britain's most famous old waxwork exhibition, is a riot, the crooks and their pursuers all at times adopting protective disguise as effigies of famous characters in the show.

Walter Forde has not played for brilliance in direction, and has avoided all camera tricks. But opinion was that this film, though lacking the brilliance of "Susie" in which Hulbert last played, affords the comedian an easier popular role. In any case, a highly critical audience nearly went wild over the film.—MOORING, London.

Produced by Gainsborough Pictures. Distributed by Gaumont-British. Directed by Walter Forde. Story by Jack Hulbert and Douglas Furber. Photography, Leslie Rowson. Scenario, W. P. Lipscombe. Music by Vivian Ellis. Dances by Jack Hulbert.

CAST

Jack	Jack Hulbert
Mrs. Bobday	Cecily Courtneidge
Ivy	Winifred Shotter
Jules Martin	Francis Lister
Mr. Bobday	Ben Field
Mr. Brown	Peter Gawthorne

Miss Pinkerton

(First National)

Murder Mystery

Perhaps the strongest exploitation angle offered in the selling of this murder mystery film is its story origination. Lose no opportunity in a tieup of the title with the original novel by Mary Roberts Rinehart, which, when run in serial form in the "Saturday Evening Post," was in the first place definitely a successful story, and secondly, and because of the first consideration, was doubtless read by the assorted several millions of readers who regularly purchase the magazine.

There is a bookstore tieup here, as well, which should be worth box office dollars in a community or town-wide selling campaign. The elements of potential patron-attraction are in the hands of the exhibitor. An immensely popular story, the fact that it is a mystery, with two murders to boot, the vivaciously active and rather attractive Joan Blondell as the hospital nurse who suddenly and unexpectedly becomes a detective, and not quite as suddenly or unexpectedly falls in love with her newly acquired superior, George Brent as the police inspector on his first real case. It would be well not to overlook Brent in the campaign. He is possessed of an engaging manner, physical appearance which is a definite asset, especially to the feminine contingent of the audience, and a natural ease of performance which adds to the effectiveness of his portrayal.

There are few other names with which the showman can do much. John Wray as the weird looking butler does well, atmospherically; Elizabeth Patterson and Blanche Frederici, as the maiden aunt, and the old maid servant, respectively, are capable.

There is suspense to a marked degree, and the identity of the perpetrator of the double crime is well hidden, practically to the concluding sequence. Suggestion is made that, inasmuch as the attempts at weird and heavily atmospheric backgrounds are not too completely effective, the emphasis in the selling campaign be placed upon the unusual story twist and the murder mystery elements, rather than upon the atmosphere of the film.

The film will have not the slightest difficulty holding fast the interest of the audience, and contains in ample degree the ingredients of box office drawing power as well as interest-sustaining and entertainment content.—AARONSON.

Produced and distributed by First National. Directed by Lloyd Bacon. From the novel by Mary Roberts Rinehart. Adaptation and dialogue by Nevin Bush, Lillian Hayward. Cameraman, Barney McGill. Art director, Jack Okey. Film editor, Ray Curtis. Release date, July 30, 1932. Running time, 66 minutes.

CAST

Miss Adams ("Miss Pinkerton")	Joan Blondell
Patten	George Brent
The second nurse	Mae Madison
Hugo	John Wray
Paula Brent	Ruth Hall
Herbert Wynne	Alan Lane
Dr. Stewart	C. Henry Gordon
Charles Elliott	Donald Dilloway
Aunt Juliet	Elizabeth Patterson
Mary	Blanche Frederici
Florence Lenz	Mary Doran
Arthur Glenn	Holmes Herbert
Miss Gibbons	Eulalie Jensen
Third nurse	Treva Lawler
First nurse	Luana Walters
Henderson	Lucien Littlefield
The Coroner	Nigel de Brulier

SHORTS

Isle of Peril

(Principal)

Splendid

Brilliantly photographed and intensely interesting is this long short subject, recounting the precarious lives and strangely independent pursuits of the inhabitants of the Faroe Islands, rocky, treacherous reaches dropped somewhere within the Arctic Circle between Greenland and Denmark. The story thread carries through on the note of the manner in which the young suitor demonstrates his right to ask for the hand of his sweetheart. The climbing of precipitate rocky cliffs for birds' eggs, the scaling of those same slippery cliffs at the end of a rope, hundreds of feet above the roaring surf, to snare birds in a net, were the breath-taking highlights of the film. Action, impressive scenic effects, suspense and a hint of real romance impart to this short an unlimited appeal. The activity of the young man indicates the manner of life of the islanders. No opportunity has been lost to make the film unusually effective. The accompanying descriptive comment is clear, at times amusing, and always interesting.—Running time, 32 minutes.

Cocky Cock Roach

(Educational)

Clever Short

There is cleverness in drawing and amusement in result when the insects, in animated fashion, disport themselves at the behest of the artist in the interior of an icebox. The manner in which they use sundry articles of cutlery, is highly amusing, if nonsensical.—Running time, 6 minutes.

SELECTED PICTURES

by RITA C. McGOLDRICK

THERE are lists and lists! Some of them, reaching out to a widening circle of influence, become a definite factor at the box office. This was demonstrated with the winding up of many organization activities in June in the impressive reports of the motion picture committees that were presented in a burst of gala convention proceedings. These, with the printed summaries of pictures meriting endorsement during the past year, are of particular interest to the motion picture industry as well as to the clubs.

Perhaps the most significance cross section of selective listing has come from the office of Mrs. Thomas G. Winter of the Public Relations Department, Motion Picture Producers and Distributors, in Hollywood. Mrs. Winter has her finger on the club pulse. The recent small pamphlet issued from her office, "Resume of the Hundred Best Pictures," is worth considering. The pamphlet is divided into special classifications and in each the outstanding features are starred. The compilation seems to fall short in some instances. Several fine productions that we have listed in these columns as distinguished features are conspicuous by their absence in the list of the hundred best. The following are the winners, with notation as to type of audience to which adjudged suitable:

Social Drama

ARROWSMITH (United Artists). Ronald Colman, Helen Hayes. Director, John Ford. One of the really high-class productions with notable presentation of a strong human story. Adults; beyond children.

BROKEN LULLABY (Paramount). Phillips Holmes, Nancy Carroll, Lionel Barrymore. Director, Ernst Lubitsch. Beautiful in theme and artistry. Not a war picture, but as good an argument against war as has ever been made. Barrymore in a fine piece of acting. Family.

DANCE TEAM (Fox). Sally Eilers, James Dunn. Director, Sidney Lanfield. The vicissitudes and love of common folks in their daily round. Family.

DOWN TO EARTH (Fox). Will Rogers, Dorothy Jordan, Irene Rich. Director, David Butler. Rogers in a story of today—loss of money and recovery of sanity and normal living. Family.

EMMA (MGM). Marie Dressler, Jean Hersholt. Director, Clarence Brown. Marie Dressler at her best as a lovable, self-sacrificing, absurd, middle-aged woman whose life has been given to other people's children. Family.

THE EXPERT (Warner). Charles (Chic) Sale, Dickey Moore. From "Old Man Minnick," by Edna Ferber. Director, Archie Mayo. Charming picture of an old man and a boy. More of a character study than a story. Pathos and humor. Family.

THE MAN WHO PLAYED GOD (Warner). George Arliss, Bette Davis, Violet Hemming. Director, John Adolfi. Delightful, clean, well bred, high-class comedy, with fine atmosphere and great significance. Family.

MICHAEL AND MARY (Gainsborough Productions, England). Distributed by Universal. Edna Best, Herbert Marshall, Frank Lawton. From the play by A. A. Milne. Thoughtful, sincere, well acted, intense, sometimes whimsical. Different in technique from American pictures, but really fine drama. Adults.

THE MIRACLE MAN (Paramount). Sylvia Sidney, Chester Morris. Director, Norman McLeod. A somewhat sentimental but lovely story about the victory of simplicity, faith and honor over crooked lives. All set to an unusually beautiful background of sea, cliffs, blown cedar trees. Family.

History and Geography

AVALANCHE (British Instructional Films. A state rights-cooperative release). Cast: Leni Reisenstahl, Zepp Rist. A lovely Swiss mountain picture with sports, romance, hazards. Family.

THE DOOMED BATTALION (Universal). Louis Trenker, Tala Birell. Director, Cyril Gardner. Built around the foreign film, "Mountains in Flame." While this is, strictly speaking, a war picture, its marvelous mountain photography links it close to the geographic interest. An Austrian and an Italian, devoted friends, are caught in the war. The story turns on the undermining of a mountain. Family.

EXPLORERS OF THE WORLD (Raspin Productions). Educational rather than entertaining. Various explorers relate their adventures. Family.

WASHINGTON, THE MAN, AND THE CAPITAL (Warner). Charles Whitehall, George Van Auker. Director, Arthur Hurley. Pictures of the national capital and of crucial and characteristic episodes in the life of Washington. Very good. Family. Short length picture.

Wit and Sophistication

THIS IS THE NIGHT (Paramount). Lily Damita, Roland Young, Charles Ruggles. Director, Frank Kepple. Based on Avery Hopgood's play, "Naughty Cinderella." A most charmingly presented comedy with absurd situations and laughter-inspiring wit. Very unusual methods of photography. Beauty of background. Borders on risque. Adults.

GRAND HOTEL (MGM). Greta Garbo, John Barrymore, Lionel Barrymore, Joan Crawford, Wallace Beery. Director, Edmund Goulding. From the novel by Vicki Baum. Notable presentation of complexities of modern life, unsatisfying grasping at success, pleasure, wealth. A collection of stars makes this panorama of change notable. Adults.

MATA HARI (MGM). Greta Garbo, Ramon Navarro, Lionel Barrymore. Director, George Fitzmaurice. Story of the famous international spy with a dramatic moral showing how her perverted life brings death to herself and tragedy to her lover. Adults.

SHANGHAI EXPRESS (Paramount). Marlene Dietrich, Clive Brook. Director, Josef von Sternberg. Swift, tumultuous, unusual tense story of China with the glamorous woman and the dubious situations handled with delicacy. Adults.

STRANGE INTERLUDE (MGM). From the play by Eugene O'Neil. Norma Shearer, Clark Gable, Alexander Kirkland, Robert Young. Director, Robert Leonard. A rendering of the famous play with much that was offensive in the original handled with such delicacy that it loses its offense. Vital and beautiful in theme and presentation—and with a splendid group of stars. Adults.

Melodrama

HELL DIVERS (MGM). Wallace Beery, Clark Gable. Director, George Hill. One of the best aviation pictures, with the delightful acting of two much liked actors backed by authentic shots to which the U. S. Navy lent its assistance. Family.

TARZAN, THE APE MAN (MGM). Johnny Weismuller, Maureen O'Sullivan. Director, W. S. Van Dyke. Based on the characters created by Edgar Rice Burroughs. Wild and piled up adventure accompanies the romance of a society girl and an untamed man of the wilds. The most attractive creature in it is an ape. Family.

Westerns

THE GAY CABALLERO (Fox). George O'Brien, Victor McLaglen. Director, Alfred Werker. Border romance.

RAINBOW TRAIL (Fox). George O'Brien. Director, Howard. From the novel by Zane Grey.

RIDER OF DEATH VALLEY (Universal). Tom Mix. Director, Albert Rogell.

THE SADDLE BUSTER (RKO-Pathe). Tom Keene. Director, Fred Allen. Not commonplace in pattern.

Warners Not to Announce Entire Season's Product

Warner Brothers will not make known to theatre owners the complete lineup of product for the new season. Shifting tastes and changing trends of audience demands are the given reasons, plus the presence of competition in "the ever present imitator who makes capital out of other people's plans."

New demands of audiences—shifting tastes of theatregoers—"make it unwise for any motion picture producer to announce a complete year's program of pictures in advance," according to Jack L. Warner, vice-president of Warner-First National in charge of production, who believes "it is impossible to know a year in advance just what type of picture will be most popular."

In discussing 1932-33 product, which will consist of 60 productions, Warner Brothers "have definitely named the releases for the first four months of the year and have promised exhibitors a continuation of our policy of adapting our future program to meet the changing entertainment demands of the times," Jack Warner said.

As previously noted, the 60 pictures which Warners announced will be released beginning September 1 and will include 30 each from Warner Brothers and First National. In addition, the program calls for six westerns and an augmented lineup of Vitaphone shorts. Details of releases up to December 31, 1932 were already definitely announced.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended July 9, 1932, reached $1,314,653 from 109 thatres in 20 major cities, a decrease of $64,796 from the previous calendar week, ended July 2, when 106 theatres in 19 cities reported a total intake of $1,379,449. During the more recent seven-day period no new high individual theatre records were established, while eight new low individual house figures were noted. This compares with one new "high" and nine new "lows" during the preceding week.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Boston								
Keith's	2,800	25c-65c	"Bring 'Em Back Alive" (Radio)	17,000	"What Price Hollywood" (Pathe)	17,500	High 12-5 "Frankenstein"	27,000
							Low 3-26-32 "Explorers of the World"	16,000
Keith-Boston	2,500	25c-65c	"By Whose Hand?" (Col.)	16,500	"Fast Companions" (U.)	17,000	High 4-9-32 "Steady Company"	26,000
							Low 7-9-32 "By Whose Hand?"	16,500
Loew's Orpheum	2,000	25c-60c (25c-50c)	"The Big Parade" (MGM)	20,000	"Destry Rides Again" (U.)	18,000	High 1-24 "Hell's Angels"	31,500
							Low 7-2-32 "Destry Rides Again"	18,000
Loew's State	3,700	30c-60c	"The Blonde Captive" (Capital)	21,500	"Red Headed Woman" (MGM)	21,000	High 6-18-32— "Hell Divers" "Possessed" and "Sin of Madelon Claudet"	26,000
							Low 7-18 "Man in Possession"	19,000
Metropolitan	4,350	35c-75c	"Make Me A Star" (Para.)	33,000	"The Man From Yesterday" (Para.)	35,000	High 1-31 "No Limit"	44,500
							Low 7-4 "I Take This Woman"	30,000
Paramount	1,800	30c-60c (Fox)	"Rebecca of Sunnybrook Farm"	15,000	"The Dark Horse" (F. N.)	13,000	.....	.....
Scollay Square	1,800	15c-50c (2nd week)	"Merrily We Go To Hell" (Para.)	10,000	"Merrily We Go To Hell" (Para.) (1st week)	11,000	High 1-17 "Right to Love"	25,000
							Low 12-26 "His Woman"	9,500
Uptown	2,000	25c-60c (Fox)	"Rebecca of Sunnybrook Farm"	10,500	"The Dark Horse" (F. N.)	10,000	High 5-14-32 "The Miracle Man"	15,000
							Low 7-2-32 "The Dark Horse"	10,000
Buffalo								
Buffalo	3,500	30c-70c	"Red Headed Woman" (MGM)	23,400	"What Price Hollywood" (Pathe)	21,000	High 3-28 "My Past"	39,500
							Low 3-19-32 "Dancers in the Dark"	17,000
Century	3,000	25c-55c	"Sky Devils" (U. A.)	10,000	"The Tenderfoot" (F. N.)	11,800	High 2-14 "Cimarron"	25,600
							Low 3-5-32 "Cheaters at Play"	5,800
Court Street	1,800	25c (4 days)	"Young Bride" (Radio)	1,400	"Impatient Maiden" (U.) (4 days)	1,800	.....	.....
Hippodrome	2,100	25c-35c	"Society Girl" (Fox)	7,100	"State's Attorney" (Radio)	9,400	High 2-14 "Free Love"	26,300
							Low 6-4-32 "When A Feller Needs A Friend"	4,300
Lafayette	3,300	25c	"High Speed" (Col.) and "The Midnight Patrol" (Monogram)	8,300	"Men of Chance" (Radio)	7,800	High 4-11 "Ten Cents a Dance"	24,100
							Low 6-11-32 "The Secret Witness"	5,800
Chicago								
Chicago	4,000	35c-75c	"Make Me A Star" (Para.)	34,000	"The Man From Yesterday" (Para.)	32,500	High 1-23-32 "Two Kinds of Women"	67,000
							Low 7-18 "Women Love Once"	26,250
Oriental	2,284	35c-75c	"Unashamed" (MGM)	23,000	"Winner Take All" (W. B.)	24,000	High 3-7 "My Past"	46,750
							Low 6-27 "Party Husband"	19,450
Palace	2,509	35c-75c	"New Morals for Old" (MGM)	16,000	"Street of Women" (W. B.)	18,000	High 4-2-32 "Cheaters at Play"	33,000
							Low 7-2-32 "Street of Women"	18,000
State Lake	2,776	25c-60c (2nd week)	"Bring 'Em Back Alive" (Radio)	16,000	"Bring 'Em Back Alive" (Radio) (1st week)	27,000	High 12-12 "Frankenstein"	44,000
							Low 6-25-32 "Is My Face Red?"	7,000
Cleveland								
Allen	3,300	25c-50c	"The Blonde Captive" (Col.)	12,000	"The Man From Yesterday" (Para.)	8,000	High 1-30-32 "Hell Divers"	26,000
							Low 7-2-32 "The Man From Yesterday"	8,000
Keith's E. 105 St.	2,200	15c-50c	"Vanity Fair" (Allied)	12,500	.....	.....	.....	.....
RKO Palace	3,100	25c-60c	"Is My Face Red?" (Radio)	19,000	"What Price Hollywood" (Pathe)	26,000	High 5-2 "Laugh and Get Rich"	40,000
							Low 5-21-32 "Sinners in the Sun"	18,000
Stillman	1,900	25c	"Make Me A Star" (Para.)	5,100	"Week Ends Only" (Fox) (15c-25c)	3,800	.....	.....
Warner's Lake	800	15c-50c (25c-50c)	"The Dark Horse" (F. N.)	4,300	"Love Is A Racket" (F. N.)	3,500	High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Denver	2,500	25-65c (35c-66c)	"The Tenderfoot" (F. N.)	11,500	"Thunder Below" (Para.) (25c-66c)	13,000	High 8-8 "Politics"	25,000
							Low 5-14-32 "Greeks Had a Word For Them"	9,000
Huff'n's Aladdin	1,500	35c-66c	"Week-Ends Only" (Fox)	4,500	"The Doomed Battalion" (U.)	7,000	High 4-11 "Connecticut Yankee"	12,000
							Low 11-28 "Heartbreak"	3,500
Huffman's Rialto	900	25c-50c (25c-66c)	"No Greater Love" (Col.)	2,000	"Maker of Men" (Col.) (25c-55c)	2,250	.....	.....
Orpheum	2,600	25c-55c	"What Price Hollywood" (Pathe)	10,000	"Sky Bride" (Para.)	12,000	.....	.....
Paramount	2,000	25c-55c (3 days)	"New Morals for Old" (MGM)	18,000	"Love Is A Racket" (F. N.)	8,000	High 1-10 "Hell Angels"	22,000
			"Freaks" (MGM) (4 days)	2,500			Low 6-25-32 "Forgotten Comandments" and "Reserved for Ladies"	3,450
Detroit								
Downtown	2,750	25c-50c (2nd week)	"What Price Hollywood" (Pathe)	10,000	"What Price Hollywood" (Pathe) (1st week)	15,000	.....	.....
Fisher	2,300	25c-65c	"Make Me A Star" (Para.)	14,500	"Winner Take All" (W. B.)	15,000	.....	.....
Fox	5,000	25c-50c (Fox)	"Rebecca of Sunnybrook Farm"	21,000	"Bachelors Affairs" (Fox)	18,000	.....	.....
Michigan	3,000	25c-75c	"The Dark Horse" (F. N.)	30,000	"The Man From Yesterday" (Para.)	25,000	.....	.....

CARL LAEMMLE *presents*

IGL

THE FIGHT FOR LIFE IN THE FROZEN NORTH !



STORY & DIRECTION BY EWING SCOTT

A UNIVERSA


Grab it now! . . . Get out the old ballyhoo! . . . Give it the works! . . . Treat it like a circus! . . . The novelty sensation of 1932!
PICTURE
AN EDWARD SMALL PRODUCTION

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)	
Hollywood								
Chinese	2,500	55c-$1.65	"Grand Hotel" (MGM) (10th week)	23,800	"Grand Hotel" (MGM) (9th week)	25,000	High 7-31 "Trader Horn" Low 10-31 "Yellow Ticket"	36,000 9,000
Pantages Hollywood	3,000	35c-65c	"As You Desire Me" (MGM)	10,500	"State's Attorney" (Radio)	13,500	High 4-30-32 "Careless Lady" Low 2-6-32 "Ladies of the Big House"	22,400 7,000
W. B. Hollywood	3,000	25c-55c	"Miss Pinkerton" (F. N.)	11,900	"The Dark Horse" (F. N.)	10,000	High 2-7 "Little Caesar" Low 11-7 "Honor of the Family"	30,000 7,000
Indianapolis								
Apollo	1,100	25c-35c	"Rebecca of Sunnybrook Farm" (Fox)	3,000	"The Doomed Battalion" (U.)	3,000	High 6-13 "Daddy Long Legs" Low 7-9-32 "Rebecca of Sunnybrook Farm"	10,000 3,000
Circle	2,600	25c-35c	"The Man From Yesterday" (Para.)	5,000	"Two Seconds" (F. N.)	5,000	High 2-14 "Cimarron" Low 6-11-32 "Reserved for Ladies"	13,000 4,000
Indiana	3,300	25c-66c	"What Price Hollywood" (Pathe)	13,000	"Merrily We Go To Hell" (Para.)	15,000	High 1-17 "Her Man" Low 5-14-32 "World and the Flesh"	25,000 8,000
Lyric	2,000	25c-40c	"Rider of Death Valley" (U.)	7,000	"Radio Patrol" (U.)	6,000	High 1-10 "Under Suspicion" Low 9-12 "East of Borneo"	13,000 5,750
Palace	2,800	25c-35c	"Red Headed Woman" (MGM)	6,000	"Possessed" "Let Us Be Gay" "Hell Divers" (All MGM) (2 days each) "Sin of Madelon Claudet" (MGM) (1 day)	5,000	High 5-2 "Trader Horn" Low 7-2-32 "Possessed," "Let Us Be Gay," "Hell Divers" and "Sin of Madelon Claudet"	22,000 5,000
Kansas City								
Liberty	1,000	15c-25c	"The Man From Yesterday" (Para.)	3,500	"Man About Town" (Fox)	3,000	.....	
Mainstreet	3,049	35c-55c	"The Doomed Battalion" (U.)	14,000	"What Price Hollywood" (Pathe)	15,000	High 1-9-32 "Peach O' Reno" Low 6-11-32 "Rich Are Always With Us"	25,500 11,000
Midland	4,000	25c-40c	"The Blonde Captive" (Col.) (7 days and Sat. midnite show)	11,500	"Red Headed Woman" (MGM)	20,500	High 1-23-32 "Hell Divers" Low 5-9 "Quick Millions"	30,400 7,500
Newman	2,000	35c-50c	"Rebecca of Sunnybrook Farm" (Fox) (7 days and Sat. midnite show)	9,500	"Bachelors Affairs" (Fox)	7,000	High 2-27-32 "Shanghai Express" Low 6-4-32 "Street of Women"	25,000 6,500
Pantages	2,200	20c-30c	"The Birth of a Nation" (State Rights)	1,500	"The Struggle" (U. A.)	700	.....	
Los Angeles								
Loew's State	2,416	35c-70c	"Society Girl" (Fox)	18,700	"Red Headed Woman" (MGM)	34,000	High 10-25 "Susan Lenox" Low 3-5-32 "The Silent Witness"	39,000 6,963
Orpheum	2,750	35c-70c	"Attorney for the Defense" (Col.)	15,000	"Strangers of the Evening" (Tiff.)	17,500	High 1-9-32 "Frankenstein" Low 12-26 "Heaven on Earth"	34,000 6,500
Paramount	3,596	35c-70c	"Make Me A Star" (Para.)	17,000	"Merrily We Go To Hell" (Para.)	19,300	High 10-31 "Beloved Bachelor" Low 2-6-32 "Tomorrow and Tomorrow"	41,000 7,500
RKO	2,700	25c-55c	"Reserved for Ladies" (Para.)	12,800	"Is My Face Red?" (Radio)	13,000	High 1-9-32 "Men of Chance" Low 2-6-32 "The Secret Witness"	22,100 7,000
W. B. Downtown	2,400	25c-55c	"Love Is a Racket" (F. N.)	12,100	"Street of Women" (W. B.)	11,200	High 2-7 "Little Caesar" Low 4-23-32 "Destry Rides Again"	27,000 6,200
W. B. Western	2,400	35c-55c	"The Dark Horse" (F. N.)	4,800	"Love Is A Racket" (F. N.)	5,000	.....	
Minneapolis								
Astor	812	20c-25c	"Strange Love of Molly Louvain" (F. N.)	1,750	"When A Feller Needs A Friend" (MGM)	2,000	High 7-2-32 "When A Feller Needs A Friend" Low 4-18 "Men Call It Love"	2,000 900
Lyric	1,238	20c-40c	"The Tenderfoot" (F. N.)	2,500	"Rider of Death Valley" (U.)	2,500	High 5-30 "Kiki" Low 1-24 "Men on Call"	4,000 1,200
RKO Orpheum	2,900	25c-50c	"Bring 'Em Back Alive" (Radio) (25c-55c)	12,500	"What Price Hollywood" (Pathe)	14,000	High 12-14 "Cimarron" Low 6-11-32 "Radio Patrol"	30,000 12,000
State	2,300	25c-50c	"Rebecca of Sunnybrook Farm" (Fox) (25c-55c)	7,500	"Thunder Below" (Para.)	7,000	High 1-2-32 "Sooky" Low 14-18 "Body and Soul"	10,000 6,000
Montreal								
Capitol	2,547	25c-60c	"The Tenderfoot" (F. N.) and "Strange Love of Molily Louvain" (F. N.)	10,000	"Society Girl" (Fox) and "Man About Town" (Fox)	11,000	High 1-10 "Just Imagine" Low 12-25 "The Guardsman" and "The Tip-Off"	18,000 8,000
Imperial	1,914	15c-40c	"Femmes De Mes Reves" (French)	2,000	"Nicole Et Sa Vertu" (French)	3,500	High 1-17 "Office Wife" Low 7-9-32 "Femmes De Mes Reves"	10,000 2,000
Loew's	3,115	30c-75c	"Final Edition" (Col.)	13,000	"The Wet Parade" (MGM)	12,800	High 4-2-32 "Fireman, Save My Child" Low 7-18 "Stepping Out"	16,500 9,000
Palace	2,600	30c-75c	"Huddle" (MGM)	11,000	"As You Desire Me" (MGM)	13,000	High 4-2-32 "One Hour With You" Low 6-11-32 "Michael and Mary"	19,500 10,500
Princess	2,272	25c-60c	"Tons of Money" (British) and "Ghost Train" (British)	8,000	"A Woman Commands" (Radio) and "State's Attorney" (Radio)	8,500	High 4-1 "City Lights" Low 7-18 "Colonel's Lady"	22,500 7,200
New York								
Astor	1,120	55c-$2.00	"Grand Hotel" (MGM) (12th week)	16,901	"Grand Hotel" (MGM) (11th week)	14,500	High 1-2-32 "Hell Divers" Low 11-14 "The Champ"	24,216 18,759
Cameo	549	25c-75c	"Dangers of the Arctic" (Principal)	2,100	"Office Girl" (Radio)	2,000	.....	
Capitol	4,700	35c-$1.65	"Red Headed Woman" (MGM)	57,980	"New Morals for Old" (MGM)	29,767	High 1-9-32 "Mata Hari" Low 7-2-32 "New Morals for Old"	110,466 29,767
Embassy	598	25c	All Newsreel	6,338	All Newsreel	5,804	High 1-3 Newsreels Low 5-28-32 Newsreels	9,727 5,785
Mayfair	2,300	35c-85c	"Bring 'Em Back Alive" (Radio) (3rd week)	25,000	"Bring 'Em Back Alive" (Radio) (2nd week)	29,500	High 12-12 "Frankenstein" Low 4-30-32 "Cohens and Kellys in Hollywood"	53,800 7,600
Paramount	3,700	40c-$1.10	"Make Me A Star" (Para.)	56,900	"Man From Yesterday" (Para.)	58,620	High 2-7 "Finn and Hattie" Low 12-26 "Heaven on Earth"	85,900 35,700
Rialto	1,949	40c-$1.10	"Scarface" (U. A.) (7th week)	12,000	"Scarface" (U. A.) (6th week)	10,900	High 2-27-32 "Shanghai Express" Low 6-27 "Dracula" and "Hell's Angels"	64,600 4,500
Rivoli	2,103	40c-$1.10	"Aren't We All" (Para.)	8,000	"The Doomed Battallion" (U.) (3rd week)	13,000	High 1-9-32 "Dr. Jekyll and Mr. Hyde" Low 7-9-32 "Aren't We All"	67,100 8,000
Strand	3,000	35c-$1.10	"Winner Take All" (W. B.) (3rd week)	23,534	"Winner Take All" (W. B.) (2nd week)	31,241	High 1-17 "Little Caesar" Low 4-2-32 "The Missing Rembrandt"	74,821 8,012
Winter Garden	1,493	35c-$1.10	"Mystery Ranch" (Fox)	8,000	"The Dark Horse" (F. N.) (3rd week)	14,617	High 9-19 "Five Star Final" Low 7-9-32 "Mystery Ranch"	59,782 8,000

'Back Alive' a B'way Smash, $42,000

'Winner, Stands Out Also $45,0

'Huddle,' Ca

Effective today (Tuesday) government tax of 10% on all missions over

'Bring 'Em Back' Is Lifting B'klyn Albee To a Swell $30,000

Brooklyn, June 20.
ol weather an aid, with the Al
and Metropolitan in favor. Pa
unt launching a new house pe
lity, Ed Lowry and oke.
ex show, with 'living models
ce of burlesque at Werba's.
Estimates for This Week
Albee (3,500; 25-35-50-75)—
Alive' (Radio) and
explo

'H'WOOD' BIG $12,500; 'WINNER' TAKES $16,500

Washington, July 11.
has been RKO Keith's
currently is no

'What Price,' Show, Lead Indianapolis

July 11.—"Wha
hono

Bennett Film Big In Omaha With $12,500

July 7.—"What P

"What Price Hollywood" Gets Top in Twin Cities

MINNEAPOLIS, July
Price Holly wood" we
average for a total of
Orpheum l
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PAUL
—With one ex-
business last week
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"What Price" In Des Moines Takes $6,

DES M
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Bennett

'Hollywood' an 'H Top P At $12

Money Picture

Chicago Hit; Gets $27,000

GO, July 7.—"Bring 'Em Back
t the State-Lake was easily
's stand-out and lifted that
om the low levels of many

"What Price" Show, Go Big In Cleveland

CLEVELAND, July 7.—"What Price
Hollywood," with Sharkey-Schmeling
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'Bring 'Em Back' Bringing 'Em In, $11,000; '

'ALIVE' ALIV

"Hollywood" Houston Hit With $5,000

ON, July 6.—"What Price
od" turned in the best show-
dull week here at the RKO
by grossing $5,000. This is
ve average.
or below par.
other first-runs were either at
Estimated takings for week ending
June 30 (based on summer averages):
MMANDMENTS" (Para.)
54). 15c-25c-30c-35c, 3 days.
(Average, $1,500.)

FRANK BUCK'S
"BRING 'EM BACK ALIVE"
Produced by Van Beuren Corp. Directed by Clyde E. Elliott

'Bring 'Em Back' $28,000 Smash; Loop F Orient

sco Lead

CONSTANCE BENNETT
in "WHAT PRICE HOLLYWOOD"
RKO-PATHE Picture David O. Selznick, Executive Producer

'What Price Hollywood, $10,000

Chicago, June 2
Biggest interest of this week
the b. o. click of 'Bring 'Em B
Alive' at the RKO-State-Lake. F
real money picture the house
seen since 'Frankenstein,' with
expected smash of $28,000. Wh
will guarantee a run of thr
or more and thereby po
incoming vaude policy.
RKO spread it on big for
picture, with the front disp
figured around $1,000, whic
for this town, although t
York Mayfair front stood
of over $5,000

Nite Baseball, K Competish

Bennett $16,000, Big, 'Winner' $14,000 Also Smart Biz for Detroit

oit, June 27.
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for

"What Price" Gets $11,600 In Cincinnati

CINCINNATI, July 6.—Last wee
was another of those typical m
summer periods, with business d
long below average, and
reaching par, alt
Hollywood," alt
within

'ALIVE' HOLDING 2D WEEK, $8,000, NEWAR

Detroit High To Fight an "What P

Jungle Film Leads Albany With $15,150

ALBANY, July 4.—"Bring 'Em Back
Alive," bo
days at the
sation and
he

Jungle Film Still Draws

RKO

. . . *and coming soon!* . . . **RICHARD DIX in "ROAR OF THE DRAGON"... KING VIDOR'S "BIRD OF PARADISE"... "MOST DANGEROUS GAME"... Wheeler and Woolsey in "HOLD 'EM JAIL"..."13 WOMEN"... RICHARD DIX and ANN HARDING in "CONQUERORS"... and the Great "KONG"**

Radio PICTURES

ALL MONEY PICTURES!

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-55c	"Red Headed Woman" (MGM)..	5,200	"The Man From Yesterday" (Para.).....	3,100	High 2-7 "Illicit"	11,000
							Low 7-2-32 "Man From Yesterday"....	3,100
Criterion	1,700	10c-55c	"Roar of the Dragon" (Radio)....	5,000	"Is My Face Red?" (Radio).....	6,000	High 2-21 "Cimarron"	15,500
							Low 12-5 "Consolation Marriage".....	4,400
Liberty	1,500	10c-35c	"Week-End Marriage" (F. N.).... (4 days)	1,000	"Sky Devils" (U. A.).....	3,200	High 1-24 "Under Suspicion"	7,200
			"Rider of Death Valley" (U.).... (3 days)	1,100			Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
Mid-West	1,500	10c-55c	"Dark Horse" (F. N.)..... (6 days)	3,200	"Love Is A Racket" (F. N.)..... (6 days)	3,000	High 9-19 "Young as You Feel"	11,000
							Low 7-2-32 "Love Is A Racket".....	3,000
Omaha								
Orpheum	3,000	25c-55c	"Attorney for the Defense" (Col.)	12,000	"What Price Hollywood" (Pathe)	12,500	High 2-14 "Cimarron"	25,550
							Low 6-18-32 "Night World".....	8,500
Paramount	2,900	25c-60c	"The Tenderfoot" (F. N)..... and "Man Wanted" (W. B.)	7,500	"Merrily We Go To Hell" (Para.)	7,200	High 4-23-32 "Tarzan the Ape Man"..	13,750
							Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous"	4,000
World	2,500	25c-55c	"Destry Rides Again" (U.) and.. "Sinners in the Sun" (Para.)	6,000	"Love Is A Racket" (F. N.) and "Strange Case of Clara Deane" (Para.)	5,500	High 4-11 "Men Call It Love"	16,000
							Low 11-28 "The Cisco Kid"	4,500
Philadelphia								
Arcadia	600	30c-55c	"Huddle" (MGM)..... (6 days)	3,000	"Letty Lynton" (MGM)..... (8 days)	3,700	High 12-17 "The Guardsman".....	6,500
							Low 4-30-32 "Beast of the City"	1,900
Earle	2,000	35c-66c	"Is My Face Red?" (Radio)..... (6 days)	15,500	"Attorney for the Defense" (Col.) (6 days)	13,000	High 1-2-32 "Makers of Men"	27,000
							Low 6-18-32 "Forgotten Commandments"	12,500
Fox	3,000	35c-75c	"Rebecca of Sunnybrook Farm".. (Fox) (6 days)	22,000	"Bachelor's Affairs" (Fox)..... (6 days)	18,000	High 2-7 "Man Who Came Back"	40,000
							Low 6-18-32 "Mystery Ranch".....	15,000
Karlton	1,000	30c-55c	"Week End Marriage" (F. N.).. (6 days)	4,000	"State's Attorney" (Radio)..... (6 days)	4,200	High 5-2 "City Lights"	8,000
							Low 3-21 "Resurrection"	3,000
Stanley	3,700	35c-75c	"As You Desire Me" (MGM).... (6 days)	19,000	"The Dark Horse" (F. N.)..... (6 days)	12,000	High 12-19 "Frankenstein"	31,000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	35c-55c	"Winner Take All" (W. B.)..... (6 days-2nd week)	8,000	"Winner Take All" (W. B.)..... (6 days-1st week)	11,500	High 3-21 "Last Parade"	16,500
							Low 2-27-32 "Men In Her Life".....	7,000
Portland, Ore.								
Blue Mouse	669	15c-25c	"Rider of Death Valley" (U.)....	2,800	"The Drifter" (Capital)	2,000	.....	
Fox Paramount	3,068	25c-60c	"Rebecca of Sunnybrook Farm".. (Fox) (35c-55c)	14,800	"Red Headed Woman" (MGM)..	14,500	High 1-3 "Paid"	26,000
							Low 5-23 "Young Sinners"	11,000
Oriental	2,040	25c-35c	"Winner Take All" (W. B.).....	3,100	"The Doomed Battalion" (U.)....	3,000	.....	
Rialto	1,400	25c	"Bachelor's Affairs" (Fox).....	2,600	"Misleading Lady" (Para.).....	2,000	High 3-21 "Trader Horn"	12,000
							Low 6-25-32 "Mystery Ranch"	1,900
RKO Orpheum	1,700	25c-60c	"Vanity Fair" (Allied)	9,000	"Is My Face Red?" (Radio).... (3 days)	3,000	High 2-14 "Cimarron"	20,000
					"File 113" (Allied) ..... (4 days)	7,000	Low 5-23 "Iron Man"	8,500
United Artists	945	25c-35c	"Woman in Room 13" (Fox).....	2,300	"Greeks Had A Word for Them" (U. A.)	2,500	High 1-10 "Hell's Angels"	12,500
							Low 6-25-32 "Thunder Below"	2,100
San Francisco								
El Capitan	3,100	25c-60c	"The Wet Parade" (MGM).....	12,500	"The Crowd Roars" (W. B.).....	13,000	High 8-15 "Daddy Long Legs"	16,750
							Low 6-11-32 "Devil's Lottery".....	11,000
Filmart Foreign Talkies	1,400	35c-50c	"The Tempest" (German).....	2,000	"Love's Command" (German)....	2,000	.....	
Fox	4,600	25c-90c	"Make Me A Star" (Para.).....	35,000	"Love Is A Racket" (F. N.).....	38,500	High 1-3 "Lightning"	70,000
							Low 2-20-32 "The Guardsman"	29,000
Golden Gate	2,800	25c-65c	"Fast Companions" (U.).....	10,000	"Are You Listening?" (MGM)...	10,500	High 7-11 "Lawless Woman"	20,000
							Low 6-11-32 "Lena Rivers".....	7,000
Orpheum	3,000	25c-65c	"The Doomed Battalion" (U.)....	7,000	"Is My Face Red?" (Radio).....	12,500	High 12-12 "Frankenstein"	23,000
							Low 5-14-32 "Night World"	5,000
Paramount	2,670	25c-90c	"Red Headed Woman" (MGM).. (2nd week)	15,000	"Red Headed Woman" (MGM)... (1st week)	21,000	High 1-9-32 "The Champ"	35,600
							Low 7-18 "Women Love Once"	10,000
United Artists	1,200	25c-60c	"Avalanche" (First Division).... (2nd week)	5,300	"Avalanche" (First Division)..... (1st week)	10,000	.....	
Warfield	2,700	35c-90c	"Bachelor's Affairs" (Fox).....	17,000	"Thunder Below" (Para.).....	17,000	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 1-30-32 "X Marks the Spot"	15,000
Warner Bros.	2,700	35c-75c	"Street of Women" (W. B.)....	3,500	.....		High 3-26-32 "Fireman, Save My Child"	19,000
							Low 7-9-32 "Street of Women"	3,500
Seattle								
Blue Mouse	950	15c-25c	"Rider of Death Valley" (U.).....	3,250	"Man Wanted" (W. B.).....	3,250	.....	
Fifth Avenue	2,750	25c-75c	"Rebecca of Sunnybrook Farm" .. (Fox)	12,000	"When A Feller Needs A Friend" (MGM)	11,500	High 4-18 "Trader Horn"	17,000
							Low 1-2-32 "The Boudoir Diplomat" ...	7,000
Fox	2,450	25c-75c	"Week-Ends Only" (Fox).....	8,000	"Man About Town" (Fox).....	8,000	.....	
Liberty	2,000	10c-25c	"Trapped In A Submarine" (Powers) and "Cannonball Express" (World Wide)	4,500	"Michael and Mary" (U.)	5,000	High 1-10 "The Lash"	11,500
							Low 6-18-32 "The Midnight Patrol"....	3,500
Music Box	950	25c-75c	"Two Seconds" (F. N.)..... (25c-40c)	4,000	"The Doomed Battalion" (U.).... (15c-35c)	5,000	High 2-28 "City Lights"	14,000
							Low 7-9-32 "Two Seconds"	4,000
RKO Orpheum	2,650	25c-75c	"Fast Companions" (U.)..... (4 days)	4,000	"Vanity Fair" (Allied)..... (4 days)	4,000	High 10-31 "Spirit of Notre Dame"	18,000
							Low 7-9-32 "Fast Companions" and "Monster Walks"	7,500
			"The Monster Walks" (Mayfair) (3 days)	3,500	"File 113" (Allied)..... (3 days)	3,750		
Washington								
Columbia	1,232	25c-40c	"Fast Companions" (U.)	2,000	"Lena Rivers" (Tiff.).....	2,500	.....	
Earle	2,323	25c-66c	"Week-End Marriage" (F. N.)..	18,000	"The Dark Horse" (F. N.).....	14,000	.....	
Fox	3,434	25c-66c	"Unashamed" (MGM).....	21,000	"Bachelor's Affairs" (Fox).....	16,500	.....	
Metropolitan	1,833	25c-55c	"Hollywood Speaks" (Col.).....	2,800	"No Greater Love" (Col.)	3,000	.....	
Loew's Palace	2,363	35c-55c	"Scarface" (U. A.).....	18,500	"Red Headed Woman" (MGM)...	15,000	.....	
RKO Keith's	1,832	25c-55c	"Bring 'Em Back Alive" (Radio) (5 days-2nd week)	9,500	"Bring 'Em Back Alive" (Radia) (1st week)	13,500	.....	
			"What Price Hollywood" (Pathe) (2 days)	4,000				

Announcing

SUPERIOR MELODRAMAS

WHIRLWIND WILSON

THE

MASTER MAGICIAN

SPECIAL

WITHOUT THE LAW

KENTUCKY BLUE STREAK

THE

SILVER FANG

SPECIAL

THE

SILENT BARRIER

SPECIAL

THE DARLING OF THE GOBS

SPECIAL

HIS

UNKNOWN WIFE

12

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1932-1933

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C. C. BURR

Successful past performance is the best guarantee of future quality.

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SUPERIOR PICTURES CORP., LTD.

HOLLYWOOD, CALIFORNIA

WABASH AVENUE

CHICAGO

Foreign Talking Pictures Corporation has opened new offices and salesrooms on the ground floor premises at 804 S. Wabash Ave. Louis Machat, owner of the Cinema theatre, has become associated with the firm as sales manager while David L. Apfelbaum will continue as office manager. The company will distribute Fortalk German productions as well as the product of Cines-Pittaluga of Rome, Italy. Fifteen German features are to be released in the fall in Ohio, Indiana, Michigan, Illinois, Wisconsin, Missouri and Minnesota.

▽

Harry Charnas is causing considerable interest along the Row by driving a small automobile on the sidewalks. The midget car is intended to be used as a theatre business stimulator.

▽

John Joseph of RKO reports that the State-Lake theatre is ready to go on a vaudeville policy at the conclusion of the "Bring 'Em Back Alive" run.

▽

Ben Judell grabbed off the Schmeling-Sharkey fight films when they mysteriously found their way to town and the pictures of the controversial scrap are doing a fine business at the Castle theatre.

▽

"County Fair" is one of the star attractions on the Security program. Irving Mandell reports that it has been booked by Publix, Warners and other circuits.

▽

A. Teitel announces the opening of new quarters at 806 S. Wabash avenue where, under the firm name of Teitel Film Center, he will specialize in the renovating, processing and servicing of motion picture film.

▽

Bathing beauty contests, an old and tried method of stirring up community interest, are being staged currently by various theatres among them the Ambassador, Atlantic, Marshall Square and Roxy.

▽

L. Reinheimer has taken over the booking of the Marshall Square, Illington and Douglas theatres.

HOLQUIST

Smith Sponsoring Tennis Tourney

In order to encourage tennis playing among the younger generation in Hollywood, Wallace Smith, novelist and scenarist, was sponsor of a competitive meet last week at the Beverly Hills Tennis Club. Assisted by Mrs. Smith, he plans on making this tournament an annual event.

Evolves New Cartoon Figure

Max Fleischer, producer of animated cartoons for Paramount, has evolved a new cartoon character, Billy Boop, which will take its place in future "Talkertoon" and "Screen Song" issues with the present figure, Betty Boop.

I.A.T.S.E. Picks Columbus Again

The International Alliance of Theatrical Employees and Motion Picture Operators of the United States has decided to hold its next biennial convention at Columbus, Ohio, because of the treatment accorded the delegates at this year's session, according to William Elliott, IATSE president.

Universal Club Plans Outing

The Universal Club, organization of home office employees, will hold its annual boat ride and outing on July 26.

Vitaphone to Finish 50 by September 1

Vitaphone will have completed, by September 1, at least 50 of the 133 one and two-reel subjects for the coming year; 34 already have been produced, though the Brooklyn Vitaphone studio just resumed operations on Monday.

A series being emphasized by Sam Sax, production head, at the Brooklyn plant, consists of six two-reel Technicolor Musical Comedies, to be released as part of the 26 Broadway Brevities, musical comedies. These were made at the Warner Burbank studio under the direction of Roy Mack.

Rules License Tax Is Due On Acts, Films in Alabama

Motion picture theatres in Alabama using vaudeville acts in conjunction with films, will be subject to license tax on both pictures and vaudeville, according to a decision rendered last week by Thomas E. Knight, attorney general for Alabama.

The decision was made by Mr. Knight in response to a requested ruling asked by Judge David Crossland, Montgomery. Numerous houses in the larger cities of the state have recently tried out the stage presentation as a means of increasing attendance. If the ruling is enforced these houses will be definitely affected.

DeLuxe Trailer Forming State Rights Branches

Louis Meyer, general manager of DeLuxe Trailers, Inc., is establishing branches to operate on the basis of state rights exchanges while buying prints from DeLuxe and selling direct to theatres on a franchise basis. The company now is occupying enlarged quarters on the ground floor and basement of the Film Center Building, New York. Jack Reiger is in charge of trailer production.

ON BROADWAY

Week of July 9

CAPITOL
First in War..... MGM

MAYFAIR
Happy Polo..... RKO Pathe
Mickey's Golden Rule..... RKO Radio

RIALTO
Rudy Vallee Melodies..... Paramount
Hawkins and Watkins, Inc..... Paramount
Hollywood On Parade..... Paramount

RIVOLI
Shine on Harvest Moon..... Paramount
Jimmy's New Yacht..... Paramount
Ten Dollars or Ten Days..... Paramount

STRAND
The Queen Was in the Parlor.. Vitaphone
Paris Glimpses..... Vitaphone
Movie Album Thrills..... Vitaphone

WINTER GARDEN
The Crane Poison Case..... Vitaphone
Believe It or Not No. 8..... Vitaphone
Sport Slants No. 9..... Vitaphone

NEWS PICTURES

FOX MOVIETONE NEWS—No. 83—Crown Prince of Germany back in the limelight—United States Army bombers in formation flight over Grand Canyon—Roosevelt addresses Democratic Convention—Paris sets the style in bathing suits.

FOX MOVIETONE NEWS—No. 84—England's airmen supply thrills in maneuvers—Paris Grand Prix ends racing season—Warm weather fails to stop ski fans in the Colorado Rockies—Aviators attempt to circle globe in six days—Million Catholics attend mass in Dublin—New York cops entertain youngsters.

HEARST METROTONE NEWS—No. 282—Royal air force puts on a show for the English—General Electric engineer shows what sounds look like—Italian town has a skyscraper day—Atlantic City beach crowd water maneuvers by German daredevils—Paris race season ends with the Grand Prix—Million at Catholic mass in Dublin—Fliers hop off for globe-circling trip.

HEARST METROTONE NEWS—No. 283—Heat wave in New York sends millions to beach—Senate war opens on new effort to cancel war debts to the United States—Barnyard colony gets a new boss—Rockefeller at 93 issues hopeful birthday message—Women swimmers tune up for Olympics—Roosevelt rests for campaign—Scientific sharps test "black magic" in England.

PARAMOUNT NEWS—No. 99—Japanese athletes leave Yokohama for Olympics in Los Angeles—Flashes from everywhere—United States bombing plane squadron in maneuvers over Grand Canyon—New York police entertain youngsters on an outing—Prohibition Party attacks party platform at Indianapolis convention.

PARAMOUNT NEWS—No. 100—Crack English crews prepare for Olympics on the Thames—Presenting feminine styles for the fall season—The Roosevelt family at home—Hollywood Baby Orchestra gives orphan benefit concert—John D. Rockefeller pleads for faith on birthday—Royal air force of England thrills crowd in flying circus.

PATHE NEWS—No. 98—Small yachts dare ocean swells in unusual regatta out of New York—John D. Rockefeller, Jr., hails Radio City in New York—Homemade hydro-boat built by youngsters in sensational trial—Daredevil motorcyclist loops machine high in the air at Atlantic City—Democrats roused by Roosevelt's speech at convention—Garner named Democratic nominee for vice president.

PATHE NEWS—No.99—World fliers describe route for Pathe News—Mrs. Garner urges American women to live more simply—Million Catholics congregate in Dublin for great mass—Mining engineer says jobless can earn living by mining for gold—New York cops entertain youngsters on boat trip and outing.

UNIVERSAL NEWSPAPER NEWSREEL—No. 56—World anxious as world fliers run astray in Russia—200,000 devout at close of Eucharist Congress in Dublin—Steel work on Macon, new Navy ship, is completed—Farmers in West happier as hog prices continue on the rise—National Prohibition Party nominates William D. Upshaw, of Georgia, for President.

UNIVERSAL NEWSPAPER NEWSREEL—No. 57—Homes and business in ruins as cyclone hits Vernon, Ind.—Austrian citizen-troops defy government edict in political rally—News paragraphs—Bank on wheels provides unique service for Ohio towns—John D. Rockefeller, on 93rd birthday, sees turning point in economic slump.

Named Supreme Representative

Evean G. Evans has established headquarters in Columbus as Ohio representative for Supreme Trailer Service. He formerly represented National Screen Service on the Coast.

Laurel-Hardy to Make Six

Stan Laurel and Oliver Hardy, comedy team, will make six short subjects for Hal Roach and MGM release during the 1932-33 season, instead of four, as originally announced.

Beery Convention Officer

Wallace Beery has been named honorary chairman of the Shrine convention scheduled for San Francisco, July 25 to 28, by Governor James Rolph of California.

Hammons in Europe

Earle W. Hammons, president of Educational, sailed late last week for Europe on his annual trip. He will confer with executives of Ideal Films while abroad.

Six More Houses Added to Poolings; 19 Now in Deals

Six additional theatres were added to the limited list of circuit poolings within the past seven-day period when RKO completed negotiations, pending for some time, for the pooling of its Proctor's theatre, at Yonkers, N. Y., with the Publix Strand, in the same town, and the pooling of the Proctor's and Plaza, RKO theatres, with the State and Strand, operated by Farash Theatres, at Schenectady, N. Y.

As a result of the Yonkers' pooling, RKO will operate the town, with the Strand becoming a first-run and the Proctor's a second-run house. Farash Theatres will operate the Schenectady pool, according to the terms. These deals raise the total of theatre poolings nationally to 19 theatres in five separate cities. A national study of pooling activities conducted by this publication last week revealed that pooling deals involving more than 60 theatres in 17 cities have been discussed by circuit operators within the past two and one-half months. Most of these, however, have been definitely abandoned due to the inability of the negotiators to agree on terms incidental to the poolings.

From the national study it was deducted that the disagreements over terms which are to be encountered in pooling negotiations are of enough magnitude to eliminate pooling as an important solution for theatre operating problems which exist today. This deduction is based upon the fact that only a very small percentage of the deals proposed actually result in poolings.

RKO is slated to acquire the Grand Opera House, at Cincinnati, toward the end of this month. The theatre, seating 1,600, is prominently located in the downtown business section of the city. In all probability, it will be operated on a percentage basis. RKO's lease on the Strand, at Cincinnati, recently expired, and the theatre has been dark since.

RKO also announces the closing last week of its Orpheum theatre at San Francisco, a 3,000-seat house, which leaves the circuit with one first-run house in San Francisco, the Golden Gate Theatre, and one in Oakland, the Orpheum. Other closings in the San Francisco territory reported to be imminent include the Fox, United Artists and Warners.

Film Pioneer Dies

Frank B. Griffin, 57, projectionist at the Grand theatre in Oshkosh, Wis., and said to be the inventor of the two-second cement for motion picture film, died at a local hospital recently. Mr. Griffin brought the first motion picture to Oshkosh in 1896.

Mankiewicz Out of Paramount

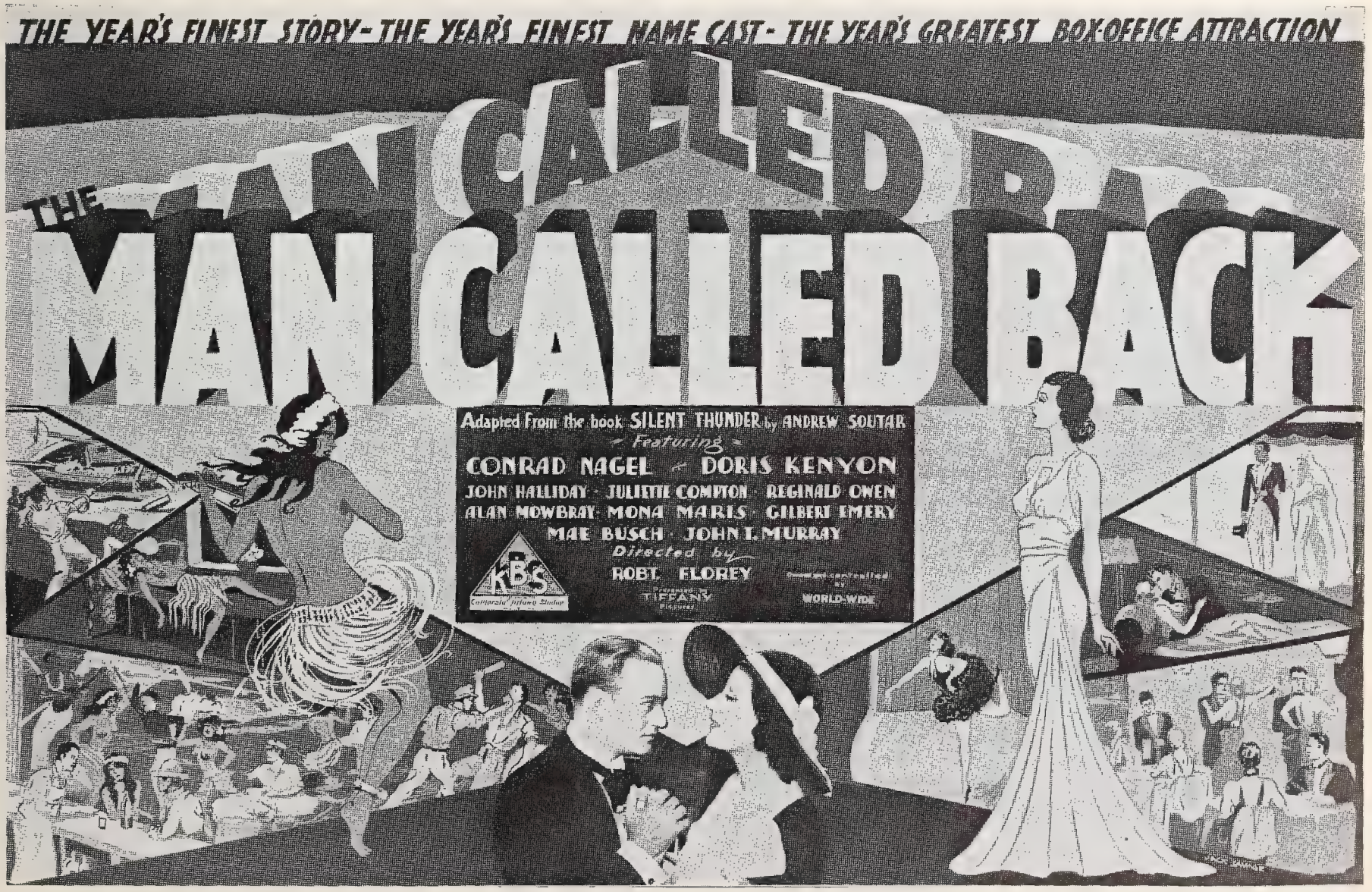
Herman Mankiewicz has resigned from Paramount, due to a disagreement over "The Phantom President," featuring George M. Cohan. Benjamin Glazer has succeeded Mr. Mankiewicz.

Hope of Barring Double Bills in New York Fades

No hope of eliminating double features in New York this year, and but little hope of curtailing them, is held by circuit and independent theatre operators following several conferences held during the past 10 days.

In the meantime, Warner Brothers Theatres, through Joe Bernhard, in charge of operations, went on record in opposition to the double-feature policy, and announced that Warner theatres would abandon it in every situation in which an agreement could be reached with competing theatres.

In the conferences designed to end the policy in New York, it was made clear that the abandonment of double features could not be made a city-wide policy, but could be attempted only on an individual neighborhood basis, governed by existing conditions in each theatre's locality. Upon the conclusion of the conferences, Charles L. O'Reilly, president of the New York Theatre Owners Chamber of Commerce, who was instrumental in bringing together independent and affiliated operators for the double feature sessions, said that there was virtually no hope of eliminating the practice in New York for another year at least, in the light of the conference discussion.



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. . . concentration of effort in select media is the answer to those . . . who seek results at lower cost in 1932.

LOUIS WILEY
business manager of the New York Times

. . . this is decidedly not the time to curtail our promotional activities. . . . If we budget ourselves to a considerable reduction in sales, we can always accomplish our end. I know of nothing that is easier in . . . business.

KENNETH COLLINS
director of publicity for R. H. Macy & Co.

the most select medium of the motion picture is

MOTION PICTURE HERALD

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

AIMING AT NEXT SEASON!

BETWEEN now and Labor Day we expect that every film executive, circuit operator, sales manager and boss will shout at you, in one form or another, to marshal your forces and get set for a "terrific, gigantic, momentous," seat-selling campaign for the new theatrical season.

Let's forget, for the time being, some of the advice usually dished out during the summer months. Let's sort of sit back, close our eyes and figure out for ourselves just what we can really accomplish at this time to stimulate interest in our particular theatres immediately after Labor Day.

Is there anything really constructive that can be done now? Is it advisable to plug specific attractions this far in advance? Is it good judgment to fire the guns now when there is so much else to drown out the noise of the cannons? And will the folks 'round town forget about that volley long before the new season dawns?

Speaking strictly from my own point of view—and if I may add, from many years experience in average towns and cities—I would start at this particular time to get my house in good shape. There is much to be done around the theatre and only a skeleton crew to do it. Extra pay is out. Everyone of the staff is expected to do extra work before, during and after hours as a sort of grateful acknowledgment that they were kept on the payroll and not laid off.

I would say that if we devoted the month of July to fixing up, touching up and repairing everything about the theatre we would be making our first move for the new season drive for business. This suggestion must not be misconstrued to mean that you should abandon your merchandising efforts. Show selling always continues regardless of what else you must accomplish.

With all the frames, lobbies, lounge rooms, roofs, boiler room, etc., etc., in tip-top shape, we would turn our attention to August and plan as follows: A drive concentrated on the "Greater New Season's Attractions." Starting off with an intelligent teaser trailer, program notes, lobby displays and newspaper mention, I would build up each week with additional information regarding the new season's product and its outstanding productions. If you sell your newspaper on this campaign they will possibly cooperate to the extent of running interesting stories and star cuts on the product being discussed.

Your entire effort must be directed at building up attention and reviving interest in the theatre. The publicity department of any of the producers should willingly consent to write up special stories regarding their own company's product for newspaper purposes. This you can edit to suit your local conditions and plant with your paper.

As the campaign progresses the lobby, the trailers, the newspaper ads and other selling slants should be increased in proportion so that a well-timed campaign should have every individual in your town looking for the next announcement or story about the "Greater New Season's Attractions."

In certain communities the opening time of the new season varies. For example, one portion of the country generally designates Labor Day as the opening of the season, while in other parts the middle of September is the time specified. Whenever your season opens that is the day on which you must concentrate and build up to.

When that time arrives it must be ushered in with such a smash and bang that it ought to result in S.R.O. business from the start. To accomplish this you must do more than just talk about "great" pictures for your opening show. Unless you have a terrific box office picture, something besides the picture must help get that crowd jammed into your house. Whether that "something" will be a Fall Fashion Revue and Style Show, a Popularity Contest or any other form of business builder is up to you. But you must insure a packed house to get started off on the right foot.

Remember, while all these plans are going on you have been adhering to your previously arranged schedule. Opening day announcement should be accompanied by gayly decorated fronts, lobbies and if possible the whole main street and the stores lining same. The newspaper should be sold on a special "Greater New Season" cooperative section in which every important merchant should participate. In other words it must be a gala event in every sense of the word.

Without going into such a plan to the smallest detail we have tried to convey what our thoughts would be at this time of the year insofar as the next season is concerned. Perhaps you have better ideas. Tell us about them. Four thousand heads are better than one. "CHICK."

DICK KIRSCHBAUM'S LOBBY LAFFS!



The moral of this cartoon is: think twice before you decide to admit anyone free. This particular incident happens to be an actual occurrence and one that the manager could not gracefully get out of. While it makes a funny cartoon, the incident itself was almost pathetic, especially when the other kids in town heard about it.

ROSENTHAL STUNTED AT AUBURN PRIOR TO TAKING NIAGARA HOUSE

Before leaving Auburn, N. Y., to take charge of the Strand Theatre, Niagara Falls, there's evidence at hand to show that Morris Rosenthal was up to his usual exploitation tricks at the Jefferson Theatre in the former city.

He featured an endurance stunt in his campaign on "Crowd Roars," having a driver chained to the wheel of a car on Saturday night at 11 P. M. and kept on the job for 72 hours without a stop for anything. He finished the run on a Tuesday (closing day) in time to make a stage appearance after the first show. He was then packed off to the window of a furniture store for a sleep. The car carried banners and the usual tie-ups were made with gas, oil, tires, restaurant, etc. Imitation speedway tickets were also distributed, carrying title, names of stars, theatre and playdates.

Restaurants, stores and speakeasies figured in his campaign on "West Parade," a large rubber stamp being used to print name of title and playdates on menus, paper bags, boxes, etc. Small corkscrews enclosed in envelopes carrying appropriate copy on picture were widely distributed in every thirst-quenching place in town.

In addition to placing hangers and cards on all downtown business houses on Saturday night when exploiting "Scarface," a Sunday flash was arranged by securing a collection of photos, etc., from the Prison Department of Auburn and the local District Attorney. These made up an attention-getting front, photos of the prison interior after the last riot proving particularly interesting to the public.

Other activities included the passing out of mammoth telegrams with appropriate copy on "So Big," and the mailing of "You Cannot Afford to Be Absent" cards for the "debut" of "Society Girl."

By this time Morris Rosenthal is on the job at the Strand at Niagara and the next time you hear about this enterprising showman it will concern some show-selling stunt he has put over in that town. Maybe he'll go riding over the Falls himself—you never can tell just what this Round Tabler will pull. Anyway, he knows his way 'round in his new town for the reason he and the Missus spent their honeymoon there.

SPENCER IS MAKING BUSINESS HUM DOWN AT LINDY IN PHILLY

Right in his element when it comes to putting over Anniversaries, Carnival Weeks, etc., Perry Spencer has been giving an excellent account of himself since he was transferred to the management of the Lindy Theatre, Philadelphia, Pa.

During Anniversary Week give-aways and passes figured in the week's attractions. One night a radio was awarded and all day Saturday patrons enjoyed slices from a big cake promoted for the occasion. A tie-up was also made with the manufacturers of a refreshing soft drink for a supply to patrons all week. Amateur Night was featured on Tuesday and on Wednesday three ladies' dresses and a $175 refrigerator were given away. Thursday he pulled a "Washline Party," the patrons receiving special gifts on this day, and Friday was the occasion for a special review. Pop and cake were passed out on Saturday matinee and a Clown Night featured the evening's performance. Feature attractions for the week were especially selected and the house was decorated appropriately for the event.

His plans for the Lindy Carnival Week included the give-away of a "Real Live White Baby" (we gather it is another one of those white pigs he wished on patrons of the Audubon Theatre in New York City); a new Country Store Night, whereby patrons can horn in on eatables up to the value of four or five dollars; a Sing a Song Night for Thursday, during which the organist will lead the singers rendering old time songs, and a Barrel of Fun Night for Friday whereby patrons will fish around in a barrel to get their own gifts.

Now that we've located Perry again we hope he'll keep the Club regularly posted on all show-selling activities. According to the above he's started out on the job with accustomed vigor. By the way, Spence, don't forget to pass along our best to Howard Waugh, if you see him. Remind him to write headquarters.

BIG BROADWAY CUTOUT!

One of the largest cutouts that ever graced the top of a marquee has been socking pedestrians along Broadway, New York City, right in the eye since the M-G-M work shop turned out its display for "Red-headed woman." It's made of five sections of compo board and painted on both sides and you can take it from us that it rates a second glance. Page Oscar Doob, maybe?

BIRTHDAY GREETINGS TO THESE MEMBERS!

B. F. Adcock
Tom Arthur
George L. Bannon, Jr.
Nat Blank
William S. Briscoe
Julien E. Campbell
Harry Clifford
Ronald Douchette
Milton O. Field
Charles H. Franklin
L. Hayes Garbarino
Ben Goldman
Ty Grasiano
Victor J. Hayes
Edgar Jones
Max Keizerstein
Leslie F. Larsan
Charles E. Lockhard
John J. Medford
C. Morelock
John G. Newkirk
Charles L. Oswald
John Revels
Roland H. Ruden
Clarke A. Sanford
Ram K. Sharma
Herman Shulgold
Sol Strauss
Jacob Vidumsky
John Watt

Smart exhibitors
From coast to coast . .
From border to gulf . . .
Know that their screen
Is the greatest advertising
Medium . . that they must show
Good trailers–or lose a lot of business . . . .
Trailers must be cheap in these hard times—
But above all else—**they must be good!**

•

SUPREME SCREEN SERVICE

630 NINTH AVENUE NEW YORK CITY

THE FINEST ANIMATED-TALKING TRAILERS EVER PRODUCED

Look at them—and be convinced!

•

SUPREME TRAILERS DISTRIBUTED THROUGHOUT AMERICA

ATLANTA
154 WALTON ST.

LOS ANGELES
1909 S. VERMONT AVE.

BOSTON
28 PIEDMONT ST.

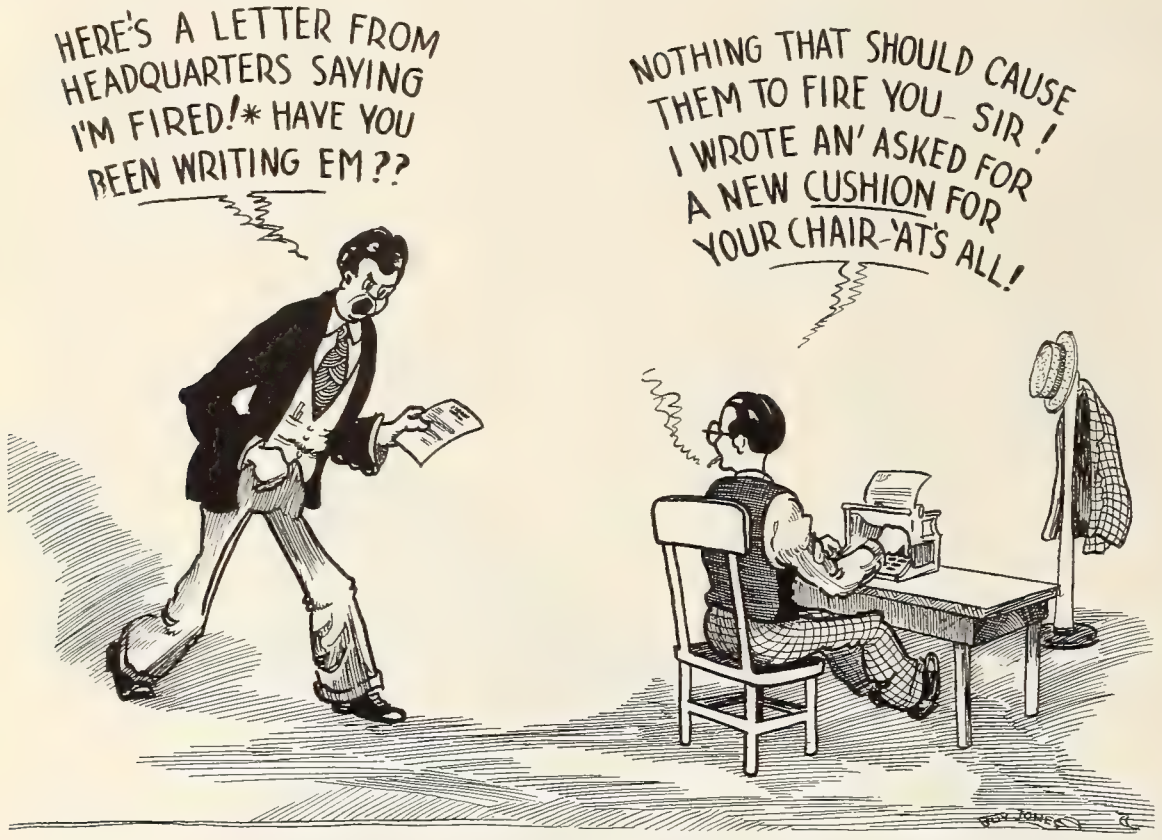
CHICAGO
1304 S. WABASH AVE.

DETROIT
202 FILM EXCH. BLDG.

MINNEAPOLIS
39 GLENWOOD AVE.

KEEPING UP WITH THE TIMES!

By GUY JONES



To Avoid Embarrassment—Never Let Your Assistant Write Letters

TOM EDWARDS AND WIFE WERE SUCCESSFUL WITH BATHING BEAUTY REVUE

Late last fall we described a bathing beauty contest promoted and staged by Mrs. Tom Edwards at the Eldon Electric Theatre, Eldon, Mo., whcih turned out to be a most successful trade boosting stunt. Since the outdoor bathing season will soon be in full swing again, we believe it not amiss to acquaint our readers of just how the enterprising Mrs. Edwards accomplished this.

Her first step was to contact local merchants, each to be *represented* by one of the attractive girls selected for the revue. Nine storekeepers in a town with 3,000 population, agreed to furnish awards ranging from $3 to $6.50 in value, and the theatre donated a first award of $10. There were 36 entrants at the start of the contest, with 16 eliminated the first night of the show. From the remaining 20 girls, 10 winners were selected on the final night.

An excellent angle not to overlook in putting over a stunt such as outlined above appears to be the promotion of a cooperative ad among the merchants, single or double according to local conditions. Mrs. Edwards was able to put over a double truck in her small town, so that ought to be a good indication of what can be accomplished. The local newspaper gave strong support to the event, and another interesting slant on the affair lies in the fact that Kansas City papers, apprised of the show, carried reproductions of the girls' photos in the rotogravure sections. As to the box office, the house drew to capacity all week.

If any of our Club members stage a show of this kind this season, we'd like to receive the details. Let us have the complete plan of campaign, including photographs, and we'll pass along your idea of a bathing girl contest. Incidentally, we'd like to hear further from Mr. and Mrs. Tom Edwards.

McBRIDE TOOK TRICK PHOTOS THAT GAINED SPACE IN NEWSPAPER

Quite a clever little gag was used recently by H. D. McBride, manager of the State Theatre, Spokane, Wash., to gain some newspaper publicity on his first Tom Mix picture.

His ballyhoo, consisting of an old time stage coach pulled by a team of horses, looked so good to him that he contrived to have it photographed against a background of a modern train and sky relief of one of the big tri-motored air transports. The contrasting methods of travel appealed to the newspaper and the photo received a two-column break at the top of page two, the theatre ad on side of coach standing out boldly.

A photo of the stunt described above would, of course, better illustrate it. However, we'll go on record in stating that the newspaper tear sheet shows up to mighty good advantage. Mack is a live wire showman and we'd like more of his material.

CLUB MEMBER SAYS HIS PLAN WILL PUT STOP TO TENT SHOWS

Occasionally we hear a squawk from some manager concerning opposition from carnivals, tent shows, skating rinks, etc., when a direct drive is made by one of these attractions to extract local money from patrons through a tie-up with some veterans' organization or kindred group.

The best scheme we've ever heard of to combat a proposition of this sort was used by one of our own Club members and it's simple as A B C. Just make a deal with the American Legion, Veterans of Foreign Wars or what have you in your town, for carnivals and other attractions generally, get these clubs to sponsor any move they make, and ask them not to play under their auspices, but to tie-up with the theatre for a Big Legion Benefit once a month. This will not only insure the theatre against inroads made by these traveling shows, but will save the Legion a whole lot of grief caused by local merchants squawking about "taking money out of town."

This man we have in mind contacted all merchants and lined them up for a Country Store Night to be put on with the benefit. The answer is that these merchants have donated hundreds of dollars worth of merchandise and spent just as much in newspaper advertising, heralds, handbills and stamps to plug the Nights. The theatre takes out 50 per cent to cover the cost of its end of the show, and since patronage is always about three times as large as average, one can readily see that the theatre is getting by in good shape, to say nothing of good will from the Legion and a vote of thanks from every merchant in town.

It takes a license for a tent-show to play town, as you all know, and it's entirely logical to assume that if local Legions, etc., and merchants are not in sympathy with letting these shows in town no permit will be forthcoming from the town or city department that issues them. Enlisting the cause of the sponsor would appear to be an effective weapon against this sort of opposition.

EDWARD J. MEINICKER, formerly manager of Loew's State Theatre, Cleveland, Ohio, has been appointed manager of Loew's Rochester, a 4,000-seater, and the largest house in the city. He succeeds Charles Raymond, who is spending several weeks in Europe prior to taking over the reins of the new Loew theatre at Johannesburg, South Africa.

GAMES FOR THE LOBBY!

Not so long ago we mentioned the profitable possibilities of spotting some of those games in your lobby or lounge rooms. They have been getting a good play from movie patrons in other theatres and we thought it was worth thinking about.

On one of our recent trips into a neighboring state we found a theatre with four of these machines working on a five-cent play. During the break of the show every one of the games had crowds of between five and twenty-five people watching the games and playing them.

The manager, whose name and location we withhold by request, showed us his statement for the month of June, and imagine our surprise when we found out that these four machines had netted him seventy-eight dollars.

The total cost of the four machines amounted to only a small sum more than what he netted in one month. Is that profitable? We'll say it is; and furthermore, totaling up the income from the four games plus his two candy machines, we find that he has now worked up an income of close to one hundred and twenty-five dollars a month. Deduct that from your rent and you can better appreciate what that much money means.

If we can assist you in getting more information about any form of candy machines, games, etc., just drop us a line.

LOEW'S CLEVELAND THEATRES STRIKE NEW NOTE IN SUMMER COOLING!

H. M. Addison, Division Mgr., Shies Away From Old Compo-Board Icebergs and Ties Up With Local Nursery Outfit!

WHAT did YOU do this summer to put a new slant into the summer comfort of your theatre?

Cooling plants and air conditioning are no longer a novelty. But in many cases showmen are still using the same old hackneyed salesmanship that was employed when cooling plants first came into general service—to sell their patrons on summer comfort.

While most of the lads were satisfied to hack out a few compo-board icicles, promote a stuffed polar bear or two from a local taxidermist, and blast away with the familiar old "frozen to frigidity" slogans, H. M. Addison, manager of the Cleveland division of Loew's theatres, struck the first new note in summer comfort psychology which we have seen in many a day. His idea has remarkable merit because it conveys a safe, sane and sensible idea of summer cooling instead of the exaggerated, "refrigeration" idea.

When the pavements start sizzling and the asphalt begins to melt with the heat of the dog days, most of us don't think of icebergs. Instead, we get a longing for the big woods. We usually think of soaring pines and dark, silent spots in the heart of thick woods, where you're knee deep in woodland plants and where you can reach down and grasp cool moss beneath the closely-packed plants and shrubs.

In the heart of every one of us, summer and its heat brings a longing for such places and sends city folks surging out into the country highways.

So Addison, who is one of the most original and inventive showmen in the country, decided to take advantage of this psychology and tie up with old Mother Nature herself to make trees, shrubs and growing plants an "added attraction" in his theatres during the dog days.

While Kate Smith was singing the moon over the mountains, Addison was taking the trees off of them and transplanting 'em into the lobbies of 10 theatres to make them cool and shady retreats for the summer and give them a real Canadian northwoods atmosphere.

Plants and Trees WILL Grow in Lobbies

Some of the boys said it couldn't be done. Plants and trees, they argued, couldn't be made to thrive in the artificial and limited light of theatre lobbies.

But Addison went straight to the Cole Nurseries, one of the largest and most successful companies of its kind in the country, and broached his new idea of summer cooling effects. He sold the nurserymen 100 per cent on the advantages of being permitted to put their choicest evergreen trees and shrubs into the theatre lobbies as an ad for their product and he was amazed to learn just how much nurserymen have learned toward inducing trees and plants to grow under artificial conditions.



H. M. Addison is the Cleveland Division Manager for Loew's Theatres and a showman with a remarkably fine record of accomplishments. We recommend this, his latest achievement, to those who want to work out something similar for their own theatres.

To his surprise, the Cole nursery officials assured Addison that evergreens of certain types could be expected to thrive throughout the summer, in theatre lobbies, if bedded down firmly in genuine, imported German peat moss.

The nursery people got all hopped up over the idea. With Addison, they studied every one of the ten theatre lobbies, large and small, and worked out a suitable indoor garden plan for each one of them.

Loew's State, the circuit's de luxe house in Cleveland, which has one of the largest and most impressive grand lobbies in the country, was the first to be given the "north-woods" treatment.

State Gets Formal Patio Garden

Patrons of the house gaped with surprise and sniffed the air with wonder when they saw whole truckloads of pine, spruce and firs being unloaded in front of the theatre. After three full days of work by the nurserymen (with all labor costs borne by them), the huge State lobby was transformed into a formal patio garden, 80 feet long and 25 feet wide, containing dozens of different varieties of evergreen trees, rare plants and growing shrubs valued in excess of $1,000 at retail prices.

Bins for the peat were made of one-by-

Lobbies and Fronts Transformed Into Gardens, Rockeries, Etc., Giving Every Theatre a Cool Northwoods Scenic Effect!

eight inch lumber stock. The firmly-bedded peat offers splendid nourishment to the nursery stock and, because it absorbs and holds water like a sponge, does not permit the water to seep out over the lobby floor.

One gets the effect right at the outer entrance to the State, because a diamond-shaped planting, approximately 15 feet long and about 10 feet wide, has been installed directly behind the box-office. Evergreens in a heavily-massed arrangement and ranging from a foot in height to six and eight feet at the center, provide a charming and cool background for the box office. Some of the trees are so light and silvery that they appear to be almost snow-covered and they give off a distinctly pleasant scent of pine and spruce as one walks into the theatre.

Lobby a Tree-Laned Garden

The bins forming the patio garden are of various sizes and there are frequent intersections so that the public can walk about among the plants at will. In the large open space in the center of the patio, Addison installed attractive garden furniture of the type that stands wear and tear in good shape. Three stone benches, and a light steel bridge table and chairs topped by a large "country club" lawn parasol, completes the indoor garden setup. Frequently, fresh cut flowers are installed in addition to the trees and shrubs, and a "peony show" comprising hundreds of prize-winning specimens, was a feature of the garden a week after its opening. The Cleveland boys are confident that the indoor garden is the most elaborate of its

(Continued on next page)



Here is the formal patio garden of evergreens and shrubs and rustic furniture in the grand lobby of the State Theatre. Truly a masterpiece of decorative art and showmanship.

ADDISON'S "SUMMERY" LOBBIES!

You Too Can Beautify Your Lobbies and Fronts Through Similar Arrangements With Local Nurserymen Groups!

(*Continued from preceding page*)

kind in any theatre in the country.

It should also be mentioned that hanging baskets of vines are employed in all ten theatres, suspended from the four corners of the marquees.

At Loew's Park theatre, a large neighborhood house where the lobby is patterned much like that of the State, a similar patio-type garden was installed, using the same arrangements of trees and shrubs on a somewhat smaller scale, but with wicker and rustic lawn furniture along the outer edges of the garden instead of in the center sections.

At Loew's Doan, another neighborhood house where the lobby includes a fountain, the nurserymen seized the opportunity to install a natural rockery (or rock-garden) with a peat moss foundation which is liberally stocked with typical rock plants.

In the various other houses, the Stillman, Allen, Circle, Mall, Alhambra, Granada and Liberty, specially designed gardens of different types are installed. The layout is different, of course, in each case, but every house has a liberal quota of evergreens and shrubs so that the patron walks into the house between a line of pine-scented, growing trees which give the theatre a true outdoor effect.

The natural garden effect is suitable for any theatre, large or small. In the case of the Cleveland houses, Addison did not pay a cent to the Cole Nurseries. They readily saw the advantage of installing their stock in the ten theatres and they did not even make the usual annoying requests for screen credit but were satisfied with just a small, five-by-seven card credit card in each of the gardens.

Nurserymen Get a $25,000 Order

Their wisdom in co-operating with the theatres was apparent when, a week after the patio in the State lobby was completed, a prominent Cleveland manufacturer of office machinery walked into the theatre, was impressed by the beauty of the garden and asked for full details about the company which had installed it. A week later he signed a contract with the Cole Nurseries for landscape and garden work, amounting to approximately $25,000.

However, where theatre operators cannot make a similar tie-up as did Cleveland, a total of $150 retail will buy enough nursery stock to make a patio garden for a medium-sized house of the Class B type, while the large de luxe houses with extra-large lobbies can make a fine showing for $250 to $300.

"Much of the stock purchased could be resold," says W. E. Barnes, general sales manager of the Cole Nurseries, who, with Addison, is responsible for the fine showing in the Cleveland theatres. "Where the trees and shrubs are carefully bedded down in genuine German peat moss, they can be



This rock garden was worked out in front of the fountain at the Doan Theatre. A most beautiful effect was achieved.

expected to go through the summer in the average lobby with a loss of only about 20 per cent of the stock.

"The theatre manager contemplating installation of an indoor garden for the summer season should make his arrangements with the nurserymen about a month ahead of the time he wishes to install the garden, and instruct the nurseryman to have the trees and shrubs put into storage warehouses until the roots, which are 'balled' in burlap, have become good and solid. Then they have a much better chance of coming through the summer in good shape than if dug and transferred indoors immediately.

"The evergreens which will stand up best in theatre foyers are members of the Arbor Vitae and the Juniper Family. One of the best massing effects can be obtained with Pachasandra Terminalis (Jap Spurge), while another good grower inside is Euonymus Radicans.

"Deciduous plants (those which lose their foliage in winter time) will hold up indoors for about ten days when in bloom. Even potted roses and the average perennials can be expected to last about a week. One perennial which has proved its ability to hold up for periods of two weeks or more is Aquilegia, commonly called Columbine, which, if balled and burlapped, will hold its bloom easily for a fortnight.

"As for care of the growing trees and shrubs, one usher in an hour's time can water and take care of the average garden. At the State, two are occupied for about that time because here we use a small, portable pressure sprayer with which one boy pumps water while the other sprays it on the trees and plants.

"With the peat moss and the use of the spray, we have had no trouble whatever with seepage or moisture outside the bins and the lobby floor is never mussy even when the plants are being watered.

"Average value of the evergreens installed in the State lobby is about $4 each, *retail,* although they range from $1 to $25 each and one, which we planted at the entrance, behind the box office, is a Koster's Blue Spruce valued at $50.

"In the majority of cases managers should find it easy to persuade furniture dealers to loan garden or porch furniture for their gardens. Any other furniture in the lobbies, such as plush or over-stuffed goods, should be covered with striped or bright-colored duck or canvas as it will 'kill' the summery effect if left uncovered.

"The indoor garden idea is, I think, highly practical for any type of house. I am passing the word about these successful Cleveland installations on to nurserymen throughout the country, and many of them, I am sure, will be glad to work hand-in-hand with the showmen, as we have done in Cleveland, for the splendid advertising which they get *from the display* of the nursery stock in the theatres."

Heavily-mossed bank of trees forms the background for the box office at the State Theatre.



Trees and fragrant, fresh flowers line the lobby and entrance to the Allen Theatre.



This is what greets the patrons of the Liberty Theatre when they pass through the lobby.



This unique garden arrangement was one of the highlights in the Park Theatre foyer.



The line of trees in the Circle Theatre gave a most inviting, summery appearance to patrons.



DUAL FEATURE SIGN BUILT BY HAMILTON AT VERY LITTLE COST

Since the bargain-loving New Englander demanded and received the double feature program, a practice in effect for many a year, it was only natural that the problem of cost on double feature displays would be solved by a manager in that section of the country. We refer to B. B. Hamilton, manager of the Palace Theatre over in Norwich, Conn., who recently made a two-way lobby display for the sum of one dollar and 50 cents.

He used the old board that served for advertising purposes in the lobby frames and painted over them in gold paint for "Greeks Had a Word for Them" and in silver paint for "Alias the Doctor." Proper lighting made a very effective display and created a plenty of comment among patrons.

We're glad to be in touch with Hamilton again and to hear that he has practically solved the lobby display program. Confronted with the task of playing two features regularly it was quite fitting that he should evolve some plan to take care of the situation. We have a photo at hand which shows the two-picture display, but it's very dark and will not reproduce effectively. Next time maybe B. B. will send along a clearer shot.

Lansdale Co-op. Page

A full-page cooperative ad promoted a short time ago by the manager of the Lansdale Theatre, Lansdale, Pa., announced that 20 local merchants in cooperation with the theatre would offer a series of Wednesday Specials, including a free matinee performance. Each small ad carried some featured article of merchandise which, if purchased, entitled the customer to a guest ticket. The theatre received a generous break in space on the page.

SHORT ON TOP!



The Bing Crosby short feature, "I Surrender, Dear," was billed 'way over the top of everything else when shown at the Capitol Theatre, Atlanta, Ga. Note the special sign above the marquee, the marquee billing, cutout and other displays in front and at either side of the box office.

"The Showman's Calendar"

JULY

24th	Pioneer Day—Utah
25th	Occupation Day (Puerto Rico) Lila Lee's Birthday
26th	Kenneth Harlan's Birthday Emil Jannings' Birthday
27th	Dr. Barbosa's Birthday (Puerto Rico) Wireless Between Japan and U. S. Established—1915
28th	Joe E. Brown's Birthday Skeets Gallagher's Birthday Blanche Mehaffey's Birthday
29th	Clara Bow's Birthday William Powell's Birthday Katherine Dale Owen's Birthday
31st	Lafayette Arrived from France—1777

AUGUST

1st	Beginning of World War—1914 Colorado Admitted to Union—1876
2nd	President Harding's Death—1923 Birthday Queen Mother (D.E.I.) Alexander Graham Bell's Death—1922 Myrna Loy's Birthday
3rd	Germany Declared War on France Dolores Del Rio's Birthday Civic Holiday—Canada
4th	King's Birthday (South West Africa) Anita Page's Birthday
5th	Battle of Mobile Bay—1864
6th	Alfred Tennyson Born—1809
9th	Dorothy Jordan's Birthday Charlie Farrell's Birthday Farina's Birthday
10th	Missouri Admitted to Union—1821 Hoover's Birthday—1874 Norma Shearer's Birthday
11th	Fulton's First Voyage in America—1807 T. Roy Barnes' Birthday Hobart Bosworth's Birthday

AL WEISS REVIVED OLD BABY CARRIAGE STUNT FOR PICTURE

We haven't seen the old baby carriage gag in use for several months but might know that it would be revived for "Unexpected Father" by Alfred Weiss, manager of the Park Theatre, Tampa, Fla.

The snapshot reproduction on this page shows the 16-year-old boy who was dressed in a nightie and wheeled around town in a baby buggy. The fellow that did the push-



ing also gave out cards that read: "It's a Girl! Come and See and Laugh at 'Unexpected Father'—It's a Howl—Co-Starring Slim Summerville and Zasu Pitts—Park Theatre—Now!"

As Al states, just another gag from the Sunny South to let the rest of the gang know that the boys down in that land are still on the map. Next time we hear from this Club member maybe he'll let us know what sort of stunts he's been using to boost trade during the slack season.

COLLINS LAID OUT ATTRACTIVE GROUP OF ADS FOR WEEKLY

Our attention is called to the subject of group advertising of pictures by W. A. Collins, manager of the New Royal Theatre, Elvins, Mo. Like many other theatre managers he is confronted with the job of inserting a whole week's program in a weekly newspaper and in a recent letter he reminded us of Manager Miller's weekly ad that we published some time ago.

We have at hand a herald reprint from one of his weekly newspaper ads and it appears to be very effectively arranged. If it were not printed in black on terra cotta colored paper we would show readers just what it's like, but that color will not come up in a line cut. Suffice then to state that the use of rules, borders and mats combined to produce an attractive ad on several pictures.

As Collins points out, it's a much easier matter to arrange an ad when only one picture has to be plugged. This is a vital subject to many theatre men in the same situation and we will welcome suggestions from other members. If they will send along some black and white prints we'll see that reproductions are made.

PERSONALITIES

B. W. WINSTANLEY, former manager of the Publix-Saenger Theatre, New Orleans, La., is at present located with the Paramount-Publix Corporation at Scranton, Pa.

▽

CARL MAHNE, formerly manager of the Egyptian Theatre, Seattle, Wash., is now in charge of the Neptune Theatre, another Fox-Pacific Theatres house.

▽

JOHNNY DICKINSON has taken over operation of the Cardinal Theatre, Jennings, Mo.

▽

THOMAS SULLIVAN, owner of the Gothic Theatre, Denver, has returned from a trip to Australia.

▽

J. W. ALLEN has taken over operation of the Granada Theatre, Fort Sumner, Colo.

▽

A. MEZANICK has closed the doors of the Sun Theatre, Otis., Colo., for the summer months.

▽

T. J. GUTHRIE has sold the Liberty Theatre, Malden, Mo., to the Malden Amusement Company, a firm headed by J. H. Ellis.

▽

K. M. LENOX has taken over operation of the Ozark Theatre, St. Clair, Mo., from Edwin Engel.

▽

CARL BREUNLY has closed his Arcola Theatre, Arcola, Ill., for the summer months.

▽

FRED M. RICH has suspended operation of the Strand Theatre, Perry, Mo., due to a decided falling off in business.

▽

S. C. HOLLOWAY will only open his Ritz Theatre, Virginia, Ill., a day or so during the summer weeks.

▽

W. T. HAYS, owner of the Dream Theatre, Providence, Ky., has closed his house for an indefinite period.

▽

C. H. CLETON, operator of the Gem Theatre, Highbee, Mo., is running on Fridays and Saturdays only at present.

▽

CHARLES GOLDRIDER, formerly of Salem, Mass., has reopened the remodeled Rialto Theatre, Mattapan, Mass.

▽

MAX SACHS has succeeded J. Smith as manager of the North Centre Theatre, Chicago, Ill. Smith has been transferred to the Byrd.

▽

GORDON REAP, manager of the Ella Theatre, Oscala, Fla., recently announced that his house would be remodeled to the tune of $5,000.

▽

JACK QUINLAN, formerly assistant manager of the Devon Theatre, Chicago, Ill., has been promoted to the post of manager of the RKO Orpheum Theatre, Springfield, Ill.

▽

F. TANNER has purchased the Strand Theatre, Eddyville, Ky., from C. W. Burnley.

▽

L. D. L'ESPERANCE has been appointed manager of the Florence Theatre, Los Angeles.

CHESTER BELL, manager of the Fox-Strand Theatre, Council Bluffs, Iowa, will be transferred to another spot while the Strand is closed down for the summer.

▽

WILLIAM JENNER, formerly manager of the Westlake Theatre, Los Angeles, has been made manager of the Sunkist and California Theatres, Santa Ana.

▽

W. R. WHITEHEAD has purchased the Idle Hour Theatre, Fowler, Kas., from M. M. Hayes and it will now be known as the Artesian.

▽

HARRY G. DAY, manager of the New King Theatre, Ida Grove, Iowa, recently opened to an enthusiastic audience.

▽

H. M. JOHNSON, formerly of Orlando, Fla., has leased the Iowa Theatre, Buffalo Centre, Iowa, from Geo. TerVeer.

▽

J. G. PIERCE has opened the Story Theatre, Webster, Iowa. The house was formerly known as the New Grand.

▽

MICHAEL WAINSTOCK, formerly manager of the Egyptian Theatre, Sioux Falls, S. D., has been transferred to the Lyric Theatre, Watertown, S. D.

▽

JACK DAILY has replaced Jack Rosenstein as publicity man for the RKO Hillstreet Theatre, Los Angeles.

▽

HARRY LOHRUM has succeeded Bernie Loper as manager of the Bards Theatre, Glendale, Calif. Loper is on a leave of absence due to ill health.

▽

LEROY V. JOHNSON, general manager of the Jensen & Von Herberg circuit, Seattle, Wash., is looking after the local Liberty Theatre following the resignation of Robert Armstrong.

▽

MARION E. FERRARA, connected with Saenger and Publix interests for the past eight years, has been made manager of the Granada Theatre, New Orleans. Extensive plans have been mapped for the theatre's future.

CLUB EMBLEM PIN!!

Use This Blank:

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 per pin.

Name of Member .....

Theatre .....

Address .....

City ..... *State* .....

J. T. GOSHEN, operator of theatres at Sedalia and Versailles, Mo., has closed his house at Eldon, Mo.

▽

NATE GOLD, former manager of the Sedalia Theatre, Sedalia, Mo., is now located in Kansas City.

▽

ELMER C. RHODEN, division manager of Fox-Midwest Theatres, recently conducted district meetings at Kansas City, Topeka, Wichita, St. Louis and Sedalia, Mo. He was assisted by L. J. McCarthy.

▽

ROLLIE DOUGLAS, RKO press agent, was recently assigned to the RKO Majestic Theatre, San Antonio, a house managed by Roy Pierce.

▽

GEORGE TUCKER, formerly with Loew at Columbus, Ohio, has succeeded Bob Gary as press agent at the RKO Orpheum Theatre, Omaha, Neb.

▽

LIONEL WASSON, city manager for Publix at Sioux City, is pinch-hitting at the Paramount Theatre, Omaha, while Manager Stanley Brown is on vacation. It is reported that Wasson will be assigned another house when Brown returns.

▽

ROY FELKER will continue to manage the Broadway Theatre, Council Bluffs, Iowa, despite a recent announcement that his house would be shut down for the summer months. It is said that Publix decided to keep the Broadway open after Fox opposition announced a shut-down. Fox will reopen in the Fall.

▽

J. LOUIS ROME, well known Baltimore theatre man, has returned from a trip to Bermuda.

▽

SAM GILMAN, of Loew's Parkway Theatre, Baltimore, has been home-towning in Cleveland.

▽

EVERETT STANLEY, of Loew's Stanley Theatre, Baltimore, recently paid a visit to his father's estate on Long Island, N. Y.

▽

HARRY A. McCLURE, district manager for Fox-Midwest theatres in Eastern Kansas, recently announced a special drive for all Fox houses in Topeka, Kas.

▽

C. G. REDFORD has closed the American Theatre, Auburn, Ill., for the summer months.

▽

F. LYLE PFEIFFER has closed the doors of the Playhouse Theatre, Centralia, Ill., for an indefinite period.

▽

J. D. WILLIAMS is making plans to reopen his New Grand Theatre, Panama, Ill., in the early Fall.

▽

JORDAN and RAY have suspended operation of the Gayety Theatre, Carrier Mills, Ill.

▽

L. MORONI has announced that the American Theatre, Johnston City, Ill., will be closed for an indefinite period.

▽

ROWAN MILLER, formerly manager of the World Theatre, Kearney, Neb., is managing the Granada Theatre, Norfolk, Neb, according to word from Carl P. Rose, present manager of the Kearney house.

Trailer Prices Reduced!

De Luxe Trailers . . . . with Photos of Stars, Scenes, and Players . . . cleverly animated . . . special effects . . . Dialogue and Music . . .

Now available at new low prices

1 to 3 Trailers	. . . .	$2.50 per week
4 to 6 Trailers	. . . .	$3.00 per week
7 to 9 Trailers	. . . .	$4.00 per week
10 to 12 Trailers	. . . .	$5.00 per week

Trailers average 60 feet. Delivery to your theatre without extra charge

Regular service includes (at no extra cost) Super DeLuxe Trailers—approximately 125 feet in length—which will be made on at least 100 outstanding features each year.

ON HAND . . . complete library of over 1,000 pictures, insuring immediate service and prompt delivery. Openings—Closings—and Date Strips furnished free.

DE LUXE TRAILERS
INCORPORATED

The Distinctive Screen Service

MADE RIGHT
PRICED RIGHT
SERVED RIGHT

FREE!!!
ONE WEEK'S
TRIAL SERVICE

FILM CENTER BUILDING
630 NINTH AVENUE

PENNSYLVANIA 6-6636 NEW YORK CITY

FRANCHISES AVAILABLE

CHICAGO . . . . . ATLANTA . . . . . OMAHA
DALLAS . . . . . LOS ANGELES

Wire at once for our proposition

KEN LONG'S ADVERTISING SERIES!

Illustration "A" is a two column by seven and one-half inch layout on "Week Ends Only." Exchange mats Nos. 2-A and 2-B are used. Illustration "B" is a one column by five and one-half inch ad using Exchange mats 1-B and 2-F.

Illustration "C" is a two column by seven and one-half inch display on "Rebecca of Sunnybrook Farm." Exchange mats Nos. 2-A and 1-E are used. Illustration "D" is a two column by four inch ad using Exchange mat No. 2-D. Illustration "E" is a one column by three and one-half inch ad. Exchange mat No. 1-B is used.

Illustration "A"



Copy - (A) --

She was entertaining and ornamental at a rich man's parties!

Copy - (B) --

She was a poor artist's model and inspiration!

Illustration "C"



Copy - (A) --

..a pert, pretty irrepressable miss who scandalizes a sleepy town and hypnotizes the prize catch!

Copy - (B) --

A memorable story...refreshing as a mountain breeze! You'll certainly enjoy...

Illustration "B"

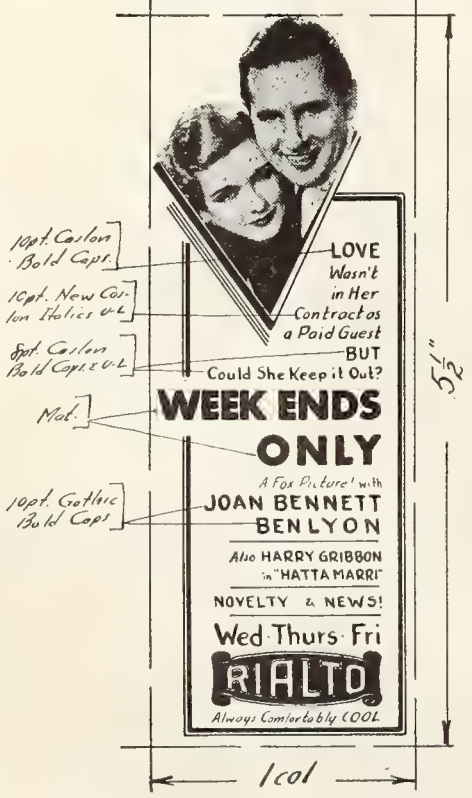


Illustration "D"



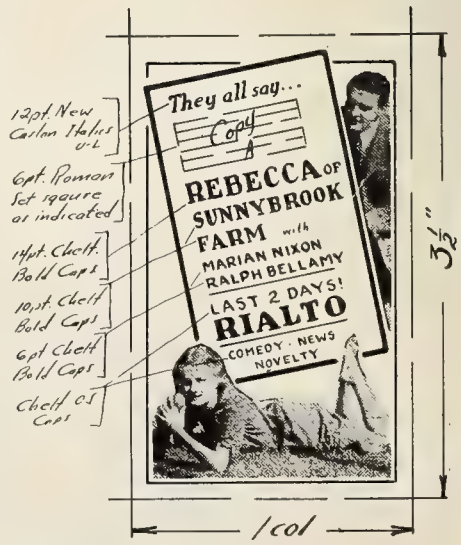
Copy - (A) --

Thrill to the joy of these happy sweethearts who win over the town gossips when they lose their hearts to each other!

Illustration "E"

Copy - (A) --

"It's been a long time since I've seen such tender, delightful romance..."



GET BETTER ACQUAINTED WITH YOUR NEWSPAPER'S COMPOSING ROOM!

A Thorough Knowledge of Type Faces Is Essential to Good Advertising; Get the Facts from This Article!

By KEN LONG

Ken Long's series on theatre advertising has created some marvelous comment from showmen everywhere, and no wonder. If you have followed the series since its inception, then you are well aware of the many fine points brought out in connection with this phase of showmanship.

In this, the latest of the articles, Long takes you into the newspaper composing room and gives you some inside facts about type faces and other important type matters. Furthermore, his illustration makes it still more understandable.

The Managers' Round Table Club has never presented a more important angle to its readers, and we are now convinced that it is proving mighty helpful to all who are following it each week. Just keep your eye on the future articles and ad layouts to come. They are improving each week.

"CHICK"

THE ad-writer should be a close student of type and type effects, for the broader his knowledge of this subject, the more effective and forceful will be his daily advertisement.

Let's start at the beginning and find out what type is all about. According to Webster, the definition of type is: **a rectangular block, usually of metal, having its face so shaped as to produce by printing, a letter, figure, etc.**

Explaining the Type!

In Figure 1 is illustrated the letter M and a diagram of the type used to produce it.

"A" is the **body,** which includes all the metal with the exception of the cut-in portion forming the letter.

"B" is the **face,** or the style or cut of the character on the type, such as **bold face, light face,** etc.

"C" is the **shoulder** which allows space for such letters as g, j and y.

"D" is the **counter.** It is the depression between the lines of the face.

"E" is the **ceriph** . . . the short fine line added as a finish at the top and bottom of unconnected lines. (There are no ceriphs on Gothic type and many modern types such as Futura.)

"F" is the **stem** . . . the thick line of the face.

"G" is the **beard** . . . the slope between the outer edge of the face and the shoulder.

"H" is the **nick.** It is a shallow groove across the front of the body, used as a guide in composing. It also prevents mixing of different faces of the same body.

"I" is the **feet** . . . two small projections on which the body rests.

"J" is the **groove** . . . the hollow space between the feet.

There you have a graphic picture of type.

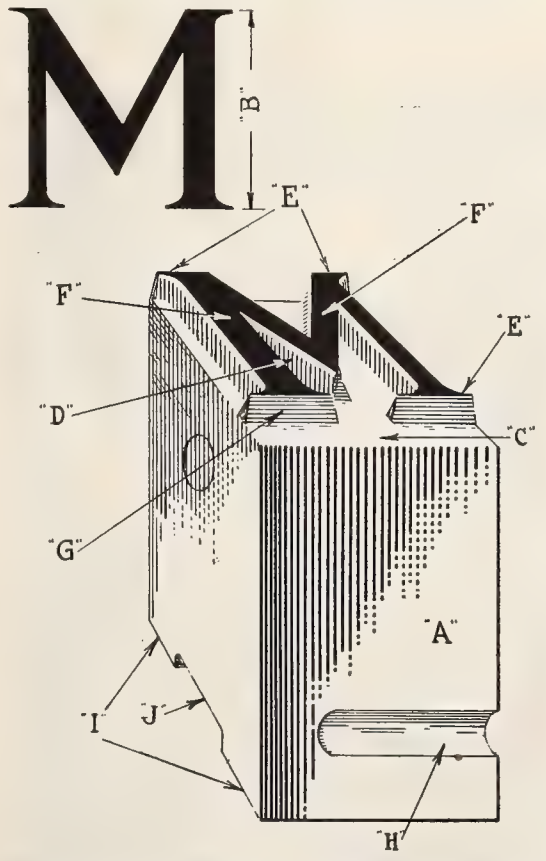
"Picas" and Other Phrases!

Now let's learn the meaning of such expressions as **upper and lower case, pica, points, lead,** etc.

The expression **upper case** means capital letters. **Lower case** means small letters. When copy is marked **upper and lower case,** capitals are used for the first letter in each word, or sentence, as the copy on the layout indicates.

The height of type is measured by **points. One point** equals approximately one-seventy-second of an inch. Therefore, when type is spoken of as 72 points, it means that the **body,** not the face, is approximately one inch high. The face of a 72-point capital letter is only about 54 points high, the remaining 18 points being taken up by the shoulder, as may be seen in Figure 1.

The **pica** is a unit used for measuring width. It is equal in size to 12-point type. Therefore, when a column is said to be 12 picas wide, it means approxi-



mately two inches. (Thirteen picas is the standard newspaper column width; however, many newspaper columns are 12½ picas wide . . . a difference of less than one-eighth of an inch.) While on the subject of measuring, a **line** is the term used by some newspapers in designating the depth of an ad. (There are 14 lines to an inch.) However, it is usually sufficient to dimension ads by columns wide and inches deep.

A **lead** is a thin strip of metal used to make space between lines of type. If the instruction specify type to be leaded, a regular two-point lead is used. If specified solid, no leads are used. It is not always necessary to specify whether or not body copy should be leaded, as the compositor will usually set it to take up the entire space allowed in the layout . . . leaded or solid. However, leaded copy is more readable and should be specified when space allows.

A Complete Understanding of Various Type Phrases Will Help You Considerably in Achieving Seat-Selling Ads!

Display and Body Type!

Type is divided into two classes . . . **display type** and **body type.** Display type is a heavier face than body type and should be used (unless legible characteristic lettering is given in mat form in the press sheet) for catch-line, title, cast and all parts of the advertisement which should be emphasized. Body type is a light face type, and as its name implies, would be used for setting the body copy in the ad.

Most display type is made in sizes from six point to 72 point, and in three widths of faces . . . namely, **condensed, standard** and **extended.** Some type families also have an **extra-condensed** face.

The Type Families!

Every style, or family, of type has a name, such as **Franklin Gothic, Cheltenham, Caslon, John Hancock,** etc. When specifying type for an ad, it is spoken of as 10-point Franklin Gothic, 24-point Cheltenham Bold, etc. The face of a six-point letter of a certain family is exactly the same in style as the 72-point letter of that same family, the only difference being the size.

Of course, all display types are not adaptable to advertising. Some are too ornamental and hard to read. Others lack character, etc. Remember, there is no better way to keep the reader reading than by making it easy for him. Use type that is legible and forceful.

Don't Use Too Many!

It is inadvisable to use more than three different type faces in one ad. In fact, it is unnecessary! For example, an excellent ad may be made using Cheltenham type only, as this family alone consists of Cheltenham Bold Extra Condensed, Cheltenham Bold Condensed, Cheltenham Bold, Cheltenham Bold Extended, Cheltenham Bold Italic, Cheltenham Old Style, Cheltenham Old Style Italic, Cheltenham Wide and others . . . over eight different characteristics in bold, light and italic faces and of course a variety of sizes.

In making my layouts here in New York, I use Cheltenham type quite frequently. The reason for this, aside from the fact that it is well adapted for newspaper work, is that I know most newspa-

(Continued on next page)

CLASSIFIED TEASER ADS HELPED HIEHLE SELL CURRENT FILM

As part of his campaign on "Dark Horse," Ed Hiehle, manager of the Midland Theatre, Newark, Ohio, used a gag on the classified page of a local newspaper that was a real attention-getter.

For two successive days he planted no less than 22 boxes with copy such as "Are You a Democrat? Are You a Wet or Dry? Are You a Sorority Girl? Are You An Old Maid? Are You a Rotarian or Lion? Are You An Office Girl?" etc. Below each question was, "Then Don't Fail to See 'Dark Horse' at the Midland Theatre" (playdate).

The same sort of scheme can be used on most any comedy picture and effectiveness of it is attested to by the fact that Hiehle received over 500 replies the first day after the ads ran. We're glad to get a line on Hiehle's activities again and hope he'll continue to do his usual bit for the Club.

NEWSPAPER FIGURED HEAVILY WHEN STOCK EXPLOITED AIR FILM

When Arthur C. Stock, manager of the Iroquois Theatre, Petrolia, Canada, advertised "Dirigible" the local newspaper was effectively used from front page to back.

Across the top of the front page, over masthead, a seven-column streamer head announced title, theatre and playdates, along with the line, "Overshadows Any Picture Yet Made." Other news pages contained readers, one a two-column scene cut, and the back page carried a long three-column display ad on current and coming attractions.

Stock must have used his sales ability to good effect when he succeeded in selling the paper the idea to run the streamer head across top of front page and it certainly was one that had to hit the eyes of all readers.

KEN LONG—ON TYPE FACES!

(*Continued from preceding page*)

pers have this type in stock.

Body type is made in sizes from agate, or five point, to 18 point. A Roman face is most generally used in newspaper advertising.

Less than six point should never be used for body copy, and six point should be used sparingly. Of course, in small ads it is sometimes necessary to use six point, but it is advisable to avoid it if possible.

Eight point is probably the most popular size for the setting of body copy.

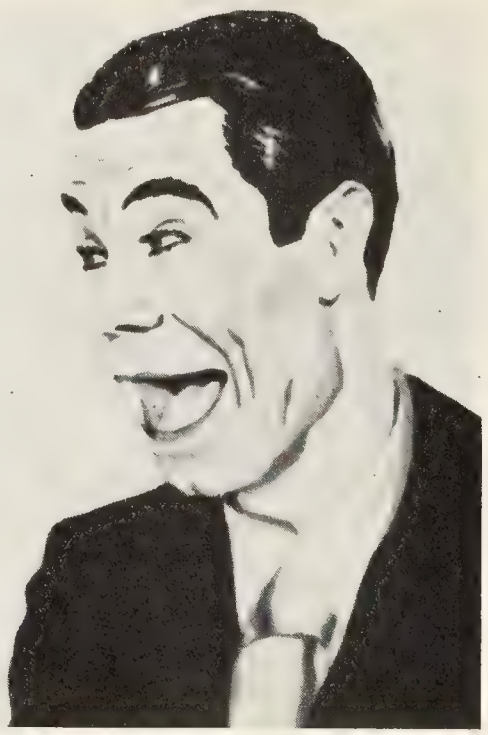
Ten point, of course, is excellent if the space allows.

As mentioned in a previous article, care should be taken not to set body copy too wide . . . 35 to 40 letters and spaces to a line is plenty. Also avoid setting it too narrow as this necessitates the dividing of too many words.

Now that you have **read** a little about type, why not visit the composing room of your local newspaper and **see** how type is used. Get acquainted with the compositor . . . he knows the scope of his newspaper's type, rules and borders . . . information which you should have. He may also have valuable advice concerning the layout of an advertisement. Such time will be well spent.

POSTER ART WORK FOR THE THEATRE!

The first of the two posters in this week's contribution to the series is from Will Wills of Syracuse, N. Y., whose work has appeared several times before and an artist



well-known among the men in his field.

He "caught" Joe E. Brown in a good action poster with the result that they have something they can use over and over again if necessary. Brown is not a hard type to "blow-up" on your Bal-Optician and presents little difficulty to the average artist.



The "Tarzan" poster is from Jimmie Watson of Pottsville, Pa., and increases his numerous contributions to the series.

Once again we ask that artists contributing to this series jot down the colors used on the back of their photos.

WARNER CREW IN NEW YORK CITY DID GOOD WORK ON CAGNEY FILM

The Warner Theatre department in New York City, under direction of Harry Charnas, turned out some excellent work when campaigning the recent Cagney picture, "Winner Take All."

For two weeks in advance of opening, Lou Goldberg, in charge of advertising and exploitation, and Meyer Beck, his assistant, plastered the town with 22x28 window cards made up like regular fight posters. Five hundred of these cards were planted in stores. A tie-up with a prominent sports goods store resulted in the getting out of 1,000 special one-sheets, posted by the store and copy tying-up with equipment used by Cagney and carried by store.

No less a personage than Jimmy Johnston, manager of the Madison Square Garden, was secured to introduce several prominent fighters from the stage of the Strand and to announce that free tickets to the Sharkey-Schmelling fight would be given in conjunction with the distribution of 50,000 throw-aways. The handbills were made up to resemble a fight ticket and the give-aways were handled in the usual fashion.

A large cut-out of Cagney, 26 stills from the picture and photos of all former boxing champions were arranged in a special front for the lobby. Over the sidewalk two large revolving drums carried Cagney on one side and "Winner Take All" on the other. These were so regulated that passers-by were confronted at all times with the message. Another lobby frame showed a blown-up still of Cagney in ring with hand up-raised after manner of winner. Twenty-five thousand doorknob hangers in the form of a large boxing glove were also distributed over town.

BILL WHYTE PULLED A SKY WEDDING FOR PLUG ON 'SKY BRIDE'

What could be more appropriate to exploit "Sky Bride" than a "Sky Wedding?" And that's just what William Whyte, manager of the Capitol Theatre, Riverhead, L. I., promoted for the occasion—all but the actual ceremony in the air. A parson objected to this at the last moment, after being substituted for a justice who was ruled out of marrying a 19-year-old girl in the air, and the mating took place under one of the 'plane wings before a large gathering of Suffolk County citizens.

Manager Whyte and Mrs. Whyte not only "stood up" for the couple but this enterprising manager pulled the usual stunt of making all the local merchants come across with an assortment of useful wedding gifts. After the ceremony the plane soared aloft and showered the town with confetti, prior to being taken to a promoted dinner at a well-known hostelry in a parade of promoted automobiles. All the stunt cost the theatre was less than $10 and the story grabbed the two-column lead on the front page.

Not a new stunt by any means, as Bill will admit, but it was new to Riverhead and Suffolk County and that counts for a home run. The advance publicity received, plus the real wallop on day of ceremony, more than repaid him for time spent rounding up the participating merchants.

BROOKLYN PARAMOUNT OFFERS PATRONS FREE PARKING PRIVILEGES

The problem of parking nice, shiny autos in the traffic-congested downtown section of Brooklyn, N. Y., has been partially solved by the local Paramount Theatre, over which Robert Weitman presides. Maurice Bergmann handles publicity for this house and we believe we are indebted to him for one of the heralds issued to instruct patrons in the use of free parking tickets.

All the movie-goer has to do is drive around to the rear of the Paramount, enter a big garage and receive a receipt from an attendant. The next step is to go to the box office and buy a ticket for the show and have the parking ticket stamped by the cashier. After the show the stamped ticket is presented at the garage for return of the car. The courtesy is entirely gratis.

Anyone familiar with parking conditions



in downtown Brooklyn will at once realize that this move on part of the Paramount management is bound to make a big hit with regular and prospective patrons. The streets are narrow, traffic regulations in force these days prohibit use of many sections and the big theatres are not located anywhere near the heart of the strictly residential neighborhoods; hence, Brooklyn, when it patronizes the de luxe houses, travels on wheels. The Paramount is fortunate in that it has a big garage nearby. Others in the same neighborhood are not so well off.

It's a safe prediction that the box office will benefit through this move, as it undoubtedly did when it made a tie-up with the Long Island R. R. for refund of round trip fare to all patrons within a radius of 18 miles.

SENN LAWLOR, city manager for Fox in Wichita, Kas., recently staged an elaborate bathing beauty contest at the Fox-Miller.

▽

EARL BARRY, manager of the Chief Theatre, Kansas City, was recently held up by bandits and touched to the tune of over $400 in theatre receipts.

PENNY WISE AND POUND FOOLISH!

Having taken to the road for short week-end trips to theatres around this part of the country, we have made the startling discovery that the present trend for economy has reached the point where many theatres are leaving themselves open to trouble—and more of it.

Economizing on spare equipment and parts has never yet proved economy. On the contrary, it has been definitely proven as being a mighty expensive proposition. The cash customers are not a bit concerned over the fact that you "happen" not to have spare tubes, intermittent movements, lenses, reflector mirrors, etc., etc. They have paid their admission and want to see a show run smoothly and efficiently.

To do this you must be prepared for all emergencies. Everything and anything that may break down or go wrong should have a duplicate handy for just such an emergency. Getting the needed item tomorrow morning will not pacify or soothe the feelings of patrons who expect to see your show.

And when the unexpected trouble arises and you must refund a few hundred admissions, you will find, through simple arithmetic, that your economy has turned out to be a terrible expense.

Check over that supply room of yours—especially the booth and sound equipment parts. Have you everything on hand? Is there a complete set of spare fuses down in the meter room? Have you a spare mechanism for the booth. Watch these items if you would avoid trouble, expense and the loss of your patrons' goodwill.

FINE COOPERATION IN BORNEO FROM AN EXCHANGE, SAYS LIM

The Club received an interesting letter a short time ago from E. R. Lim, manager of the Luxor Theatre, Samarinda, Dutch East Indies, in which he enclosed an application for membership in this Club from W. H. Seth, in charge of a sister Luxor Theatre in Sourabaya, and made some interesting statements regarding existing cooperative policies between exchange and theatre.

Seth started his career in showbusiness as a film carrier for the Middle East Film Company at the age of 15 years, a firm now out of existence. He then went with Fox as manager of the Sourabaya branch. After four years in this end of the business and a few more years in the newspaper game, he returned to the sales end as manager for M-G-M in Sourabaya. He was subsequently appointed manager of the Luxor Theatre there.

Writing of exploitation activities in his country he dwelt at length on the fine spirit of cooperation between film exchange and theatre, due largely to the efforts of J. F. McCluwen, M-G-M manager.

Last January when the premiere of "Trader Horn" was held at the Luxor, S'baya, McCluwen arranged to have an elephant, a lion and 14 apes brought to town to take part in the ballyhoo. All animals, except the elephant, which pulled the vehicles, were put in circus cages and helped round out a parade that toured the entire city. This same manager also ballyhooed "Ben Hur" when it played the same city by constructing two Roman chariots for the occasion. Four white horses and four black ones were harnessed to the chariot for a parade through the city and unemployed men were engaged to represent Roman characters. Although both pictures





were shown during the rainy season the former broke all records for the house and the latter played to outstanding grosses. The accompanying photo shows the Roman bally.

It is always interesting to hear from Club members in far off countries and now that we have both Lim and Seth to represent us in Samarinda and S'baya, we shall look forward to receipt of many other notes on exploitation activities. It is gratifying to learn that such a harmonious state of affairs exists between exchangemen and theatre, a condition which is bound to get better and better as the principals realize that cooperation is the sure road to success.

PLEASE COOPERATE!

We have close to four thousand members on record at Club headquarters. Unless we are notified of a change of address our lists will be inaccurate.

It takes but a moment for YOU to drop us a letter or post card advising of a change, either of location or theatre connection.

Please keep this in mind and help us maintain our membership lists right up-to-the-minute. You can never tell when we may want to get in immediate touch with you and then find that your letter is returned because of some change of address.

REMEMBER:

NOTIFY YOUR CHAIRMAN, AT ONCE, OF ANY CHANGE OF ADDRESS.

THANK YOU!

BUSINESS STIMULATORS!

We care not what names they call them, but the fact remains that added gags in the form of novelty nights ARE building up business for many a theatre.

Amateur nights, barrels of fun, Laff Nites, Gold Nights, Pay Days, Opportunity Contests, Dancing Contests, Pie-Eating Contests, etc., etc.

There are more slants than we can possibly think of at the moment. But they can be revived and put over to keep out of the red this summer and many smart showmen are taking full advantage of them. You would be surprised to know the type of theatre going in for this sort of business building. They include some of the finest in the country.

No house is TOO high class for any form of stimulants. It is just a matter of presentation. Dignified theatres must use dignified methods. But you cannot pay your bills or meet your overhead with excuses. If some form of contest will sell seats and still not hurt the prestige of your house, you owe it to your theatre and yourself to go after it.

ERWIN GOLD MADE A TIE-UP WITH LOCAL SCOUTS FOR DISPLAY

Just to let you all know that Erwin Gold, one of the Randforce Circuit supervisors over in Brooklyn, N. Y., is plugging along with usual enterprise, we're offering some photographic evidence of a Boy Scout ex-



hibit he arranged for the Walker Theatre. This was placed in the lobby and offered concrete proof of the work being done by a local troop of the organization.

Other details of the tie-up are lacking, but we assume that special arrangements were made between the theatre and troop for the plugging of both institutions. Plans of this sort have been touched on from time to time in this department.

We're glad to get a line on Gold's activities and credit is due Publicity Director Monty MacLevy for making this possible. All the boys on the Randforce Circuit are a live lot of showmen and we will hope to hear a lot more about their work.

RYMAN NOW HAS TWO HOUSES TO OPERATE IN KANSAS SECTION

One of our Kansas Round Tablers, Paul E. Ryman, who operates the Royal Theatre, Tipton, writes to let us know that he has opened another house at Cawker City, the Rialto. It will be equipped with all that is modern in sound projection, etc., and Ryman will supervise both houses.

As soon as the kinks of opening a new theatre are straightened out we know that this Club member will keep headquarters informed on what's going on at both houses. He believes in giving the people in small communities the best in movie entertainment, his Tipton theatre being rated as the smallest house in the country with class A equipment.

Like many managers in the smaller towns, Ryman finds that the monthly calendar is a help and a copy of one we have at hand shows that he took considerable pains in making it up. Small mats and a variety of type style all combine to present an attractive appearance.

More Personalities!

HAROLD R. SHERIDAN has been transferred to the Strand Theatre, Des Moines, Iowa, since closing of the Des Moines Theatre.

▽

WALTER SMITH, a newcomer to the Fox-West Coast organization, has been made manager of the Oriental Theatre, Denver, Colo. He succeeds Dan McAuliffe, who has been transferred to the Isis.

▽

MARK BERKHEIMER has been transferred from the Paramount Theatre, Cheyenne, Wyo., to the Coronado, Las Vegas, N. M.

▽

HOWARD KUHN is the new manager of the Jones Theatre, Canon City, Colo.

▽

C. A. MULOCK, a new member of the Fox organization and until recently manager of the Majestic Theatre, Denver, is now in charge of the Rialto, Loveland, Colo.

▽

EWART BOYD, formerly manager of the Rialto Theatre, Loveland, Colo., has been appointed manager of the Fox Theatre at Sidney, Neb.

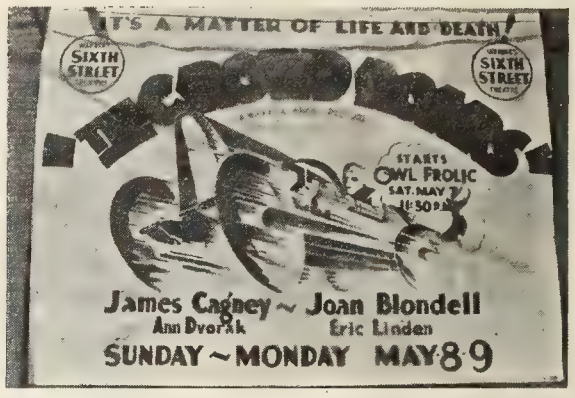
▽

A. J. HAMILTON, formerly of the Fox-Sidney, Sidney, Neb., has been transferred to the Strand Theatre, Rawlins, Wyo., replacing J. E. Bangs, resigned.

STRIKING DISPLAYS FOR AUTO RACE FILM AIDED BILL DWORSKI

Attractive displays played an important part in the campaign made on "Crowd Roars" by William Victor Dworski, manager of Warner's Sixth Street Theatre, Coshocton, Ohio.

Below is a photo of a sign artist Shorty Tidd made from an old screen he found around the workshop. He cut out the centre, backed it and secured fine results, even if the reproduction does not do it justice on account of lack of sharpness in the picture. It was placed in a position to catch



the eyes of all students passing back and forth to schools and of all pedestrians and autoists on one side of the main street. Dworski sent along some other snaps but these are smaller and even fainter than the one shown here. "Shorty" will have to do better with the camera if we are to show what he is really capable of doing.

We understand that the other Warner house in Bill's town, the Main Street, is closed for the summer months, but take it that this Club member will have plenty to keep him busy at the Sixth Street. Incidentally, the front of the former house is being used to advertise attractions at the latter. Next time we hear from Coshocton, maybe Dworski will tell us something of holding up trade during the hot weather.

STEELE CHARTERED CAR AND RIGGED IT FOR SOUND



A street car stunt was pulled by George Steele, manager of the RKO Ritz Theatre, Birmingham, Ala., when advertising "Symphony of Six Million." He chartered a full sized rattler and ran it over the city for six hours. The car carried display advertising and was equipped with microphones and sound amplifiers, so that news of the announcer was carried to all those along the car lines.

NEWSPAPER ADVERTISING FROM SOME OF THE LARGER CITIES IN WHICH EXCHANGE MATS AS WELL AS AD ART WORK IS INCLUDED.

THESE ADS WERE CLIPPED FROM PAPERS OF THE FOLLOWING CITIES:

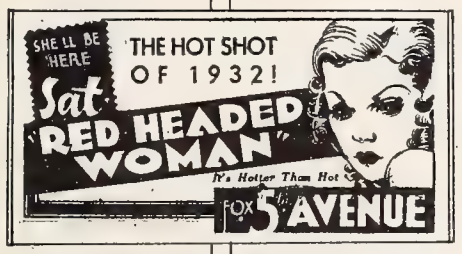
CHICAGO	CLEVELAND
PITTSBURGH	BOSTON
DETROIT	MIAMI
NEW ORLEANS	SEATTLE



























DOESN'T COST YOU ANYTHING!

MARSH GOLLNER is the manager of the Paramount Theatre, Charlottesville, Va. His letter enclosing an application for membership in this Club touches upon an important point.

Like many others, Gollner has labored under the impression that there is a fee attached to becoming a member of this outfit. Let us again state that there is no monetary obligation except one of those three cent stamps to carry your letter through the U. S. mails to Club headquarters.

All we ask of any man after joining is that we expect him to do his share to follow the good example set by his fellow Round Tablers. For several years they have been contributing worthwhile suggestions for selling shows to this department. It's up to the new members to carry on in the same way.

When we started out to introduce Marsh we didn't expect to include this explanation of Club "dues," but he brought it up and it seemed a good time to get it off our chest. So let's go, fellows—"all for one and one for all."

———*Wear Your Club Pin! ! !*———

HARRY SAYER manages the Park Theatre, an RKO house down at Rockaway Park, N. Y., and he's another one of the RKO men to join up with our large army of showmen. The season is in full swing around Rockaway at this time of the year and the big summer population must have other amusement besides bucking the surf. Harry operates a 2,000 seat house and gives his patrons a change of picture fare four times per week. That's enough to keep any one man occupied with the thinking up of ideas to start the folk on their way to the box office. Let us hope that he will keep Club headquarters advised on what sort of advertising and exploitation methods he finds best.

———*Wear Your Club Pin! ! !*———

EDDIE SNIDERMAN is the assistant manager and exploitation man for the RKO Proctor Theatre over in Newark, N. J., and has the job of helping Larry A. Shead operate that large vaudeville and picture house. A cordial welcome is also extended this new Round Tabler and we sincerely hope it will not be long before we'll be able to send him a framed certificate and to record that he's been promoted to a managerial post. If Larry gets behind on his contributions to the Club why not back him up, Eddie? Anyway, between the two of you we'll count on the Proctor being accorded full representation in this department.

———*Wear Your Club Pin! ! !*———

LEROY J. BOONE is another Miami, Fla., showman to join this outfit and he has charge of the Rex Theatre on East Flagler Street. Unless we're very much mistaken every house in that famous resort city is now included in Club membership and it's been our pleasure to often report that Miami regularly contributes her share of the live show-selling ideas that fill these pages from week to week. We will hope that Boone will keep up the excellent work and, let us hear from him just as often as possible.

———*Wear Your Club Pin! ! !*———

W. N. DEGENHART sends the Club his membership application from out in Rochelle, Ill., where he manages the Hub Theatre. It is also a pleasure to record the fact that he, too, has decided to join up with the livest group of theatre managers in the whole world, and we'll be looking for word of what he and his associates are doing for the sake of showbusiness. Send us an account of some of your stunts, W. N., and we'll pass the good word along to the rest of the gang.

EDDIE KANE has charge of the Granada Theatre, a Publix house out in the city of Minneapolis, Minn. He advises us that he hasn't a great deal of time to read or correspond, as no busy manager has these days, but we note that one time in his life he must have glanced over the old fable which so sagely pointed out that "in union lies strength." He believes in that, does Harry, and so he's added his name to this ever-increasing group of live-wire showmen. Furthermore, he believes in the good work being carried out by hundreds of Round Tablers and we're sure he'll do his utmost to keep these pages filled with smart show-selling information.

———*Wear Your Club Pin! ! !*———

FRANK J. HANKE manager the Lyric Theatre in Milwaukee, Wis., and he's the next new Club member in line for introduction to his host of brother Round Tablers. Shake hands with the gang, Frank, and you may be sure that we're glad to have you with us. There's many a member of this Club out in your city and we've often stated that this department is indebted to them for the valuable show-selling suggestions they've passed along for the benefit of fellow showmen. Shake one of those good show-tips out of the pigeon-hole of your desk, Frank, and shoot it in to headquarters. We'll see that it reaches the four corners of the world.

———*Wear Your Club Pin! ! !*———

J. BONNER SAMS is another showman to become a member of the Round Table Club and he has charge of two Publix-Kincey houses down in Danville, Va.—the Rialto and Broadway. He scarcely needs an introduction to the rest of the gang for evidence of his work has appeared in this department from time to time. With A and B houses to look after he should have plenty of exercise for exploitation ideas and we are going to look forward to many other interesting contributions from this now full-fledged Club member.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name.....

Position.....

Theatre.....

Address.....

City.....

State.....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

A. H. SIMERSON is the manager of the Victory Theatre down South in Salisbury, N. C., that city where all the passengers on the S. A. L. pile off in the early morn to partake of a breakfast large enough to last through the day. Simerson is another Publix-Kincey man to become a member of the Round Table Club and we're also extending a most cordial welcome to him. He's been following Club activities for some time and tells us he's very glad to be enrolled in this great organization. We will await his next communication, which will undoubtedly include some word of what he and his associates have been doing to put shows over the top.

———*Wear Your Club Pin! ! !*———

LES KAUFMAN is a member of the publicity department over at the big Paramount Theatre, Brooklyn, N. Y., a deluxer in charge of managing director Robert Weitman. Les has the job of assisting Maurice Bergman and with the receipt of his application for membership it begins to look as if the Paramount were now one hundred per cent Round Table. Okay, Les, and now that you're in why not pass the word around that this department wants to hear what all you fellows are doing to fill the seats of your big house.

———*Wear Your Club Pin! ! !*———

I. W. WYTE manages the Empire Theatre, Ralph Avenue, Brooklyn, N. Y., and we're glad to add his name to the Club's ever-increasing roster. Show-selling is still in vogue over in New York's largest borough despite the general impression that most New Yorkers don't do anything much along these lines, and we're betting that Wyte has a few tricks up his sleeves to pass along to his fellow showmen. We'll be on the lookout for his next communication.

———*Wear Your Club Pin! ! !*———

RUDY J. CUNJAK is another assistant manager to join our big organization and he has the job of helping Millard Blaettner with the management of the RKO Colonial Theatre, Dayton, Ohio. His chief is introduced elsewhere on this page and we are going to take it for granted that brother members can look for some interesting material with two Club representatives at the Colonial.

———*Wear Your Club Pin! ! !*———

LARRY A. SHEAD manages Proctor's Theatre in the city of Newark, N. J., and a cordial welcome is also extended this new member from the RKO ranks. Larry is in charge of a large vaude and picture house and if he ever gets a chance between times we think he'll come through with some good show-selling stunts for us to pass along to the rest of the fellows. We'll be checking up on this newly-elected Round Tabler.

———*Wear Your Club Pin! ! !*———

ROBERT NORRIS HADWAY hails from down South in North Carolina where, in the city of Raleigh, he manages the Capitol Theatre. Before being promoted to his present post of authority he was a poster artist, and now he not only has the responsibility of a theatre on his hands but looks after poster work for all Publix-Kincey houses in the city. We are indeed glad to have him with us and hope that in addition to letting us know what he's doing in the actual selling of shows, he'll send along some good, sharp photos of his poster work. Many poster men are contributing to this end of the Round Table department and we'll hope to include examples of Hadway's art.

CLASSIFIED Advertising



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The Recognized National Classified Advertising Medium

Used Equipment For Sale

DOLLARS SAVED, DOLLARS EARNED—BUY, SELL OR TRADE: Reconditioned Mellaphone Soundheads, $69.75; Lenses, $9.75; Holmes Projectors, $99.85; Chairs, 50c up; Preamplifiers, $10.00; Simplex Mechanisms, $96.60; Mirrorarcs, $76.73; Simplex Intermittents, $10.00; Samson Amplifiers, $17.75; Double 25 Syncroverter Generators, $83.70. List mailed. S.O.S. CORP., 1600 Broadway, New York, Cable: "SOSOUND".

PORTABLE SOUND PROJECTOR, completely equipped. Amplifier, Speaker, Sound Head. Bargain, $260. DON STEVENSON, 161 Champlain, Rochester, N. Y.

POWERS 6A, complete, excellent condition, 20 reels film. $60.00 cash. Satisfaction assured. JOHN JASINSKI, 337 Lake Ave., Manchester, N. H.

FOR SALE: Dictaphone complete with dictating and transcribing machines. Also shaving machine. Price $350. Perfect working condition. Write Box, 138, Motion Picture Herald, 1790 Broadway, New York City.

CASH TALKS—New and used sound and theatre equipment for all uses at bargain prices. Individual theatre owners can buy standard equipment at circuit prices. Write us your needs. Address Box 155, Motion Picture Herald, 1790 Broadway, New York.

BARGAINS — Reconditioned Arctic Nu-Air and American Blowers for theatre use also silent belt drives. Write for prices. Southern Fan Sales Co., Box 440, Atlanta, Ga.

Wanted to Buy

SOUND EQUIPMENT—new or reconditioned at a bargain, for cash. Box 100A, Motion Picture Herald, 1790 Broadway, New York City.

ANY STANDARD projector booth equipment. Must be used and in good condition. If price is reasonable will pay cash. Box 101A, Motion Picture Herald, 1790 Broadway, New York City.

PRINTS of silent motion pictures that can be adapted for synchronization. Also any classic such as The Passion Play. Box 102A, Motion Picture Herald, 1790 Broadway, New York City.

CASH PAID FOR OLD SIMPLEX PROJECTORS OR MECHANISMS. PEERLESS or Strong Reflector Arc Lamps. Will buy equipment in any condition. Pay highest prices. Address Amusement Supply Co., Inc., 630 Ninth Ave., New York, N. Y.

Help Wanted

MEN who are acquainted with theatres in their community to handle exclusive novelty now selling fast as a box-office stimulant. Box 105A, Motion Picture Herald, 1790 Broadway, New York City.

General Equipment

PRICES SLASHED—BRAND NEW EQUIPMENT: Newsreel Cameras, $66.60; Genuine W. E. Photocells, $4.95; Decorative Acoustics, 4c ft.; Portable Soundfilm Complete, $495.00; Acoustifelt, 27½c yd.; 30" Ventilating Fans, $40.00; Lobby Frames, $5.60; Beaded Screen, 29c ft.; Rewind Tables, $12.50. Catalog mailed. S.O.S. CORP., 1600 Broadway, New York. Cable "SOSOUND".

EQUIPMENT FOR SALE—READY MONEY—New, used and reconditioned Sound or Theatre Equipment. Rare Bargains. Quantity prices to small exhibitors. Box 200, Motion Picture Herald, 1790 Broadway, New York City.

STANDARD SOUNDTRACK OUTFIT, $261.67 including Soundheads and Amplification, Speakers. Senior Outfit, $395.00 up. Brand new. Limited quantity. S.O.S. CORP., 1600 Broadway, New York. Cable "SOSOUND".

New Equipment For Sale

SOUND EQUIPMENT BARGAINS—Two Brand new Weber Syncrofilm De Luxe Sound Heads never used, complete $150.00 each. Box 201, Motion Picture Herald, 1790 Broadway, New York City.

FOR SALE — ATTENTION INDEPENDENT DEALERS: Simplex large and small magazine rollers, and Asbestos Heat Shields, made of the best grade heat resisting material. Write for prices. Address Joe Spratler, 12-14 East Ninth Street, Chicago, Illinois.

SMILE AWAY DEPRESSION — CONSULT OUR BARGAIN BULLETIN BEFORE YOU BUY. Everything from "Soup to Nuts" in Theatre Equipment, Projectors, Accessories and Supplies at UNHEARD OF PRICES. MONARCH THEATRE SUPPLY CO., 154 East Calhoun, Memphis, Tenn.

Theatres for Sale

CHEAP—Nearly new three hundred seat house. Excellent Sound. Open six nights week. Great resort country. Powers heads, track equipment. Baldwin Theatre, Baldwin, Michigan.

800 SEATS, New England—Marvelous opportunity—One in a town: Good reason for selling. Box 204, Motion Picture Herald, 1790 Broadway, New York City.

Patents

PATENT YOUR IDEAS—Send me your sketch or explanation for confidential advice. Z. H. POLACHEK. Registered Patent Attorney-Engineer, 1234 Broadway, New York.

Positions Wanted

PROJECTIONIST — EXPERIENCED on Western Electric and other sound equipments. References, age 30, married, go anywhere. HERBERT MOORE, 513 Stevens Street, Flint, Michigan.

THEATRE MANAGER—experienced circuit operation—all type houses—newspaper and exploitation. Proven ability. Highest references. Will go anywhere. Box 203, Motion Picture Herald, 1790 Broadway, New York City.

SOUND PROJECTIONIST, married, good mechanic, go anywhere. State particulars. Address Box 146, Motion Picture Herald, 1790 Broadway, New York City.

Repair Service

NEW PROCESS makes it possible for theatres to re-surface present sound screens at a very nominal cost. Complete details upon request. Box 106A, Motion Picture Herald, 1790 Broadway, New York City.

SKILLED MECHANICS, specialized tools, and a shop equipped for but one purpose can offer you nothing but the best in repair work. That is what I have, and I can offer you the best in the overhauling of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses. Relief equipment furnished free. For results bring your work to Joseph Spratler, 12-14 E. Ninth Street, Chicago, Illinois.

Training Schools

SINCE sound has come into the motion picture field, photographers and silent cameramen have more than doubled their revenue by acquiring the fundamentals of sound photography. Our course is recommended by some of the expert professional motion picture cameramen. WRITE TODAY. Box 108A, care of Motion Picture Herald, 1790 Broadway, New York City.

THEATRE EMPLOYEES—Learn modern theatre management and theatre advertising. Approved and specialized home-study training for theatre employees. The Institute's training leads to better positions. Free particulars. Address THEATRE MANAGERS INSTITUTE, 325 Washington Street, Elmira, New York.

Theatres Wanted

IF YOU HAVE A THEATRE or a string of houses that are now running and want to dispose of them, we will take them off your hands. Send full details as to seating capacity, location and also terms in first letter. Box 107A, Motion Picture Herald, 1790 Broadway, New York City.

JENKINS' COLYUM

Ludington, Mich.

DEAR HERALD:

Trying to write a colyum when the radio is tuned in on the Democratic National Convention is about as easy as trying to hold a conversation in a stamp mill. We don't know whether we will write it "Nebraska, 16 votes for Roosevelt" or "New Jersey, 34 votes for Smith."

We wish they would hurry up over there and elect a president and quit. Somehow us Democrats most always elect our presidents at our June conventions instead of at the November elections.

Berrien Springs, Mich., is located right in the heart of the fruit belt and their prospects for a big crop is said to be as good as it has been for years. The manager of the Berrien theatre informed us that strawberries were retailed in Berrien at five cents a quart and that last year peaches sold for 25 cents a bushel and that the prospects are that they will sell as low, or lower this year, as there will be an abundant crop.

These prices are below the cost of production and hardly above the cost of picking, which doesn't indicate that prosperity is just around the corner for Berrien Springs. If it is, it is too far around.

C. F. Sears of the Otsego theatre at Otsego has organized a Buck Jones Ranger club with a membership of 275. How's that for a town of 2,500?

This boy Sears is a live one, and when he isn't doing something for the Ranger club or billing his theatre attraction he is fishing for bass in some of the beautiful lakes in his community. Sears says he don't care for results; what he wants is action. He didn't get back from fishing until 9 o'clock the night we called. He says business has probably been worse, but he doesn't know when.

We always like to call at Wayland and meet Mr. and Mrs. Frank of the Regent theatre. They are regular folks in a regular town, and every time we have called we have trouble getting away. Mr. Frank has excellent sound in his theatre and it is equipped to give Wayland as good entertainment as can be had in any of the theatres in that locality. Mr. Frank took us through the Pet milk canning company's plant, where they can enough milk, it would seem, to supply the whole United States. This canning factory is quite an asset to Wayland.

Over at Middleville we found our old friend, C. W. Bennett, who operates the Arcade theatre. C. W. is so good natured that he is getting fat, which would indicate that poor business has no effect on his appetite whatever, and he says he is going to eat, business or no business, in spite of H. & H. W., and with that kind of a disposition you can't whip 'em no matter what you do. We always like to call on C. W. because he makes the world seem a little better than what we supposed it was. There ought to be more of 'em.

Ray Branch of the Hastings theatre at Hastings has one of the best equipped booths we know of, and his store room and work shop lack nothing in the way of supplies that might be needed in a first-class booth and theatre. Ray is one of that kind of theatre operators who has a faculty of making friends with everybody and everything from Uncle Josh and Aunt Samantha down to the Boston bull pup, and for that reason Old Man Depression isn't working overtime around his theatre. We like to meet such men as Ray Branch; his type is worth while in any line of business.

Hollis Drew is the new manager of the Strand theatre at Lowell. Hollis is a young man whose show experience dates back but a few years, but whose knowledge of the business would make some of the older ones wonder what it is all about. The Strand is a theatre of such beauty and complete equipment as would be a credit to a city three times the size of Lowell. Our prediction is that when the Strand can't make money under the able management of Hollis it will be too bad for the rest of them.

Harvey Callier has recently taken over the management of the Empress at Belding. A big silk mill has been in operation in Belding for a number of years and employed a large force. This mill has recently closed down and the plant has been moved to some city in the East, which has thrown a wet blanket over business in Belding.

We find that the depression has hit Michigan about the hardest of any state we have visited, due to the fact that almost every town in the state has some kind of factory that has closed, with a large number of employees thrown out of work. This condition does not maintain to such an acute degree in the purely agricultural sections. Our guess is that if the Empress can be put over Harvey will put it over.

For the first time in our travels in Michigan we met Mr. and Mrs. E. C. Oatley of the Star theatre at Rockford. These delightful folks are somewhat new in the business, but their determination to give Rockford the best there is in entertainment assures that community of all that could be obtained by going to more pretentious cities. Our hope is that they prosper. Our guess is that they will. Our wish is that we may call on them again.

Bert Silver, that sturdy old oak, who put the show business on the map of Michigan long before canned entertainment was thought of, is still the magnet and guiding star that draws people to the Silver Family theatre in Greenville. In his early youth Bert adopted the policy that "Honesty is the best policy," to which he has adhered religiously ever since.

Bert uses a 10-piece orchestra in his theatre five nights a week and if there are other small-town theatres doing this we would like to hear from them. His theory is that the best is none too good for his patrons, which is why the Silver Family theatre has a reputation all over Michigan. Mr. Martin, who is associated with Bert in the management of the theatre, does the heavy work on the outside as well as the inside and this makes a team to pull the load that balks at no hill or marsh, and shys at no mudhole.

Bert is a strong believer in the MOTION PICTURE HERALD and he reads it as studiously as he does the Democratic platform. He says he even reads our Colyum, which causes us to wonder if he can be very busy.

It is always a pleasure to call on Bert. He has a lovely home and a delightful family, and we count a visit to Michigan as being not all it should be without a visit with this delightful old patriarch of the motion pictures.

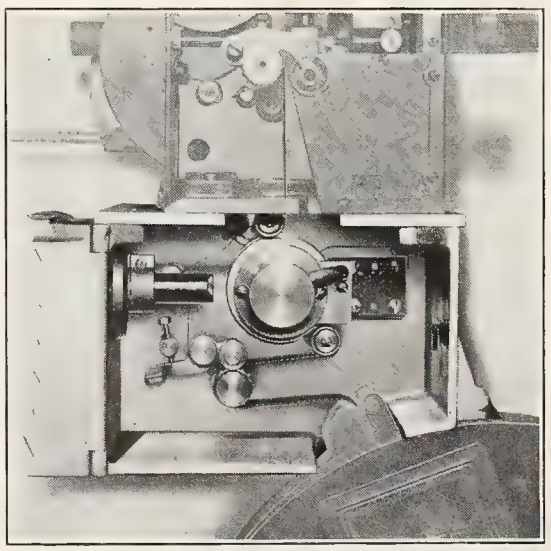
J. C. JENKINS,
The HERALD Man.

THOU SHALT NOT SQUEAL!

- **That's what every Syncrofilm is told as it leaves our factory. The complete absence of unwanted noises in Syncrofilm is really remarkable. You never heard such silence from a sound machine! Not until the sound track starts registering does Syncrofilm break silence.**
- **Then you hear clear, clean-cut voices with inflections that put over the exact meanings of the words. That's because Syncrofilm exclusively projects light of four times the usual brilliance on the photoelectric cell. Everything on the sound track—meaning everything—is sent over the wires to the speaker.**
- **That sort of performance makes money. People willingly return to theatres that give good sound as well as good sight shows. What's more, Syncrofilm will hold patronage for years because there is practically no wear out to it. Once you see how finely it is built you will understand how it can run so well so long.**
- **We will give you your money back if you are not satisfied. Try Syncrofilm a while at our risk. The price won't scare you a bit. Tell us what projection machines you have so we can quote properly.**

Weber Machine Corp.
59 Rutter St., Rochester, N. Y.
Export Office: 15 Laight St., New York City
Cable Address: Romos, New York

SYNCROFILM



Bradford Scores Exploration Film

James C. Bradford has completed composing and recording the original musical accompaniment to "Binghi," photographed by Carveth Wells, explorer. Recording was done at the Brooklyn-Vitaphone Studio.

Agency Changes Name

Lord and Thomas & Logan, advertising agency for RKO and Paramount, has changed its name to Lord & Thomas.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 134—(A) Tell us what effect distance of light source from converging condenser lens, or upon a mirror, has on light loss. (B) Suppose you have a plano convex condenser 4.25″ in diameter. Light source is 3″ from surface of collector lens. What diameter lens would be required to pick up the same amount of the total light if the light source be moved one inch further from the surface of the lens? (C) What should be the first task in adjustment of a projector optical train in which a condenser is utilized to collect and project the light?

Answer to Question No. 127

Bluebook School Question No. 127 was: (A) Describe the three-wire bell circuit. (B) Tell us how you would proceed with one or two fire alarm bells or buzzers in such way that one bell or both, as the case might be, could be rung from any one of two or more buttons located in various parts of the theatre. (C) By means of rough ink sketch, show us how circuits may be arranged to illuminate and extinguish lights in various compartments of a proscenium program board.

There were a surprisingly large number of correct answers to this series of questions. Here are the successful ones: S. Evans and C. Rau, Lester Borst, S. G. Williams, G. E. Doe, W. Lemke, T. Van Vaulkenburg, Bill Doe, S. Carroll, R. Singleton, K. L. Knight, Mic Granby, H. B. Billings, J. Wentworth and W. Sellers, T. Rathbrun, T. L. Danby, A. Zerach, H. D. Schofield, A. Bailey, P. T. Garling, H. B. Edwards, M. D. Dove, H. B. Coates, T. Davis and L. Lambert, C. Peters, D. Goldberg, S. T. Jones, F. L. Langdon, D. Warren, T. L. May, L. D. Richards, G. Tinlin, D. R. Wright, D. Holler, B. Davidson, L. H. Pickard, T. Taylor and C. Ray, B. K. Bolling, F. Davis, L. Garling, D. Anderson, L. R. Timson and B. Michael, T. McGruder, T. Whitnath, A. L. Patry and D. M. Devoy, P. D. Thompson, W. Broadbent, L. C. Abernathy, J. G. Gates, D. Emmerson, S. T. Jones, A. Breaston, G. Deckson, R. Michaels and D. Lode, H. Sicmann, A. Gibson, T. Turk, A. Wells, M. L. Timothy, T. R. Peters and S. Peters, A. Jones, D. Manuels, M. Y. Thompson, H. D. Tyler and M. Domer, F. F. Franks, J. Billings, P. H. Bondom, C. Tamper, P. Jackson and B. Diglah, T. O. Thumb, D. L. Sinklow, A. Geibto, J. Williams and H. Love, D. L. Simmons and P. K. Rontor, F. Burker, R. Davis, F. C. Hagmyer, A. Wells, P. Davis, P. T. Garling, F. Ferguson, P. L. Toeping, F. B. Gamble, C. Tamper, R. J. Rinker and T. Haddon, J. Cermak and G. Fairmann, M. McGuire, D. Mason, R. L. Davidson, A. Sidelburg, J. G. Evans and T. Lavenburgh, N. L. Daniels, S. F. Davis, P. T. Andrews and T. Blair, F. Tinlow, G. Adams and B. Little.

I find a considerable difference in the drawings. Some are very rough. Some are in pencil, which is not suitable for reproduction; some are in blue ink, whereas black ink was distinctly specified, because it is best for reproduction. Some of the methods shown are, while correct in so far as concerns actual results, inefficient in that they would require a lot of unnecessary wire.

(A) We will hear from Brother Williams on this one:

"The three-wire system is an economic method of wiring any desired number of bells or buzzers and push-buttons, using one battery or suitable transformer. It requires a small footage of wire as compared with other systems. We see it illustrated in Figure 1, which is largely self-explanatory. Each button operates a specific bell or buzzer without interfering with the operation of any of the others in the circuit. B-B-B-B are buzzers. C is the battery and P-P-P-P push-buttons.

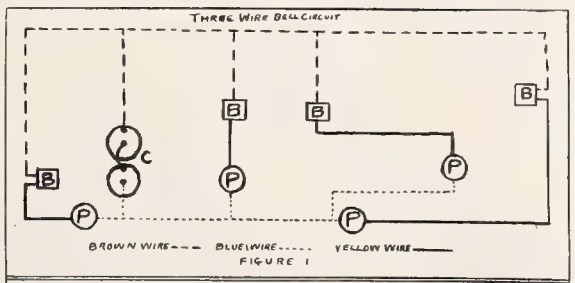


FIGURE 1

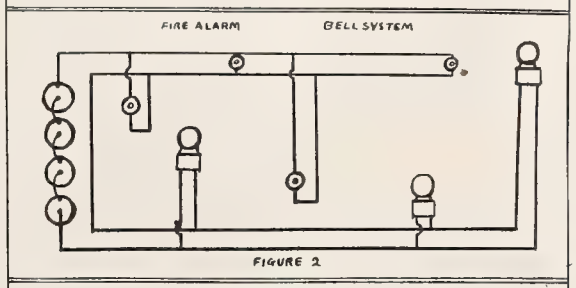


FIGURE 2

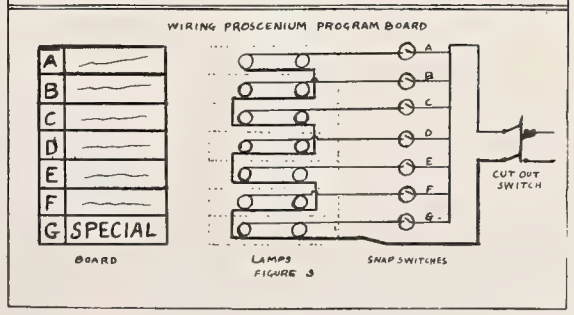


FIGURE 3

"Install the various bells or buzzers and push-buttons wherever desired. Place the battery (two ordinary 1.5-volt dry cells connected in series) in any convenient, dry place, or if a transformer be used, connect it to a 110-volt A. C. circuit that is never 'dead.' Be sure as to that last if you want uninterrupted service.

"Using a No. 18 cotton covered bell wire of three different colors, say brown, blue and yellow, connect up the circuit as shown in Figure 1. Connect one terminal of power source to one terminal of all buzzers or bells, using brown wire. Connect the other power source terminals with one side of each push-button, using blue wire. Next connect each push-button with its bell or buzzer with yellow wire, and you have a three-wire bell circuit, to which additional bells or buzzers and push-buttons may be connected, merely by connecting one side of the bell, using brown wire, with the nearest available brown wire; connect the push-button to the nearest blue wire, using blue, of course, and then connecting the other side of each push-button with the bell with yellow wire."

(B) On the whole, I guess Friend Williams wins out again, because his drawing is neat, compact and entirely self-explanatory. He says:

"The installation of a fire alarm system of bells and push-buttons is a very simple bell wiring job, provided the fact be kept in mind that all bells and push-buttons must be connected in parallel. It then is only necessary to join the two parallel systems together, inserting a battery between them on one leg of the circuit." (See Figure 2.)

(C) Well, I guess we will let Williams finish up the job because his drawing is not only as good as any other, but also it is much more compact—takes up much less space (Fig. 3). Many submitted drawings in which a movable switch lever is employed for all compartment lights. That is correct enough, all right, but I hold this to be the better way for the reason that (a) the switches here may be more legibly marked and (b) it is conceivable that it might sometimes be desirable to illuminate two pockets at the same time, which could not be done with the movable lever (sliding contact or button) type of switch.

LICHTMAN'S IDEA "QUITE RIDICULOUS"

ALLEN JOHNSON, Michigan Exhibitor

LICHTMAN PLAN "NOT EVEN GOOD THEORY"

To The Editor of The Herald:

If you are interested in a further opinion on the Lichtman "class" sales plan, here it is. Candidly, it all seems quite ridiculous, although Mr. Lichtman should not be too severely criticized if he is honest in his effort to bring about a profitable and orderly solution to the present very chaotic condition.

The plan, however, is not even good theory, much less practical in operation, although it may ultimately prove to be a first step toward a workable solution. The plan would not only classify theatres and pictures, but would attempt to classify patrons and here is encountered the greatest obstacle.

Patrons may be classified as having class "A" or class "B" tastes, to be sure, but in such class, there are other classifications. All potential customers for class "A" entertainment are not able to pay 50 cents for their entertainment—in fact, for any class of picture there are 50-cent customers, 35-cent customers, 25-cent customers, and even ten-cent customers.

There is still another classification, that being the potential patrons to class "A" entertainment who could and would pay the required 50 cents but who could not reach class "A" theatres for geographical and other reasons. And what becomes of the family trade? Where do the kids come in? Are they to be classified too, and if so, how and at what price?

If the producers honestly try, it would not seem to be so terribly difficult to devise a live-and-let-live plan that would make all product available for all classes of theatres and all classes of patrons. The success of the motion picture industry was based upon its universal appeal and to insure its future it must gear itself to increase its market—not cut it down.

Reasonable protection is undoubtedly the logical solution. The house charging 50 cents and providing entertainment in de luxe surroundings should have a reasonable protection over the house charging 35 cents. Likewise, the house charging 35 cents should have reasonable protection over the house charging 25 cents, and so on down the line, with a reasonable spread of time between each successive run providing an ample protection for the preceding run at a higher admission price. The man who has the audacity to double-bill two outstanding attractions at any price should be hung by his "G" string and left hanging.

▽

The most of you have most likely already seen "Tomorrow and Tomorrow." We never saw it until last night. As you know this is a picture built on the story of a married woman having a baby by a man other than her husband.

She was passionately in love with her husband. This was proven conclusively by her having a child by another man, no further proof was needed.

If you are fond of this kind of story this picture ought to please you, and if Hollywood has to resort to this kind of theme to build picture entertainment, then the day of progress has not yet arrived. Mr. Lichtman would probably place this one in his "class B," but we'd place it in class Q.

One thing more must be said in this or any other discussion of the motion picture industry. Every picture made should be designed to appeal to the greatest number of people in every class taste. The best general formula to follow would be to produce all stories, regardless of their kind or type, in such a way as to appeal to the decency of humankind. No matter how perverted and base a mind may become, its dish is respected only when served with delicacy, in good taste, and with decent restraint.

Unfortunately, the producers have lost sight of that fact in recent years to their great detriment and financial loss and to the detriment and financial loss of theatres subsequently showing their product. We all like good stories, sometimes risque, but they must be delicately, tastily and artistically told. That is the job for the producer, and it is a sizable one at that.

Perhaps the main difficulty right now is that we have a small group of men trying to play the part of producer, distributor, and retailer all at one time. Only Joe Cook and a few like him have been able to put on a one-man show, and even Joe had to play the part of the king's fool and clown the other parts.—Allen Johnson, Proprietor, Royal and Our Theatres, Grand Rapids, Michigan.

WHAT A WESTERN PICTURE CAN MEAN

Amusu Theatre
C. M. Cain, Owner
Roy G. Cain, Manager
Winnsboro, Texas

June 13, 1932.

Editor, Motion Picture Herald.
Dear Sir:

I am writing this article just to tell a few of the small town exhibitors what a Western picture can mean to them if they will back one.

As for myself, I wish to state that Western pictures have been a life saver to me.

Every small town exhibitor knows that for the last few years the Saturday business has been dwindling and dwindling. The reason for this is very simple: The country people haven't got the money. The only way you can reach them now is to get your price down where they can afford to go.

A few months ago I decided something had to be done in the way of stimulating Box Office on Saturday so I painted a large sign "Ten Cents to All" and hung it up. I chalked the sidewalks all over town until the mayor asked me to stop white washing the streets. I next hung all the banners I could put on a model T Ford and started down the street—ringing bells, blowing horns and hollering. And Brother! did they buy those ten cent tickets. We took in more money that day than we had for months and months.

I don't mean that Western pictures are not worth enough to charge higher admission, but I do mean that the rural trade likes Western pictures above anything else and those are the folks vou have to reach on Saturday.

Any small town exhibitor who thinks this plan worthy of trial will certainly see the difference.

Yours very truly,
(Signed) Roy G. Cain,
Mgr. Amusu Theatre
Winnsboro, Texas

A DEFINITION OF ADVERTISING

To the Editor of the Herald:

I have noted on Page 43 of the Herald for July 9 that *Advertising Age* is looking for a definition of advertising.

Allow me to make a suggestion as to this definition, which came from the lips of none other than Will Rogers:

Advertising is the art of making people buy something they do not want with money they don't have.

With this as a premise there could be a lot of business done in these times.—F. V. A. Litchard, Greenwich Theatre, East Greenwich, R. I.

New Executives for Eagle; Will Present 13 Features

L. J. Baum has been named president and I. M. Stone treasurer in the introduction of new financing into Eagle Productions, independent of which Adolph Pollak is secretary and general manager. Albert Herman, former president, is now vice-president.

The company plan the production of 13 features for the 1932-33 season. Eight will be directed and four supervised by Mr. Herman. One, "Isle of Paradise," made in Bali by Charles T. Trego, will be released as a special. Auten and Wild, Inc., foreign distributing company, has acquired the foreign rights to the film.

Warner Plant Reopens August 1

The Warner Coast studio will reopen on August 1 with the production of "The Silver Dollar" and "I'm a Fugitive." The company plans continuance of its production policy of four features each month.

STAGE ATTRACTIONS
FOR PICTURE THEATRES

COMEDIANS

Richy Craig, jr.
New York Palace

Here is a comedian who offers an act that stopped the show cold. With good material and a quick wit that enables him to take advantage of the situation with spontaneous ad libbing, Richy keeps the audience in laughter throughout. He is assisted by a girl of the dumb dora type in a card bit which is extremely funny. Any audience will like him.—H. P.

Harry J. Conley
New Orleans Orpheum

This is an act built up about Conley, who uses the three in his supporting cast as foils for his eccentric, rowdy comedy. Working in one the whole way through, Conley gags with his straight man, sings a song which got some laughs, gags with a girl and ends with proposing marriage. The climax is a trick stunt on the back drop whereby a tail light of Conley's automobile can be seen traveling to the church where the marriage takes place and then to a house which lights up as they enter.

Bert Wheeler & Polly Walters
New York Paramount

Bert, the other half of the team of Wheeler and Woolsey, proves that he can make the customers laugh when playing alone. With Harry Richman for a straight, he gets over plenty of laughs. Later, he offers a vocal of "I'd Rather Be a Beggar with You" in a most ludicrous fashion, due to a mouthful of apple and ham sandwich. Polly Walters offers a clever bit of "Dumb Dora" comedy, following this with a specialty dance that pleased.—H. P.

Moro & Yaconelli
Milwaukee Wisconsin

Here are two musical clowns who keep the audience in excellent humor with their comic expressions and grimaces. They play guitars in good style and are highly acceptable in their offering.

Trixie Friganza
Milwaukee Wisconsin

Miss Friganza is going as strong as ever. She still retains the old peppy personality and her antics carry plenty of humor. She serves as mistress of ceremonies in a capable manner and ejects her good humor upon the audience between acts.

Jack Pepper
Detroit Fisher

Pepper, billed as the "Broadway Comic," as M. C., kids the acts and retails a line of quips that is not above the ordinary. This audience hardly noticed him.

Steve Freda and Johnny Palace
Baltimore Hippodrome

The couple went into a song and comedy act in comical costumes and drew plenty of laughs, as usual, concluding with duet with one playing guitar. The act drew good applause.

TEN LEADING SONGS IN MONTH OF JUNE

Lullaby of the Leaves.....I. Berlin
My Silent Love.....Famous
Hummin' To Myself,
DeSylva, Brown & Henderson
Paradise.....Leo Feist
Got a Date With an Angel,
Con Conrad
Lazy Day.....Robbins
Voice in the Old Village Choir,
Robbins
In a Shanty in Old Shanty Town,
Remick
My Extraordinary Gal..Abe Oleman
In My Hide-Away.....I. Berlin

Books Convention Singer

Shea's Buffalo theatre has booked Melvena J. Passmore, who sang for the Democratic Convention at Chicago, for a week of personal appearances. Rudy Vallee and his orchestra have been booked for six days beginning July 15.

Frank Buck in Appearances

Frank Buck, producer of RKO Radio's "Bring 'Em Back Alive," is making a series of personal appearances in theatres over the country, in connection with the showing of the film. The tour will end in San Francisco in August.

Retaining Musicians

Loew's Century and the Hippodrome in Baltimore plan to pay musicians time and a half for work on Sundays, according to an agreement to keep orchestras and stage shows at the house, unless a later decision results in their discontinuance.

MGM Players at Capitol

Jean Hersholt and Una Merkel, MGM players, will be featured in the stage presentation, "Hollywood on Parade," scheduled for the Capitol theatre in New York during the week of July 14. On the bill will be Lew Cody, Jack Benny, Anna May Wong, Armida, Abe Lyman and his band.

Warner Stars on Stage

George Brent and Loretta Young, Warner stars, have arrived in the East from the Coast for appearances at the Earle theatres in Washington and Philadelphia and the Ambassador in St. Louis.

DANCERS

Rosita Moreno
San Francisco Warfield

Senorita Rosita Moreno, a sparkling Spanish miss with twinkling feet and the mannerisms of Dolores Del Rio, offers two dances, one Spanish and the other American, changing costumes for these. Her Spanish dance especially is a revelation of technique and exotic footing. Several curtain calls.

Frances Wills & Jay Seiler (3)
New York Palace

With an assistant at the piano this pair open with a dance, followed by a tap dance by Seiler, who uses two canes to good advantage. Miss Wills then offers an excellent bit of acrobatic dancing featuring a standing split. Jay does a novelty turn on half hoops, after which the two present an eccentric drunk dance. An entertaining act.—H. P.

Mitzi Mayfair
New York Paramount

This petite dancer goes through a routine of high kicking steps which earned her a nice reception. Brimful of personality and ability, Little Mitzi features a back kick which is the neatest trick we've seen in a long time. Audience reaction was distinctly favorable.—H. P.

Keene Twins
Milwaukee Wisconsin

These two girls are fancy acrobatic dancers who should click almost anywhere. They handle themselves in a competent manner and are well received by the audience.

Bunny Bronson
Milwaukee Wisconsin

This girl is a toe dancer of pleasing personality, who carries herself in a creditable manner. She is attractive in appearance and meets with a good hand.

Falls, Reading and Boice
Baltimore Hippodrome

This is a fast tap and acrobatic dancing act. Three on in tap work, then girl goes into single novelty acrobatic dance followed by two men in strong arm turns, lifts and then three in tap and acrobatic work. Well received.

Dorothy Crooker
Philadelphia Fox

Dorothy Crooker presents a perfectly-rendered control dance which for artistry, technique and poetry of motion has never been surpassed on the Fox stage. This novel dance is a revelation in balance and coordination. Miss Crooker also displays splendid technique in her other numbers.

Dawn Sisters—Paul Cadieux
New Orleans Orpheum

This act opens with Cadieux singing a hit from "Pagliacci," only to be interrupted by the Dawn Sisters, who inform him his song is

(*Continued on next page, Column* 1)

ATTENTION EXHIBITORS BOOKING TALENT! This department aims to serve you in booking acts. We have on file the information on how to get in touch with any act reviewed. Write to Stage Attractions Department, Motion Picture Herald, 1790 Broadway, New York City.

STAGE ATTRACTIONS

REVIEWS OF ACTS FOR PICTURE THEATRES

DANCERS

(*Continued from preceding page*)

outmoded. They then proceed to do a burlesque of the famous ballet dances, which is a riot. After them an unbilled boy and girl do fast routine and the Dawn Sisters come back on for more eccentric, acrobatic dancing. Cadieux then sings "Lady of Spain" as an introduction for a burlesque rumba number done by the Dawn Sisters which ends up with a burlesque bull fight utilizing all five of the company. The act is well staged, carrying three sets of attractive drapes.

Crawford and Caskey (2)

Detroit Fox

This pair makes acrobatic and adagio bits refreshing by using them in a doll dance. They are clever performers with a polished routine.

Parker Twins

Philadelphia Fox

The Parker Twins, combining personality and skill, put over some very graceful dancing.

Lucky Seven

Philadelphia Mastbaum

The Lucky Seven, tap dancers, by way of novelty injected a bit of negro superstition into their act by dancing up and down on large square boxes marked like dice and each of the three members of the unit received a rousing hand for the novel individual stunts introduced.

Worthy & Thomas

Philadelphia Mastbaum

Worthy & Thomas are two unusually fast tap and rhythm dancers, whose varied act was frequently interrupted by bursts of spontaneous applause. These two colored boys are top notch solo and unison dancers and the audience would have liked more.

Rose Stadler Trio

Denver Denver

Two men and a girl in an exceedingly fast adagio for opener and smooth waltz for closing. Their adagio is the fastest seen recently at this house and they are exceptionally skillful. Enough comedy is mixed in to make it a good act.

Webster and Marino

Dallas Palace

This male team pulled plenty of applause in their comic adagio interpretations. One costumed in a leopard skin and the other in an outlandish outfit of tights kept busy in their "catch as catch can" antics and there was a studied adroitness in every stumbling move. An excellent team, good for any appearance—real eccentric dance artists.

Dance Olympics

New Orleans Orpheum

This is a dancing act built around a clever idea and using the coming Olympic games as an interest-getter. Entire routines are named after sporting events—tennis, skating, marathons, etc.—and worked very skillfully by a quintet of girls including the svelte-shaped Ida May Sparrow who sings and dances. Fast finish concluded the act. The entire number deserves a better than the opening spot it received.

SPOTS & SHOTS ON BROADWAY

Should you happen to run across **Harry Jans** of **Jans** and **Whalen,** ask him to tell you of the time that he, **Jay C. Flippen** and a few others were guests on **Ted Healy's** yacht. You'll die "laffing."

▽

Fritz Hubert is running against some tough luck, having to leave the Palace bill twice in three weeks. When he fell against an off-stage piano he received a minor concussion of the brain which forced him to cancel his return engagement.

▽

In a newsreel **Jack Sharkey,** newly crowned champ, said, "I can't yet realize that I am champion." "Neither can I," came a retort from the balcony.

▽

Herb Fecke, our energetic ad go-getter, just asked if we're "in the Pinc-us condition."

▽

Due to vaude engagements, **Arthur** (Street Singer) **Tracy** will make his scenes for the forthcoming Paramount picture, "The Big Broadcast," here in New York.

▽

The elevator operator at the 181 street subway entrance is a dead ringer for **George Dewey Washington.**

▽

Wallace Sullivan, formerly on the staff at the **Warner** Eastern **Vitaphone** studio, is writing scripts and scenarios for radio stars, including **Jans & Whalen, Margie White, Ed Tierney** and others.

▽

Bert Lown and his orchestra have opened at the Pelham Heath Inn, taking **Isham Jones'** place. Bert is making a strong bid for a comeback.

▽

Monty Siegel, song writer, went to the National Democratic Convention at Chicago in hopes of having that body adopt his song, "Bye Bye, Mr. Dry, You'll All Wet," for their theme song.

▽

Murry Melton, of the vaude team known as the **"Showboat Boys,'** is convalescing from an operation. We're rootin' for you.

▽

Walter G. Samuels and **Leonard Whitcup,** known to radio fans as **Mac** & **Lennie,** are now offering a novelty, called "six hands on the piano," for a toothpaste sponsor on the **Columbia** chain. **Felix Bernard** is the owner of the other two hands.

▽

Ray & **Ted,** the Radio Romeos of Radio, are appearing in vaude these past few weeks and are doing well.

▽

Frank Parker, featured on programs over **WEAF,** is considered one of the handsomest of radio stars.

▽

Broadway: Where your friends are indeed in need.

HERMAN PINCUS

SINGERS

Harry Richman

New York Paramount

Harry Richman is undoubtedly a master showman. Offering a bit of comedy assisted by Bert Wheeler and Polly Walters, Richman proves why he was crowned king of the radio by his rendition of "Holding My Honey's Hand," "Lullaby of the Leaves," "Lovable" and "I Love a Parade." A spontaneous ovation brought an encore of "Puttin' on the Ritz," from his picture of the same name.—H. P.

Nick Lucas

Oakland Orpheum

The "Crooning Troubadour," otherwise Nick Lucas, displays all his old-time skill and makes one forget often repeated ambitions to smother singers of the crooning variety. Troubadour Lucas is confident of his voice and wins with his quiet manner, which makes him a singer of the different type. He sings "You're My Everything" and "While We Danced at the Mardi Gras," the latter being a new number that meets with instant approval. Before he leaves there is an insistent demand for "Side By Side," which seems to be closely associated with the singer.

The Delivery Boys (2)

Cincinnati Albee

These lads were formerly vocalists over local radio station WLW. They open with a song, one of the boys playing an accompaniment at the piano, then go into imitations of well-known radio stars. The take-offs are well-nigh perfect, and each one in the long list brought prolonged applause. They should be a good draw on any bill.

Mark Pepper

Milwaukee Wisconsin

This young man has a really pleasing voice and makes a big hit with the audience. He sings "That's Why Darkies Were Born," and the chorus to "I Think You're Wonderful" in acceptable fashion.

Leon and Dawn

Baltimore Hippodrome

One of these girls plays straight and sings, the other does hokum comedy antics which draw laughs, and two join in comedy work at finish. Filled with chatter, singing and slapstick. Fair applause and laughter.

Betty Frazer

Detroit Fox

Betty Frazer, sister of Sylvia Froos, is a blonde blues singer who has every requirement for success in that field. She delights her audience here with "Rhythm In My Fingers," "Shine On Harvest Moon" and "Between the Devil and the Deep Blue Sea."

Edith Bow

New Orleans Orpheum

This demure young miss proves herself to be a first class entertainer even though her voice is such as to leave doubts whether she can truthfully be called a singer. Working before a blue drop in one with an unbilled accompanist, she opens with a contrast between the maiden's prayer of yesterday and that of today, wearing an old fashioned dress for the first and changing to beach pajamas for the

(*Continued on next page, Column* 1)

STAGE ATTRACTIONS

REVIEWS OF ACTS FOR PICTURE THEATRES

SINGERS

(Continued from preceding page)
second. Then donning white lace pajamas for evening wear and jauntily throwing an orange jacket over her shoulders, she sings "Party Girl," following with a takeoff on party girls which is a good bit of acting. Her lordly manner of refusing gin and then the choking way in which she swallows it, her gradual drunkenness and the climax to which she works her impersonation was the loudest laugh getter on the bill. The audience called her back.

Aaron Sisters
New Orleans State

Three pretty misses who without orchestral accompaniment, sing hill-billy songs. They are reported to be from the mountain country of the South and their style is true enough to support this. Their first song, a lugubrious chronicle of desertion, gambling, murder and finally the gallows facing the murderer, is done to perfection. The second is the more cheerful "Nelly Put On Your Bonnet." Audience liked them.

Kay McKaye and Richard Lane
Baltimore Hippodrome

Throughout the tabloid version of "Fifty Million Frenchmen" these singers played the leading parts effectively and went over splendidly with the audience. They sang "You Do Something to Me," as a duet; then Kaye offered "For I'm in Love" as a solo; and Lane rendered "Paree What Did You Do to Me?" assisted by a chorus of boys and girls.

Joan Abbott
Detroit Michigan

Miss Abbott's style is colorful, vigorous and at the same time a trifle disdainful. She helps herself to a fair share of applause with two numbers for which she is known: "I'm Hummin' To Myself" and "Between the Devil and the Deep Blue Sea."

Dance Bits (5)
Detroit Hollywood

The work of this group is characterized by speed, daring and versatility. The two girls in the quintette have fair voices which they use to open the act in a sister-harmony song and dance version of "Kissable Baby." Most of the numbers that follow are of the acrobatic order.

Vina Zolle
Dallas Palace

This vocalist is charming in her accompaniment to the numbers given by the dance team of a dozen Sunkist Beauties, as her solo efforts blend right into the smooth completion of the dance numbers. The startling lighting effect used in the featured dance to give the ensemble the appearance of dancing savages was especially commendable, while the other numbers of the chorus were much above par in their intricate attractiveness of performance.

Sally Sweet
San Francisco Warfield

Sally is cute and knows it, but has real personality, too, and this puts her in right with her audience. She sings and frolics with Rube Wolf and ventures down into the front row to sing to a customer and embarrass him for the moment.

NOVELTY

Ted Lewis & Company
San Francisco Fox

Ted Lewis, with his colored band and hand-picked company of entertainers, holds forth at the birthday show of this house and dispenses real happiness. He is on the stage every minute of the act, introducing his artists in song, directing the band in his inimitable way, tooting his tuneful clarinet and apostrophizing his battered high hat. His offering, and that of his company, is as clean as a hound's tooth, and it gets the laughs and the applause. Three beautiful girls lend charm and grace to the show, four colored lads sing and dance, and a midget "Bill Robinson" stops the show with his singing, dancing and wise cracks. "The Peanut Vendor Song" is rendered in a realistic manner, with Ted Lewis vending peanuts to those in the front rows from a wagon trundled across the stage while a girl does the rumba. A high spot is reached when the high-hatted ambassador of joy offers an imitation of a Fourth of July parade, taking the part of the drum major, musicians and marchers. The show is a real winner.

Johnny Dove
New Orleans Orpheum

With the support of two competent men and a pretty girl, Johnny Dove manages to inject novelty into the familiar routine of skating acts. The supporting trio does the usual whirls, stands and the like, while Dove solos with acrobatic stunts, flipping on his skates and generally carrying on to a nice hand.

Ross Wyse, jr. (3)
New York Palace

This young man, assisted by his mother and dad, offers to advantage a routine of tap dancing, work with a lariat and solos on several musical instruments. Wyse senior, shows that he still can step, after which Ross junior does a difficult headspin. For an encore, young Wyse goes through an acrobatic dance routine that earned him an enthusiastic round of applause.—H. P.

Johnny Weismuller
Detroit Fisher

None too enthusiastic was the reception of "Tarzan" at the Fisher. It is difficult to decide whether to regard him as a champion swimmer or as a good looking ape-man. That part of the adience that wants to see the swimmer in action finds disappointing and ridiculous his manner of jumping, feet first, into a four-foot tank with much ferocious grunting and spluttering. Weismuller himself is a drawing card, but he needs a better routine.

Johnny Bryant
Detroit Fox

Bryant's whistling is the kind that many a small boy has spent hours trying to achieve. He gives perfect imitations of several birds, offers a brief instructive explanation of the principles of whistling and, with a handkerchief in his mouth, whistles through his nose. His act should please any audience.

Mack, Harold and Bobby (3)
Detroit Fisher

This is a hodge-podge act, consisting principally of clever tap and acrobatic dancing. One of the trio delights the audience with a simultaneous performance on piano and violin.

ACROBATS

Eno Troupe
Philadelphia Fox

This group of Oriental equilibrists stage a finished juggling act. Two girls on their backs deftly manipulate umbrellas and barrels on their feet in perfect unison. A little girl balanced on a stand performs seemingly impossible acrobatic feats and two male acrobats create a sensation when one of them revolves at amazing speed on a trapeze in a steel frame, balanced on the shoulders of the other.

Park Clifford
Milwaukee Wisconsin

Fine appearing and somewhat taller than the average run of acrobats, these two lads handle themselves in an admirable manner. They are particularly adept at handstands in various difficult formations and combinations.

Paul Howard
Milwaukee Wisconsin

This lad is somewhat of a contortionist who goes through his paces in a slow and resolved manner. He bends himself into a diversity of angles and is good for numerous laughs.

INSTRUMENTAL

Leon Navara
Baltimore Hippodrome

Navara drew a ripple of applause upon his entrance and received running laughs and applause as he went along. He always is well received at this theatre. Played "Gigolettes," which he has just composed, then went into regular routine of how he learned to play the piano, followed by an operatic air. Navara offered a mixed classical and jazz number, worked upon the audience with a whistling song and went into a routine of a girl playing for an old-time silent picture. He drew a big hand and running laughter.

Ingenues (18)
New York Palace

The ingenues are a group of 18 goodlooking girls whose orchestral efforts are highly entertaining, the girls proving their individual abilities and talent by each playing several instruments at various times in the act. Two young women respectively offering a whistling solo and a difficult toe tap dance to round out an act that is sure to please.—H. P.

Lester Clark and Mary Barnett
Baltimore Hippodrome

The two played the juvenile leads in the tabloid version of "Fifty Million Frenchmen" and pleased with their dances and songs. They sang together "You've Got That Thing," Clark working first and then Barnett carrying on and both finishing with tap dancing. Later in "Paree, What Did You Do to Me?" they divide the singing and then go into a fast jazz dance. The act was well liked.

Mack Has Close Escape

Freddy Mack, orchestra leader at Fox Brooklyn theatre, narrowly escaped injury last week when a truck crashed into his parked automobile.

STAGE ATTRACTIONS

OVERTURES

WALT ROESNER (San Francisco Fox) and the Fox Concert Orchestra return to the classics, after a brief flirtation with jazz, and offer "Gems from the Verdi Operas." This proves one of the finest offerings in weeks, with Livia Marrucci singing in delightful voice the tuneful aria *"Ah fors e lui"* from "La Traviata." The brass section of the orchestra wins special plaudits with its rendition of the quartette from "Rigoletto" and orchestra and organ joins in "Celeste Aida" from the popular opera "Aida."

HERSCHEL LEIB (Detroit Fox) offered an inattentive audience an excellent rendition of the overture from Rossini's opera, "Semiramide." Small restless noises and coughing during the less spirited parts of the overture gave evidence of its unsuitability, especially at this time of the year, to an audience of this type.

JOHN GART (Brooklyn Gates) and his Rhythm Boys recently presented an overture outstanding in merit. Opening with the introduction from "Naughty Marietta," the full orchestra subsided slowly until only the clarinet was heard, playing "Kashmiri Song (Pale Hands)." Near the finish the score is taken up by full orchestra. The "Italian Street Song," was next played to a good hand, Mr. Gart following with a splendidly played piano solo of "Kitten On the Keys." Applause at the finish was so great that Gart was forced to encore.

SAMUEL BENAVIE (Detroit Fisher), without sacrificing any of the marks of studied musical excellence, swings to unrestrained jazz with an overture entitled "Harlemania." Hoarse, blue trumpets introduced "That's Why Darkies Were Born," which was followed by the dank and haunting strains of "Chloe." "I'll Be Glad When You're Dead, You Rascal You" was not out of place.

GLENN WELTY (Milwaukee Wisconsin) and the orchestra is augmented by Jack Martin at the organ in presenting "Royal Road to Romance." Selections include "Gypsy Love Song," "Little Cabin in the Cotton," played by two saxes and two clarinets; "I Love a Parade," "Waiting for You," and "In a Little Hideaway."

FRED FEIBEL



JUNIOR ORGANIST
PARAMOUNT THEATRE
and
RADIO ARTIST
COLUMBIA BROADCASTING SYSTEM
NEW YORK CITY

UP AND DOWN THE ALLEY

HELLO, EVERYBODY!

By the time you read this I will be miles away from the home office and, I hope, enjoying myself . . . though I probably will be missing the hot pavements of old Broadway (at least I have each year when I've been on the old vacation). . . .

▽

It is interesting to note that two dozen or more of the **Edward B. Marks Company's** songs are being used as theme songs on important radio programs. . . . The new **Warner** picture, "The Purchase Price," is the first film in many months to boast a theme song. . . . The song, "Take Me Away," was written especially for the picture by **Sidney Clare** and **Charley Tobias,** authors of the lyrics, and **Peter Tinturi,** the composer. It will be published simultaneously with the release of the picture by **M. Witmark & Sons.** . . .

▽

Ruth King, Al Piantidosi's young protege, leaves the Brooklyn Fox theatre after four weeks for a two-weeks' vacation at Parksville, N. Y. . . . Ruthie says she intends to get as big as **Kate Smith** (she doesn't say which way). . . . **The American Tenor, Frank Hazzard,** who for the past two years has been featured at the Hollywood Restaurant, New York, opened July 4th at the Hotel Biltmore's Cocoanut Grove, Los Angeles. . . . **Ruth Prosser,** owner of the **Prosser Music Company,** 1587 Broadway, and publisher of the song, "In My Dreams," has a fine chance of having a "hit" on her hands. . . . The number is a peach for every type of playing. . . . Although the **Lawrence Music Company** is only a few weeks old, its first three numbers, "Love Me Tonight," "Strange As It Seems" and "Old Man of the Mountain have been recorded by most of the stars of the major disc companies. . . . A few of the stars recording the numbers are: **Ruth Etting, Cab Calloway, Boswell Sisters, Bing Crosby, Fred Waring** and his **Pennsylvanians, Art Jarrett, Mills Bros., Anson Weeks** and others. . . .

▽

Albert Braglia, trainer of the Italian athletes entered in the **Olympic Games,** is the uncle of **John Cirillino,** owner of the team of **Fortunello** and **Cirillino,** known as "The Famous Italian Clowns." Incidentally, the team is currently playing in RKO houses in and around New York. . . . Cirillino hopes to be able to change some of his bookings so that he can go to Los Angeles for the games with his uncle. . . .

▽

Al Hoffman and **Al Goodhart,** writers of "Auf Wiedersehn, My Dear" and "I Apologize," are back from a three months' trip to the Coast, where they have been appearing in vaudeville. . . . The local brass band welcomed the boys when they played their home town, Portland, Oregon. . . . **Governor Roosevelt,** Democratic candidate for president, has adopted "Happy Days Are Here Again" for his slogan song. . . . What a break for **Ager, Yellen** and **Bornstein.** . . . **S'long.**

ED. DAWSON.

ORGAN SOLOS

BERNIE COWHAM (New York Flushing Keith) offered a pleasing variety in his organ program this week that proved highly enjoyable to the patrons. Bernie received a good hand after his usual salute and instead of going into a singing number, opened with a concert solo of the beautiful "Blue Danube" waltz. Cowham played the number in a varied combination of stops, colorful and in a first class manner. He followed this with a medley of three popular tunes, "Lovable," "Mona Lisa," and "Auf Wiedersehn, My Dear," which the audience lustily joined in singing. Bernie's usual old time tunes were much in evidence. This time he chose "In Old Monterey," and "Tiptoe Thru the Tulips." This well developed and entertaining solo closed with Bernie's edition of news events, rhymed and set to a popular tune. The usual fine applause greeted him at finish.

KENNETH LEA (Elyria Capitol) presented a lively, happy set of tunes for his "Musical Picnic" organ novelty which met with great response from the audience and an appreciative hand. Leo, who is most popular in this town, made all announcements and spoke all continuity through the microphone attached to the organ. Starting off on the "picnic" with the new number, "Picnic for Two," cleverly bringing in "Extraordinary Gal," and then special words to "Aint We Got Fun," "Lullaby of the Leaves," and "Whistle, and Blow Your Blues Away."

HERSCHEL LEIB (Detroit Fox) offers a group of popular melodies arranged with simple transitions. "Oh, You Little Son of a Gun" opens the medley, and is followed by the romantic "Night Shall Be Filled with Music." "Auf Wiedersehn" proves an excellent selection for a violin solo, as is evidenced by the hearty applause which follows it. "Somebody Loves You" is too well worn here to be considered an addition to the program. "Too Many Tears" gives Ralph (Mex) Mendez another opportunity to shine with his silver voiced trumpet. "Business In F" is a raggy smash finish.

DON MILLER (Detroit Michigan) gives a well balanced program in his solo, "Parade of Song Hits." It includes "One Hour With You," "Night Shall Be Filled With Music," "Humming to Myself," "In My Hideaway" and "O-Kay Beer." The latter is not a parody, but a new number—one of those sure-response—prohibish numbers.

HAL BECKETT
AT THE ORGAN



"KEEPING 'EM HAPPY"

●

Fox Theatre
BROOKLYN
N. Y.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
A Man's Land	Hoot Gibson	June 11,'32	65	June 11,'32
Clearing the Range	Hoot Gibson			April 25
File 113	Lew Cody-Mary Nolan	Feb. 19,'32	63	Mar. 5,'32
Gay Buckaro, The	Hoot Gibson-Myrna Kennedy			
Local Bad Man, The	Hoot Gibson-Sally Blane			Jan. 16,'32
Spirit of the West	Hoot Gibson-Doris Hill	Mar., '32		
Stoker, The	Monte Blue-Dorothy Burgess		70	June 25,'32
Unholy Love	H. B. Warner-Lila Lee		78	July 9,'32
Vanity Fair	Myrna Loy-Conway Tearle	Mar., '32		
Wild Horse	Hoot Gibson-Alberta Vaughn			

Coming Feature Attractions

Anna Karenina	All Star
Midnight Alarm	All Star
Three Castles	All Star

ARTCLASS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Devils	Harry Carey	Apr. 4,'32	75	
Cavalier of the West	Harry Carey	Nov. 15	65	Apr. 9,'32
Cross Examination	H. B. Warner-Sally Blane-Natalie Moorhead		72	Feb. 13,'32
Phantom, The	"Big Boy" Williams-Allene Ray	Dec. 1	70	
Pleasure	Conway Tearle-Carmel Myers	Sept. 1	66	
They Never Come Back	Regis Toomey-Dorothy Sebastian	May '32	68	June 11,'32
Unmasked	Robert Warwick	Oct. 1	62	
White Renegade		Oct. 1	66	
Without Honors	Harry Carey	Jan. 2,'32	66	Jan. 16,'32

Coming Feature Attractions

Across the Line	Harry Carey
Auctioned Off	
Bridesmaid	
Confidential	
Double Sixes	Harry Carey
Foolish Girls	
Horsehoofs	Harry Carey
Humanity	
Hurricane Rider, The	Harry Carey
I Accuse	
Night Rider, The	Harry Carey
Where Are Your Children?	

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Human Targets	Buzz Barton	Jan. 10,'32		Feb. 6,'32
Mark of the Spur	Bob Custer	Feb. 10,'32		
Murder at Dawn	Mulhall-Dunn	Feb. 22,'32	60	Mar. 12,'32
Quick Trigger Lee	Bob Custer	Nov. 24	60	
Scarlet Brand, The	Bob Custer	May 7,'32		
Tangled Fortunes	Buzz Barton	Mar. 22,'32		

Coming Feature Attractions

Dance Hall Kisses	6 reels
Blazed Trails	6 reels
Bull Dog Edition	
Driving Demons	
Fighting Gloves	
Gambling Sex	
Guns and Saddles	6 reels
Pony Express Kid	
Rip Roaring Broncs	6 reels
Rio Grande Raiders	6 reels

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Attorney for the Defense	Edmund Lowe-C Cummings-E. Brent	May 21,'32	68	June 4,'32
Behind the Mask	Jack Holt-C. Cummings (Reviewed under the title "The Man Who Dared")	Feb. 25,'32		Feb. 6,'32
Big Timer, The	Ben Lyon-C. Cummings	Mar. 10,'32	74	Mar. 26,'23
Border Law	Buck Jones-L. Tovar	Oct. 15	61	
Deadline	Buck Jones	Dec. 3	68	Jan. 30,'32
Fighting Fool, The	Tim McCoy	Jan. 20,'32	58	Apr. 9,'32
Final Edition, The	Pat O'Brien-Mae Clarke	Feb. 20,'32	66	Feb. 27,'32
Forbidden	Barbara Stanwyck-Adolphe Menjou-Ralph Bellamy	Jan. 15,'32	83	Jan. 16,'32
Love Affair	Dorothy Mackaill - Humphrey Bogart	Mar. 17,'32	68	May 7,'32
High Speed	Buck Jones-Loretta Sayers	Apr. 2,'32	62	May 14,'32
Menace, The	Walter Byron-Bette Davis-H. B. Warner	Jan. 25,'32	64	Feb. 6,'32
No Greater Love	Alexander Carr-Dickey Moore	June 4,'32	60	May 21,'32
One Man Law	Buck Jones	Dec. 4	63	Feb. 20,'32
Ridin' for Justice	Buck Jones	Jan. 4,'32	64	Jan 16,'32
Shopworn	Barbara Stanwyck-R. Toomey	Mar. 25,'32	78	Apr. 9,'32
Shot Gun Pass	Tim McCoy	Nov. 1	59	
South of the Rio Grande	Buck Jones	Mar. 5,'32		
Texas Cyclone	Tim McCoy	Feb. 24,'32		
Three Wise Girls	Jean Harlow - Mae Clarke - Walter Byron-M. Prevost	Jan. 11,'32	68	Feb. 13,'32
Two Fisted Law	Tim McCoy-Alice Day	June 8,'32		

Coming Feature Attractions

American Madness	W. Huston - C. Cummings-K. Johnson — July 9,'32
Bitter Tea of General Yen	B. Stanwyck-Nils Asther
Brief Moment	Barbara Stanwyck
Bullet Trail, The	Tim McCoy
By Whose Hand?	Ben Lyon-Barbara Weeks — July 6,'32
Child of Manhattan	
Daring Danger	Tim McCoy
Destroyer, The	
Hello Trouble	Buck Jones-Lina Basquette — July 15,'32
Hollywood Speaks	Genevieve Tobin-Pat O'Brien — June 25,'32
Long Loop Laramie	Tim McCoy
McKenna of the Mounted	Buck Jones-Greta Granstedt
Mike	
Night Club Lady, The	Adolphe Menjou-Mayo Methot
Night Mayor	Lee Tracy-Evelyn Knapp
Riding Tornado, The	Tim McCoy-Shirley Grey
13th Man, The	Charles Bickford
War Correspondent	Jack Holt-Ralph Graves-Lila Lee — July 25,'32
Washington Merry Go Round	
White Eagle	Buck Jones-Barbara Weeks
Wild Horse Stampede	

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Doctor	Richard Barthelmess	Mar. 26,'32	62	Mar. 12,'32
Dark Horse, The	Warren William-Bette Davis	July 2,'32	75	June 18,'32
Famous Ferguson Case, The	Joan Blondell	May 14,'32	74	Apr. 30,'32
Fireman, Save My Child	Joe E. Brown	Feb. 27,'32	67	Feb. 27,'32
Hatchet Man, The	Edward G. Robinson	Feb. 6,'32	74	Feb. 13,'32
It's Tough to Be Famous	Douglas Fairbanks, Jr.	Apr. 2,'32	79	Apr. 16,'32
Love Is a Racket	Douglas Fairbanks, Jr.	June 25,'32	72	June 18,'32
Rich Are Always With Us	Ruth Chatterton	May 21,'32	71	May 21,'32
Strange Love of Molly Louvain	Lee Tracy-Ann Dvorak	May 28,'32	74	May 14,'32
Tenderfoot, The	Joe E. Brown	June 18,'32	70	May 28,'32
Two Seconds	Edward G. Robinson	June 4,'32	68	May 28,'32
Union Depot	D. Fairbanks, Jr.-J. Blondell	Jan. 30,'32	68	Dec. 26
Week-end Marriage	Loretta Young-Norman Foster	July 9,'32	66	June 11,'32

Coming Feature Attractions

Cabin in the Cotton	Richard Barthelmess
Crash, The	Ruth Chatterton
Crooner	David Manners — Aug. 20,'32
Dr. X	Lionel Atwill-Fay Wray — Aug. 27,'32 — 77 — June 11,'32
Life Begins	Loretta Young-Eric Linden
Miss Pinkerton	Joan Blondell- George Brent — July 30,'32 — 66
Son of Russia	D. Fairbanks, Jr.-N. Carroll
They Call It Sin	Loretta Young-David Manners
Three on a Match	Blondell-William-Dvorak
Tiger Shark	Edw. G. Robinson
You Said a Mouthful	Joe E. Brown

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Tomorrow	Chas. Farrell-Marian Nixon	Mar. 13,'32		Mar. 5,'32
Amateur Daddy	Warner Baxter-Marian Nixon	Apr. 10,'32	74	Apr. 30,'32
Bachelor's Affairs	Adolphe Menjou-Minna Gombell-Joan Marsh-I. Purcell	June 26,'32	76	June 18,'32
Business and Pleasure	Will Rogers-Jetta Goudal	Mar. 6,'32	57	Aug. 15
Careless Lady	Joan Bennett-John Boles	Apr. 3,'32	67	Mar. 12,'32
Charlie Chan's Chance	Warner Oland-L. Watkins-M. Nixon-Ralph Morgan-H. B. Warner-A. Kirkland	Jan. 24,'32	71	Jan. 9,'32
Cheaters at Play	Thomas Meighan-L. Watkins	Feb. 14,'32	57	Jan. 23,'32
Dance Team	James Dunn-Sally Eilers	Jan. 17,'32	85	Jan. 2,'32
Devil's Lottery	Elissa Landi-Alexander Kirkland-Vic. McLaglen	Mar. 27,'32	74	Apr. 9,'32
Disorderly Conduct	Sally Eilers-Ralph Bellamy-Spencer Tracy	Mar. 20,'32	82	Apr. 16,'32
Gay Caballero, The	George O'Brien - Conchita Montenegro	Feb. 28,'32	60	Apr. 2,'32
Man About Town	Warner Baxter-Karen Morley	May 22,'32	76	June 4,'32
Mystery Ranch	Geo. O'Brien-C. Parker	June 12, '32	65	June 25,'32
Rainbow Trail, The	Geo. O'Brien-Cecilia Parker	Jan. 3,'32	60	Dec. 5
She Wanted A Millionaire	J. Bennett-S. Tracy	Feb. 21,'32	74	Feb. 27,'32
Silent Witness, The	Lionell Atwill-Greta Nissen	Feb. 7,'32	73	Feb. 13,'32
Society Girl	J. Dunn-P. Shannon-S. Tracy	May 29,'32	74	June 18,'32
Trial of Vivienne Ware, The	J. Bennett-D. Cook-L. Bond	May 1,'32	56	May 7,'32
Week Ends Only	Joan Bennett-Ben Lyon	June 19,'32	70	June 11,'32
Woman in Room 13, The	Landi-Bellamy-Hamilton	May 15,'32	69	May 28,'32
While Paris Sleeps	McLaglen-Helen Mack	May 8,'32		
Young America	Tracy-Kenyon-Bellamy	Apr. 17,'32	70	May 14,'32

Coming Feature Attractions

After the Rain	P. Shannon-Spencer Tracy-Wm. Boyd — Aug. 14,'32
Almost Married	Violet Heming-Ralph Bellamy-Alexander Kirkland — July 17,'32
Chandu	Edmund Lowe-Irene Ware
Down to Earth	Will Rogers — Sept. 4,'32
First Year, The	Gaynor-Farrell — July 31,'32

(THE RELEASE CHART--CONT'D)

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Passport to Hell, A	Elissa Landi-Paul Lukas-A. Kirkland-Warner Oland	Aug.	7,'32		
Pier 13	Joan Bennett-Ralph Bellamy				
Rebecca of Sunnybrook Farm	Marian Nixon-R. Bellamy	July	3,'32		
Robber's Roost	George O'Brien				

MAYFAIR PICTURES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Behind Stone Walls	Eddie Nugent-Priscilla Dean.	Mar.	15,'32	Mar.	26,'32
Docks of San Francisco	Mary Nolan-Jason Robard	Feb.	1,'32	60 Jan.	30,'32
Dragnet Patrol	Glenn Tryon-Vera Reynolds	Dec.	30	59 Jan.	9,'32
Dynamite Denny	Jay Wilsey-Blanche Mehaffey.	May	27,'32		
Gorilla Ship	Ralph Ince-Vera Reynolds	June	11,'32		
Hell's Headquarters	Jack Mulhall-Barbara Weeks.	Apr.	15,'32	63 May	14,'32
Honor of the Press	Edw. J. Nugent-Rita La Roy.	May	15,'32		
Love In High Gear	Alberta Vaughn-H. Ford	May	1,'32	65 May	7,'32
Monster Walks, The	Rex Lease-Vera Reynolds	Feb.	16,'32	60 Feb.	6,'32
Passport to Paradise	Jack Mulhall-B. Mehaffey	Apr.	1,'32		
Sally of the Subway	J. Mulhall-D. Revier	Jan.	12,'32	60 Jan.	23,'32
Sin's Pay Day	D. Revier-Forrest Stanley	Mar.	1,'32	63 Mar.	19,'32
Temptation's Workshop	Helen Foster-Tyrrell Davis	June	20,'32		

Coming Feature Attractions

Alias Mary Smith	Gwen Lee-John Darrow	July	15,'32		
Widow in Scarlet	D. Revier-Kenneth Thompson.	July	1,'32		

METRO-GOLDWYN-MAYER

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Are You Listening?	William Haines-M. Evans	Mar.	26,'32	76 Mar.	5,'32
Arsene Lupin	Lionel and John Barrymore-Karen Morley	Mar.	5,'32	84 Jan.	16,'32
As You Desire Me	Garbo-Von Stroheim-M. Douglas	May	28,'32	71 June	11,'32
Beast of the City, The	Walter Huston-Jean Harlow	Feb.	13,'32	90 Mar.	5,'32
Ben Hur	Ramon Navarro-May McAvoy. (Reissue-Synchronized)	Jan.	2,'32	128 Dec.	12
But the Flesh Is Weak	Robt. Montgomery-Gregor	Apr.	9,'32	82 Apr.	23,'32
Emma	Marie Dressler	Jan.	2,'32	73 Jan.	2,'32
Freaks	Wallace Ford-Leila Hyams	Feb.	20,'32	64 Jan.	23,'32
Grand Hotel	Garbo-John Barrymore			115 Apr.	16,'32
Hell Divers	Beery-Gable	Jan.	16,'32	113 Dec.	26
Huddle	Ramon Novarro-M. Evans	May	14,'32	104 June	25,'32
Letty Lynton	Joan Crawford-Montgomery	May	7,'32	86 May	7,'32
Lovers Courageous	R. Montgomery-Madge Evans.	Jan.	23,'32	77 Feb.	27,'32
Mata Hari	Garbo-R. Navarro	Dec.	26	91 Jan.	9,'32
New Morals for Old	Robert Young-M. Perry	June	4,'32	76 July	2,'32
Night Court	W. Huston-P. Holmes-A. Page	May	7,'32	95 June	4,'32
Passionate Plumber	Buster Keaton-Durante	Feb.	6,'32	74 Mar.	19,'32
Polly of the Circus	Marian Davies-C. Gable	Feb.	27,'32	70 Mar.	26,'32
Red Headed Woman	Harlow-Chester Morris	June	25,'32	75 June	25,'32
Tarzan, the Ape Man	Johnny Weismuller-Maureen O'Sullivan	Apr.	2,'32	101 Feb.	20,'32
Wet Parade	Walter Huston-Dorothy Jordan Neil Hamilton	Apr.	16,'32	122 Apr.	30,'32
When A Feller Needs A Friend	Jackie Cooper-"Chic" Sale	Apr.	30,'32	76 May	21,'32

Coming Feature Attractions

Blondie of the Follies	Marion Davies-R. Montgomery	July	30,'32		
China Seas	Clark Gable				
Downstairs	John Gilbert	Aug.	6,'32		
Father and Son	Jackie Cooper				
Flesh	Wallace Beery				
Pack Up Your Troubles	Laurel & Hardy			64 July	9,'32
Prosperity	Dressler-Moran	July	23,'32		
Rasputin, The Mad Monk	Ethel, John, Lionel Barrymore				
Skyscraper Souls	W. William-M. O'Sullivan	July	16,'32		
Smilin' Thru	Norma Shearer-Frederic March-Leslie Howard				
Speak Easily	Buster Keaton	July	23,'32		
Strange Interlude	Shearer-Gable	June	11,'32		
Turn To The Right					
Unashamed	Helen Twelvetrees	July	2,'32	77	
Washington Masquerade	Lionel Barrymore	July	9,'32	74 July	2,'32

(Reviewed under the title "Washington Show")

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Arm of the Law	Rex Bell-Lina Basquette	Apr.	20,'32	68	
County Fair	Ralph Ince-Hobart Bosworth.	Apr.	1,'32	71 Apr.	9,'32
Flames	Johnny Mack Brown	May	30,'32	70 June	18,'32
Galloping Thru	Tom Tyler	Dec.	5	58	
Ghost City	Cody-Shuford	Dec.	20	60 Apr.	9,'32
Honor of the Mounted	Tom Tyler	June	20,'32	60	
Law of the North	Bill Cody-Andy Shuford	May	30,'32	55	
Law of the Sea	All Star	Dec.	15	61	
Man from New Mexico	Tom Tyler	Apr.	1,'32	60	
Mason of the Mounted	Bill Cody-Nancy Drexel	May	15,'32	58	
Midnight Patrol	Regis Toomey-Mary Nolan	Apr.	10,'32	60 Apr.	9,'32
Oklahoma Jim	Bill Cody	Oct.	10	60 Jan.	23,'32
Police Court	Leon Janney-H. B. Walthall.	Feb.	15,'32	65 Mar.	5,'32
Single Handed Sanders	Tom Tyler	Feb.	1,'32	50	
Texas Pioneers	Bill Cody-Andy Shuford	Feb.	15,'32	58	
Two-Fisted Justice	Tom Tyler	Oct.	20	63 Feb.	6,'32
Vanishing Men	Tom Tyler	Apr.	15,'32	62	

Coming Features

From Broadway to Cheyenne	Rex Bell	Aug.	5,'32	6 reels	
Girl from Calgary	Fifi D'Orsay	Aug.	20,'32	7 reels	
Klondike	All Star	Aug.	30,'32	7 reels	
13th Guest	All Star	Aug.	10,'32	7 reels	
Western Limited, The	Estelle Taylor	July	20,'32	7 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Aren't We All	Gertrude Lawrence	July	'32	68 July	9,'32
Broken Lullaby	L. Barrymore-N. Carroll-P. Holmes	Feb.	26,'32	94 Jan.	16,'32
(Reviewed under the title "The Man I Killed")					
Broken Wing, The	Lupe Velez-Melvyn Douglas.	Mar.	25,'32	74 Apr.	2,'32
Dancers In the Dark	Miriam Hopkins-Jack Oakie.	Mar.	11,'32	74 Mar.	26,'32
Forgotten Commandments	Sari Maritza-Gene Raymond.	May	27,'32	65 June	11,'32
Husband's Holiday	Clive Brook-V. Osborne	Dec.	19	68 Jan.	2,'32
Make Me a Star	Joan Blondell-Stuart Erwin.	July	1,'32	68 June	18,'32
Man From Yesterday	C. Colbert-C. Brook	June	24,'32	70 June	25,'32
Merrily We Go To Hell	S. Sidney-Fredric March	June	10,'32	78 June	18,'32
Million Dollar Legs	Jack Oakie	July	8,'32	64 July	2,'32
Miracle Man, The	S. Sidney-C. Morris	Apr.	1,'32	87 Apr.	30,'32
Misleading Lady, The	Claudette Colbert-Stuart Erwin-Edmund Lowe	Apr.	15,'32	74 Apr.	16,'32
No One Man	Carole Lombard-Ricardo Cortez-Paul Lukas	Jan.	30,'32	73 Jan.	30,'32
One Hour with You	Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin.	Mar.	25,'32	80 Apr.	2,'32
Reserved for Ladies	Leslie Howard-Benita Hume.	May	20,'32	71 May	28,'32
Shanghai Express	Marlene Dietrich-C. Brook	Feb.	12,'32	84 Feb.	27,'32
Sinners In the Sun	Carole Lombard-C. Morris	May	13,'32	70 May	21,'32
Sky Bride	Rich'd Arlen-J. Oakie-Robert Coogan-Virginia Bruce	Apr.	29,'32	78 Apr.	30,'32
Strange Case of Clara Deane	Wynne Gibson-Pat O'Brien	May	6,'32	78 May	14,'32
Strangers In Love	Fredric March-Kay Francis	Mar.	4,'32	70 Feb.	20,'32
This Is the Night	Lily Damita-Chas. Ruggles	Apr.	8,'32	82 Apr.	23,'32
This Reckless Age	Buddy Rogers-Peggy Shannon.	Jan.	9,'32	76 Jan.	16,'32
Thunder Below	T. Bankhead-C. Bickford-P. Lukas	June	17,'32	69 June	25,'32
Tomorrow and Tomorrow	Ruth Chaterton-Paul Lukas	Feb.	5,'32	80 Feb.	6,'32
Two Kinds of Women	P. Holmes-M. Hopkins	Jan.	16,'32	73 Jan.	23,'32
Wayward	Nancy Carroll-Richard Arlen.	Feb.	19,'32	74 Feb.	20,'32
Wiser Sex, The	C. Colbert-Wm. Boyd	Mar.	18,'32	74 Mar.	19,'32
World and the Flesh, The	G. Bancroft-M. Hopkins	Apr.	22,'32	74 May	14,'32

Coming Features

Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith-Leila Hyams-Mills Bros.-Boswell Sisters-Cab Calloway-Guy Lombardo-Arthur Tracy				
Blonde Venus	Marlene Dietrich				
Devil and the Deep	T. Bankhead-G. Cooper	Aug.	12,'32		
Farewell To Arms, A	Helen Hayes-Gary Cooper				
Guilty As Hell	Edmund Lowe-Victor McLaglen				
Horse Feathers	Four Marx Bros.				
Lady and Gent	Geo. Bancroft-Wynne Gibson.	July	15,'32	80 July	9,'32
Lily Christine	Corinne Griffith-Colin Clive				
Lives of a Bengal Lancer, The	Clive Brook-Philips Holmes				
Love Me Tonight	Maurice Chevalier-Jeanette MacDonald				
Madame Racketeer	Alison Skipworth-R. Bennett.	July	22,'32		
Movie Crazy	Harold Lloyd-C. Cummings				
Phantom President, The	Geo. M. Cohen-J. Durante				
Vanishing Frontier	John Mack Brown-Evalyn Knapp-Zasu Pitts.	July	29,'32		

PEERLESS PRODUCTIONS, INC.

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Lovebound	N. Moorhead-J. Mulhall-Roy D'Arcy	Mar.	1,'32	61	
Reckoning, The	Jas Murray-Sally Blane	Feb.	15,'32	63 Apr.	9,'32

POWERS PICTURES, INC.

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Bridegroom for Two	Gene Gerrard	Jan.	15,'32	65 Jan.	30,'32
Carmen	Marguerite Namara-Tom Burke	May	15,'32	70 Jan.	16,'32
Fascination	Madeleine Carroll	Apr.	1,'32	68	
Flying Fool, The	Henry Kendall	Feb.	1,'32	62 Aug.	29
Gables Mystery, The	Lester Matthews-Anne Grey.	Feb.	15,'32	71 May	7,'32
Her Radio Romeo	Gene Gerrard	July	15,'32	60	
Her Strange Desire	Laurence Olivier	July	1,'32	70	
Limping Man, The	Franklin Dyall	June	15,'32	63	
My Wife's Family	Gene Gerrard	Apr.	15,'32	62 Mar.	26,'32
Shadow Between, The	Godfrey Tearle-Kathleen O'Regan	May	1,'32	68 Sept.	19
Skin Game	Edmund Gwenn-Phyllis Konstam	June	1,'32	70	
Trapped In a Submarine	John Batton-Sydney Seaward.	Jan.	15,'32	45 Feb.	6,'32

RKO PATHE

Features

Title	Star	Rel.	Date	Minutes	Reviewed
			Running Time		
Carnival Boat	Bill Boyd	Mar.	19,'32	62 Mar.	26,'32
Ghost Valley	Tom Keene-Myrna Kennedy.	May	13,'32	54	
Lady with a Past	C. Bennett-B. Lyon	Feb.	19,'32	80 Feb.	13,'32
Panama Flo	Helen Twelvetrees	Jan.	29,'32	74 Jan.	23,'32
Partners	Tom Keene	Jan.	8,'32	58 Mar.	12,'32
Prestige	Ann Harding	Jan.	22,'32	71 Jan.	16,'32
Saddle Buster, The	Tom Keene	Mar.	19,'32	60	
Westward Passage	Ann Harding	May	27,'32	73 June	11,'32
Young Bride	Helen Twelvetrees	Apr.	8,'32	76 Apr.	23,'32

(Reviewed under the title "Love Starved")

Coming Features

Beyond the Rockies	Tom Keene-Rochell Hudson	July	8,'32		
Last Frontier	Creighton Chaney				
What Price Hollywood	Constance Bennett	June	24,'32	88 June	18,'32

RKO RADIO PICTURES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Bring 'Em Back Alive	Frank Buck's Adventure	July	15,'32	70 June	4,'32
Girl Crazy	E. Quillan-D. Lee-Wheeler-Woolsey	Mar.	25,'32	75 Apr.	2,'32
Girl of the Rio, The	Dolores Del Rio-Lee Carillo.	Jan.	15,'32	69 Jan.	16,'32
Is My Face Red?	Helen Twelvetrees-Ricardo Cortez-Robt. Armstrong	June	17,'32	66 June	11,'32
Ladies of the Jury	Edna May Oliver	Feb.	5,'32	64 Dec.	19
Lost Squadron	Richard Dix-Mary Astor	Mar.	12,'32	79 Mar.	5,'32
Office Girl	Renate Muller-J. Hulbert	Apr.	8,'32	83 July	2,'32
Roadhouse Murder, The	Eric Linden-Dorothy Jordan.	May	6,'32	73 May	7,'32
State's Attorney	John Barrymore-H. Twelvetrees-Mary Duncan	May	29,'32	79 May	14,'32

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Symphony of Six Million	Irene Dunne-Ricardo Cortez	Apr. 29,'32	94	May 28,'32

Coming Feature Attractions

Age of Consent, The	Eric Linden-Arline Judge			
Animal Kingdom	Leslie Howard			
Bill of Divorcement	Billie Burke-John Barrymore			
Bird of Paradise	D. Del Rio-Joel McCrea	Aug. 26,'32	80	June 25,'32
Come On Danger	Tom Keene			
Deported	Zita Johann			
Hell Bent for Election	Edna May Oliver			
Hold 'Em Jail	Edna May Oliver-Wheeler-Woolsey-Roscoe Ates	July	74	June 25,'32
Kong	Fay Wray-Bruce Cabot			
Liberty Road	Richard Dix			
Most Dangerous Game, The	Leslie Banks-Joel McCrea			
Roar of the Dragon	Richard Dix-Gwili Andre	July 8,'32	76	July 9,'32
Thirteen Women	Irene Dunne-Gregory Ratoff			

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Nous La Liberte	Rolla France	Harold Auten		93	June 25,'32
Blonde Captive, The		Capital Films	Feb. 26,'32	58	Mar. 5,'32
Cain	Thomy Bourdelle	Principal Distributing Corp.	Jan. 15,'32	78	Feb. 20,'32
Cossacks of the Don	Emma Cessarskays	Amkino	Mar. 18,'32	81	Mar. 26,'32
Crooked Lady, The	Austin Trevor	MGM-British		77	Apr. 9,'32
Dangers of the Arctic		Exp. Film. Co.		58	July 9,'32
Diary of a Revolutionist	G. V. Mouzalevsky	Amkino	June 8,'32	100	June 18,'32
Down Our Street	Elizabeth Allan	Para.-British		87	July 2,'32
Drifter, The	Wm. Farnum-Noah Beery	Capital Film	Feb. 10,'32	71	Mar. 26,'32
Ebb Tide	Joan Barry	Para.-British		74	Mar. 12,'32
Emil and the Detectives	Fritz Rasp	Ufa	Dec. 18	75	Jan. 9,'32
Explorers of the World		Raspin Prod't'ns		82	Dec. 19
Faithful Heart, The	Herbert Marshall-Edna Best	Gainsborough Gaumont			May 28,'32
First Mrs. Fraser, The	Henry Ainley	Sterling Films		90	May 7,'32
Fool's Advice, A	Frank Fay	Frank Fay			Feb. 20,'32
Forbidden Company	Sally Blane	Chesterfield	June 1,'32	67	July 9,'32
Frail Women	Mary Newcomb	Radio-British		71	Feb. 6,'32
Gentleman of Paris, A	Arthur Wontner	Gaumont		78	Jan. 16,'32
Hell's House	Jr. Durkin-Pat O'Brien-Bette Davis	B. F. Zeidman	Feb. 10,'32	75	Feb. 20,'32
His Grounds for Divorce	Lien Deyers	Ufa	Feb. 19,'32	79	Feb. 27,'32
Immortal Vagabond, The	Gustav Froelich	Ufa		88	June 4,'32
In a Monastery Garden	John Stuart	Associated Prod. & Distr. of America		80	Apr. 9,'32
Life Goes On	Hugh Wakefield	Para.-British		78	Apr. 23,'32
Love Is Love	Kathe von Nagy	Ufa			June 11,'32
Love's Command	Dolly Haas	Tobis	Apr. 26,'32	90	May 7,'32
Man of Mayfair	Jack Buchanan	Paramount-British			Jan. 9,'32
Midnight Lady, The	John Darrow	Chesterfeld		65	June 11,'32
Missing Rembrandt, The	Arthur Wontner	Twickenhem Films		84	Mar. 19,'32
Monte Carlo Madness	Sara Maritaz	First Division	Sept. 15,'32	66	June 11,'32
Night Like This, A	Ralph Lynn	British and Dominions		73	May 21,'32
Nine Till Six	Louise Hampton	Asso. Radio-British		76	May 21,'32
Probation	John Darrow - Sally Blane	Chesterfield	Apr. 1,'32	70	Apr. 23,'32
Puss In Boots	Junior Addario	Picture Classics	Mar. 27,'32	38	Mar. 12,'32
Ringer, The	Franklyn Dyall	First Division	Sept. 15,'32	65	June 11,'32
Road to Life	Mikhail Zharov	Amkino			Feb. 6,'32
Renny	Kathe von Nagy-Willy Fritsch	Ufa	Apr. 13,'32	82	Apr. 23,'32
Shop Angel	Marion Shilling	Tower Prod.	Mar. 19,'32	71	May 7,'32
Schubert's Dream of Spring	Alfred Laeutner	Capital		75	July 2,'32
Silver Lining, The	Maureen O'Sullivan	Patrician Pictures		58	June 4,'32
Song Is Over, The	Liane Haid	Asso. Cinemas	Apr. 11,'32	90	Mar. 12,'32
South Sea Adventures		Principal Distr. Corp.	Mar. 31,'32	50	Apr. 9,'32
Sunshine Susie	Renate Muller	Gainsborough		88	Jan. 9,'32
Tempest, The	Emil Jannings	Ufa	Mar. 15,'32	105	Mar. 26,'32
Theft of the Mona Lisa	Willy Forst	Tobis	Mar. 27,'32	92	Apr. 9,'32
Trapeze	Anna Sten	Protex	May 2,'32	80	May 14,'32
Two White Arms	Adophe Menjou	MGM-British		80	Mar. 26,'32
Unfortunate Bride, The	Maurice Schwartz-Lila Lee	Judea Film, Inc.			
Waltz by Strauss, A	Hans Junkerman	Capital Films	Feb. 10,'32	89	Mar. 5,'32
Water Gypsies	Sari Maritza	Asso. Radio-British		79	May 21,'32
White Face	John H. Roberts	Gainsborough-British		71	June 11,'32
Women Who Play	Mary Newcomb-Benita Hume	Para. British		79	Apr. 16,'32

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hell Fire Austin	Ken Maynard	June 26,'32	70	July 2,'32
Hotel Continental	Peggy Shannon-Theodor Von Eltz	Mar. 7,'32	71	Feb. 6,'32
Lena Rivers	Charlette Henry-M. Galloway	Mar. 28,'32	67	May 28,'32
Pocatello Kid	Ken Maynard	Dec. 6	61	Jan. 9,'32
Strangers of the Evening	Zasu Pitts-Lucien Littlefield	May 15,'32	70	June 11,'32
Texas Gun-Fighter	Ken Maynard	Feb. 7,'32	63	Feb. 20,'32
Whistlin' Dan	Ken Maynard	Mar. 20,'32	64	Mar. 26,'32

Coming Feature Attractions

Between Fighting Men	Ken Maynard			
Dynamite Ranch	Ken Maynard	July 31,'32		
Last Mile, The	Preston Foster			
Man Called Back, The	Conrad Nagel-Doris Kenyon	July 17,'32		
Those We Love				

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arrowsmith	Ronald Colman	Feb. 27,'32	110	Nov. 21
Cock of the Air	Billie Dove-Chester Morris	Jan. 23,'32	80	Jan. 30,'32
Congress Dances	Lilian Harvey		83	May 28,'32
Greeks Had a Name for Them	Ina Claire-M. Evans-Blondell	Feb. 13,'32	80	Nov. 28
Scarface	Paul Muni	Mar. 26,'32	95	May 28,'32
Sky Devils	All Star	Mar. 12,'32	89	Jan. 12,'32
Struggle, The	Zita Johann-Hal Skelly	Feb. 6,'32	77	

Coming Feature Attractions

Cynara	Ronald Colman
Happy Ending	Mary Pickford
Kid from Spain, The	Eddie Cantor
New Yorker, The	Al Jolson
Perfect Understanding	Gloria Swanson
Rain	Joan Crawford
Robinson Crusoe of the South Seas	Douglas Fairbanks

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cohens & Kellys in Hollywood	G. Sidney-C. Murray	Mar. 28,'32	75	Mar. 19,'32
Destry Rides Again	Tom Mix	Apr. 17,'32		
Doomed Battalion, The	Tala-Birell-Victor Varconi	June 16,'32	82	June 18,'32
Impatient Maiden	Lew Ayres-Mae Clarke	Mar. 1,'32	80	Feb. 6,'32
Law and Order	Walter Huston-Lois Wilson	Feb. 7,'32	73	Mar. 12,'32
Michael and Mary	Edna Best-Herbert Marshall	Jan. 31,'32	78	Nov. 21
Murders in the Rue Morgue	Bela Lugosi-Sidney Fox	Feb. 21,'32	61	Feb. 20,'32
Nice Women	Sidney Fox-Frances Dee	Nov. 28	67	Feb. 27,'32
Night World	Lew Ayres-Mae Clarke	May 5,'32	58	June 4,'32
Racing Youth	Slim Summerville-Louise Fazenda	Feb. 14,'32	63	Dec. 12
Radio Patrol	Rob't Armstrong-June Clyde-Lila Lee	June 2,'32	68	
Scandal for Sale	Chas. Bickford-Rose Hobart	Apr. 17,'32	75	Apr. 16,'32
Steady Company	Norman Foster-June Clyde	Mar. 14,'32		Jan. 30,'32
Stowaway	Fay Wray-Leon Waycoff	Apr. 11,'32	50	Mar. 19,'32
Texas Bad Man	Tom Mix	June 30,'32		
Unexpected Father, The	Slim Summerville-Zazu Pitts	Jan. 3,'32	62	Apr. 16,'32

Coming Feature Attractions

Air Mail	Pat O'Brien-Ralph Bellamy			
Back Street	Irene Dunne-John Boles			
Fast Companions	Tom Brown	June 23,'32	78	
Igloo		July 14,'32	58	
Jungle Mystery	Tom Tyler			
Laughing Boy	Zita Johann			
My Pal The King	Tom Mix	Aug. 4,'32	75	July 9,'32
Once In A Lifetime	Jack Oakie-Sidney Fox			
Okay America!	Lew Ayres			
Old Dark House	Boris Karloff-L. Bond			
Pony Boy	Tom Mix			
Rider of Death Valley	Tom Mix-Lois Wilson	May 26,'32	78	
S. O. S. Iceberg	Gibson Gowland			
Tom Brown of Culver	Tom Brown	July 21,'32		

WARNER BROTHERS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beauty and the Boss	M. Marsh-W. William	Apr. 9,'32	66	Feb. 27,'32
Crowd Roars, The	Cagney-Blondell	Apr. 16,'32	84	Apr. 2,'32
Expert, The	Charles "Chic" Sale	Mar. 5,'32	69	Mar. 5,'32
Heart of New York, The	Smith & Dale	Mar. 26,'32	74	Mar. 12,'32
High Pressure	Wm. Powell-Evelyn Brent	Jan. 30,'32	74	Jan. 9,'32
Man Wanted	Kay Francis	Apr. 23,'32	63	Mar. 25,'32
Man Who Played God	George Arliss	Feb. 20,'32	83	Feb. 13,'32
Mouthpiece, The	Sidney Fox-Warren William	May 7,'32	86	Mar. 26,'32
Play Girl	Loretta Young-Norman Foster-Lightner	Mar. 12,'32	61	Feb. 27,'32
So Big	Barbara Stanwyck	Apr. 30,'32	82	Mar. 19,'32
Street of Women	Kay Francis	June 11,'32	60	June 4,'32
Winner Take All	James Cagney	July 16,'32	67	June 25,'32

Coming Feature Attractions

Big City Blues	Joan Blondell	Sept. 10,'32	68	June 18,'32
Big Stampede, The	John Wayne			
Blessed Event	Lee Tracy-Mary Brian		84	
Illegal	Ivor Barnard			
Jewel Robbery	Wm. Powell-Kay Francis	Aug. 13,'32	68	June 11,'32
One Way Passage	Wm. Powell-Kay Francis			
Purchase Price, The	B. Stanwyck	July 23,'32	68	
Ride Him Cowboy	John Wayne			
Successful Calamity, A	George Arliss	Sept. 24,'32	72	
Stranger In Town (Reviewed under the title "Without Consent")	Ann Dvorak-David Manners	Aug. 6,'32	66	June 18,'32
Two Against the World	Constance Bennett	Sept. 3,'32		

WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor's Folly	Herbert Marshall-Edna Best	June 12,'32	69	July 2,'32
Cannonball Express, The	Tom Moore-Rex Lease-Lucille Browne	Feb. 7,'32	63	Mar. 19,'32
Law of the West	Bob Steele	Mar. 20,'32	58	Mar. 26,'32
Man from Hell's Edges, The	Bob Steele	June 5,'32	61	June 4,'32
Mounted Fury	J. Bowers-Blanche Mehaffey	Dec. 1	65	Jan. 9,'32
Riders of the Desert	Bob Steele	Apr. 24,'32	59	May 28,'32
South of Sante Fe	Bob Steele	Jan. 8,'32	61	
U. S. C.-Notre Dame	Football Game	Jan. 17,'32	50	Jan. 30,'32

Coming Feature Attractions

Racetrack	Leo Carrillo	June 5,'32	78	
Sign of Four, The	Arthur Wontner	Aug. 14,'32	76	June 4,'32
Son of Oklahoma	Bob Steele	July 10,'32		

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1931 unless otherwise stated]

COLUMBIA

Title	Rel.	Date	Running Time Minutes	Reviewed
CURIOSITIES				
C 230	Jan.	7,'32	1 reel	
C 231	Feb.	18,'32	1 reel	
C 232	Feb.	18,'32	1 reel	
C 233			1 reel	
EDDIE BUZZELL SPECIALTIES				
Gall of the North	Feb.	15,'32	1 reel	
Chris Crossed	Aug.	3	1 reel	
Love, Honor and He Pays	Jan.	14,'32	9	Apr. 23,'32
She Served Him Right	Dec.	10		
Soldiers of Misfortune	Oct.	26	1 reel	
Wolf in Cheap Clothing	Apr.	21,'32	1 reel	
KRAZY KAT KARTOONS				
Birth of Jazz	Apr.	13,'32		
Hash House Blues	Nov.	2	1 reel	
Hiccoups	May	28,'32		
Hollywood Goes Krazy	Feb.	13,'32		
Lighthouse Keeping				
Love Krazy	Jan.	25,'32	6	Apr. 9,'32
Paperhanger				
Piano Mover	Jan.	4,'32		
Restless Sax, The	Dec.	1		
Ritzy Hotel	May	9,'32		
Soldier Old Man	Apr.	2,'32		
Weenie Roast, The	Sept.	14	1 reel	
What a Knight	Mar.	14,'32		
MEDBURY SERIES				
Laughing with Medbury in Abyssinia	Mar.	2,'32	10	Apr. 30,'32
Laughing with Medbury in Africa	Dec.	16	1 reel	
Laughing with Medbury in India			1 reel	
Laughing with Medbury in Mandalay	May	31,'32	1 reel	
Laughing with Medbury in Turkey	Sept.	7	9	Dec. 5
Laughing with Medbury in Voodoo Land	Jan.	28,'32	1 reel	
MICKEY MOUSE				
Barnyard Broadcast	Oct.	9	7	Mar. 5,'32
Barnyard Olympics	Apr.	18,'32	7	May 21,'32
Beach Party, The	Nov.	4		Feb. 13,'32
Duck Hunt	Jan.	28,'32	7	Apr. 23,'32
Fishin' Around	Sept.	14	1 reel	
Grocery Boy, The	Feb.	3,'32	1 reel	
Mad Dog, The	Mar.	5,'32	7	May 21,'32
Mickey Cuts Up	Dec.	2	1 reel	
Mickey's Revue	May	27,'32		
Musical Farm				
MONKEYSHINES				
Dangerous Dapper Dan	Dec.	16	1 reel	
Jazzbe Singer	Nov.	9	9	Jan. 23,'32
Monkeydoodles	Oct.	12	1 reel	
Sez You	Jan.	30,'32	1 reel	
RAMBLING REPORTER				
Vale of Kashmer, The	Aug.	21	1 reel	
SCRAPPY CARTOONS				
Dog Snatcher, The	Oct.	15	1 reel	
Chinatown Mystery	Jan.	4,'32	1 reel	
Fare Play				
Pet Shop, The	Apr.	28,'32		
Railroad Wretch				
Scrappy Minds the Baby	Nov.	16	1 reel	
Stepping Stones	May	17,'32		
Showing Off	Nov.	16	1 reel	
Treasure Hunt, The	Feb.	25,'32		
SILLY SYMPHONIES				
Bird Store, The	Jan.	16,'32	7	May 21,'32
Busy Beavers, The			7	
Fox Hunt, The	Nov.	18	1 reel	
In the Clock Store	Sept.	30	1	
Spider and the Fly	Oct.	16	1 reel	Dec. 19
Ugly Duckling, The	Dec.	16	1 reel	

EDUCATIONAL

Title	Rel.	Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES				
For the Love of Ludwig	July	24,'32	19	
Giddy Age, The			21½	June 4,'32
Boudoir Butler, The	May	28,'32	22	
Heavens! My Husband!	Mar.	6,'32	30	Mar. 12,'32
His Royal Shyness	Aug.	28,'32		
Shopping with Wife	Feb.	7,'32	20	Jan. 9,'32
Speed in the Gay Nineties	Apr.	3,'32	18	Mar. 26,'32
BILL CUNNINGHAM'S SPORTS REVIEWS				
He-Man Hockey	Dec.	20	10	Jan. 9,'32
Inside Baseball	Oct.	11	9	
Slides and Glides	Feb.	21,'32	9	Mar. 26,'32
Speedway	Jan.	24,'32	9	Jan. 23,'32
CAMEO COMEDIES				
Anybody's Goat	Jan.	24,'32	10	
Bridge Wives	Feb.	21,'32	16	Feb. 27,'32
Mother's Holiday	Mar.	20,'32	11	
One Quiet Night	Oct.	25	10	
Smart Work	Dec.	27	10	Jan. 9,'32
That's My Meat	Oct.	4	11	
CANNIBALS OF THE DEEP				
Man Eating Sharks	Apr.	10,'32	8½	June 11,'32
Playground of the Mammals	Jan.	10,'32	9	Mar. 26,'32
Wrestling Swordfish	Nov.	8	8	
HODGE-PODGE				
All Around the Town	Feb.	21,'32	9	
Fury of the Storm	July	3,'32	9	
Prowlers, The	May	1,'32	9	May 7,'32
Wonder Trail, The	Oct.	11	10	
IDEAL COMEDIES				
Hollywood Lights	May	8,'32	20	Apr. 30,'32
Hollywood Luck	Mar.	13,'32	21	Mar. 5,'32
Brooks-Flynn-Dean				
Moonlight and Cactus	Jan.	10,'32	21	Dec. 26
MACK SENNETT COMEDIES				
Alaska Love	July	17,'32	20	
Candid Camera, The	June	19,'32	19	
Divorce a La Mode	May	22,'32	22	May 21,'32
Flirty Sleepwalker	Mar.	27,'32	19	Apr. 9,'32
Stone-Granger				
Girl in the Tonneau	Jan.	31,'32	20	
Lady Please!	Feb.	28,'32	20	Jan. 30,'32
Line's Busy, The	Apr.	24,'32	19	
Arthur Stone-D. Granger				
Neighbor Trouble	Aug.	14,'32		
Poker Widows	Sept.	13	19	
Pottsville Palooka, The	Dec.	27	21	Jan. 16,'32
Gribbon-Granger				
MACK SENNETT FEATURETTES				
Billboard Girl	Mar.	20,'32	21	Mar. 26,'32
Bing Crosby				
Dream House	Jan.	17,'32	17	Jan. 9,'32
Hatta Marri	July	10,'32	20	July 2,'32
Harry Gribbon				
I Surrender Dear	Sept.	13	22	
Bing Crosby				
One More Chance	Nov.	15	21	
Bing Crosby				
Spot on the Rug, The	June	19,'32	19	May 21,'32
MERMAID COMEDIES				
It's a Cinch	Mar.	27,'32	20	Apr. 9,'32
Collins-Crane				
Keep Laughing	Jan.	24,'32	20	Feb. 20,'32
Up Pops the Duke	Sept.	20	20	
Chandler-Bolton				
NOVELTIES				
War in China	Mar.	20,'32	19	Mar. 26,'32
OPERALOGUES				
Idol of Seville	Aug.	28,'32		
Milady's Escapade	May	15,'32	21	Apr. 30,'32
Vendetta	July	3,'32	20	
ROMANTIC JOURNEYS				
Harem Secrets	Oct.	4	10	Dec. 5
Lost Race, The	Mar.	13,'32		
Mediterranean Blues	Apr.	17,'32		
Peasant's Paradise	Nov.	15	10	Dec. 12
Road to Romance	Jan.	17,'32	10	Jan. 2,'32
Treasure Isles	Feb.	14,'32	9	
TERRY-TOONS				
Around the World	Oct.	4	6	
Bluebeard's Brother	May	29,'32	6	July 9,'32
Bull-ero	Apr.	3,'32	6	
China	Nov.	15	6	Nov. 7
Cocky Cock Roach	July	10,'32	6	
Farmer Al Falfa's Bedtime Story	June	12,'32	6	June 18,'32
Lorelei, The	Nov.	29	6	Dec. 12
Mad King, The	June	26,'32	6	
Noah's Outing	Jan.	24,'32	6	Jan. 16,'32
Peg Leg Pete	Feb.	21,'32	6	Jan. 30,'32
Play Ball	Mar.	6,'32	6	
Radio Girl	Apr.	17,'32	6	Apr. 9,'32
Romance	May	15,'32	6	May 28,'32
Spider Talks, The	Feb.	7,'32	6	
Spring Is Here	July	24,'32	6	
Summer Time	Dec.	13	6	
Villain's Curse, The	Jan.	10,'32	6	
Woodland	May	1,'32	6	
Ye Olde Songs	Mar.	20,'32	6	Mar. 12,'32
TORCHY				
Torchy	Oct.	4	22	Oct. 3
Ray Cooke-Dorothy Dix				
Torchy's Night Cap	Apr.	3,'32	20	Mar. 26,'32
Torchy Passes the Buck	Dec.	6	22	Nov. 14
Torchy Raises the Auntie	May	1,'32	19	Apr. 30,'32
Torchy Turns the Trick	Feb.	7,'32	21	Feb. 20,'32
Torchy's Two Toots	June	5,'32	20	May 14,'32
VANITY COMEDIES				
For the Love of Fanny	Dec.	27	27	Jan. 9,'32
Freshman's Finish, The	Sept.	20	22	
He's a Honey	Apr.	17,'32	21	Apr. 9,'32
Harry Barris				
Now the Time	June	12,'32	20	June 4,'32
Harry Barris				
Ship A-Hooey	Aug.	7,'32	22	
Glenn Tryon				
That Rascal	Feb.	21,'32	21	Mar. 12,'32

FOX FILMS

Title	Rel.	Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES				
21 Fires of Vulcan	Dec.	27	8	Feb. 6,'32
22 Stamboul to Bagdad	Jan.	3,'32	8	
23 With the Foreign Legion	Jan.	10,'32	10	Feb. 6,'32
24 Spreewald Folk	Jan.	17,'32	9	
25 Over the Yukon Trail	Jan.	24,'32	8	Feb. 6,'32
26 The World of Prayer	Jan.	31,'32	8	May 9
27 Alpine Echoes			10	Mar. 5,'32
28 Big Game of the Sea			8	
29 Manhattan Medley			10	
30 By-Ways of France			9	
31 Zanzibar			9	
32 Incredible India			9	
33 The Tom-Tom Trail			9	
34 Over the Bounding Main			9	
35 Belles of Bali			8	
36 Fisherman's Fortune			9	
37 Rhineland Memories			8	
38 Pirate Isles			9	
39 Sampans and Shadows			9	
40 In the Clouds			9	
41 The Square Rigger			9	
42 The Gulanas			9	
43 In Old Mexico			10	
44 Venetian Holiday			9	
45 Anchors Aweigh			8	
46 Inside Looking Out			9	

METRO-GOLDWYN-MAYER

Title	Rel.	Date	Running Time Minutes	Reviewed
BOY FRIENDS, THE				
Call a Cop	Sept.	12	20	
Kick Off, The	Dec.	5	21	Dec. 5
Knockout	Dec.	5	21	
Love Pains	Feb.	13,'32	21	Apr. 23,'32
Mama Loves Papa	Oct.	24	17	
Too Many Women	May	14,'32	19	
You're Telling Me	Apr.	16,'32	19	
Wild Babies			17	
CHARLEY CHASE				
First in War	May	28,'32	20	Apr. 9,'32
Hasty Marriage	Dec.	19	21	Dec. 12
In Walked Charley	Apr.	23,'32	21	
Nickel Nurser	Mar.	12,'32	21	Feb. 13,'32
Skip the Malee	Sept.	26	21	
Tobasco Kid, The	Jan.	30,'32	21	Mar. 5,'32
What a Bozo	Nov.	7	21	
DOGVILLE				
Trader Hound	Nov.	28	15	Jan. 9,'32
Two Barks Brothers	Oct.	17	17	Nov. 14
FISHERMAN'S PARADISE				
Color Scales			9	May 14,'32
Fisherman's Paradise	Aug.	15	10	
Pearls and Devilfish	Sept.	19	9	Nov. 7
Piscatorial Pleasures	Nov.	28	9	
Sharks and Swordfish	Oct.	24	10	
Trout Fishing			9	
FITZPATRICK TRAVELTALKS				
Bali, the Island Paradise	Dec.	5	10	Dec. 6
Benares, the Hindu Heaven	Oct.	31	9	Nov. 7
Colorful Jaipur	Mar.	19,'32	10	Dec. 5
Come Back to Erin			9	June 4,'32
Cradles of Creed	Feb.	6,'32	10	
Home Sweet Home	Jan.	9,'32		
Ireland, The Melody Isle	Jan.	9,'32	10	Mar. 26,'32
London, City of Tradition	Feb.	6,'32	10	
Madeira, a Garden in the Sea	Sept.	26	8	Oct. 3
Melody Isle, The			9	Jan. 9,'32
Over the Seas to Borneo			9	
Tropical Ceylon	Feb.	27,'32	10	Dec. 12
World Dances, The			9	
FLIP THE FROG				
Africa Squeaks	Oct.	17	8	Jan. 9,'32
Bully			7	
Fire, Fire			6	Mar. 5,'32
Jailbirds	Sept.	26	9	Nov. 21
Milkman, The	Feb.	20,'32	7	
Puppy Love			7	
School Days			7	
Spooks	Dec.	21	7	
Village Specialist, The	Sept.	12	8	Dec. 12
What A Life	Mar.	26,'32	7	Apr. 23,'32
HARRY LAUDER				
I Love a Lassie	Dec.	19	8	Jan. 9,'32
Nanny	Nov.	14	8	Dec. 19
LAUREL & HARDY				
Any Old Port	Mar.	5,'32	21	Feb. 13,'32
Chimp, The	May	21,'32	25	Apr. 9,'32
Come Clean	Sept.	19	21	Nov. 28
County Hospital	June	25,'32	20	Apr. 23,'32
Helpmates	Jan.	23,'32	20	Dec. 12
Music Box	Apr.	16,'32	29	Mar. 12,'32
One Good Turn	Oct.	31	21	Nov. 21
NOVELTIES				
Desert Regatta				Jan. 9,'32
Duck Hunter's Paradise				Feb. 6,'32
Jack Cooper's Christmas Party				Jan. 2,'32
OUR GANG				
Big Ears	Aug.	29	21	
Choo Choo	May	7,'32	20	May 21,'32
Dogs Is Dogs	Nov.	21	21	
Free Eats	Feb.	13,'32	20	Feb. 18,'32
Pooch	June	4,'32	21	May 28,'32
Readin' and Writin'	Jan.	2,'32	21	Dec. 19
Spanky	Mar.	26,'32	20	Apr. 9,'32
PITTS-TODD				
Old Bull	June	4,'32	20	May 7,'32
On the Loose	Dec.	26	20	
Pajama Party	Oct.	3	20	Nov. 7
Red Noses	Mar.	19,'32	21	Mar. 26,'32
Seal Skins	Feb.	6,'32	21	
Strictly Unreliable	Apr.	30,'32	20	
War Mamas	Nov.	14	21	May 7,'32
SPORT CHAMPIONS				
Athletic Daze	Mar.	26,'32	10	June 11,'32
Dive In	Feb.	2,'32	10	Oct. 31
Flying Spikes	Apr.	16,'32	9	
Lesson In Golf, A	Jan.	16,'32	10	
Olympic Events	Mar.	5,'32	10	May 28,'32
Splash	Oct.	3	10	
Timber Toppers	May	7,'32	9	
Whippet Racing	Dec.	12	9	

PARAMOUNT PUBLIX

Title	Rel.	Date	Running Time Minutes	Reviewed
ONE REEL ACTS				
Babbling Book, The	Mar.	11,'32	10	May 7,'32
Burns and Allen				
Backyard Follies	Dec.	12		
Haig Trio				
Beyond the Blue Horizon	Apr.	1,'32		
Vincent Lopez				
Bridge It Is	May	13,'32		
The Musketeers				
Bun Voyage	June	3,'32		
Lester Allen				
Cheaper to Rent	Sept.	19	10	Apr. 23,'32
Willie West & McGinty				
Close Harmony	Jan.	9,'32		
Boswell Sisters				
Coffee and Aspirin	Apr.	8,'32		
Solly Ward				
Hollywood Beauty Hints	July	15,'32		
Ireno	July	1,'32		
Ethel Merman				
Jazz Reporters	Nov.	21		
Charlie Davis & Gang				
Knowmore College	Apr.	15,'32		
Rudy Vallee				
Meet the Winner	May	6,'32		
Tom Howard				
Musical Justice	Dec.	26	10	Dec. 26
Rudy Vallee				
Naughty Cal	Feb.	19,'32		
Lillian Roth				
Oh My Operation	Jan.	16,'32		
Burns and Allen				
Old Man Blues	Mar.	18,'32		
Ethel Merman				
Old Songs for New	Mar.	4,'32	10	Feb. 20,'32
Technicolor				
Out of Tune	Feb.	12,'32		
Herb Williams				
Patents Pending	Aug.	5,'32		
Burns and Allen				
Pro and Con	July	8,'32		
Tom Haword-Alan Brooks				
Quit Your Kickin'	Jan.	23,'32		
Red Donahue				
Rhythm In the River	Feb.	5,'32	11	Feb. 6,'32
Geo. Dewey Washington				
Roaming	Nov.	28		
Ethel Merman				

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
Seat on the Curb, A Hugh Cameron - Arthur Aylesworth	June	24,'32	
Singapore Sue Anna Chang	June	10,'32	
Switzerland Lester Allen	Apr.	29,'32	
Taxi Tangle Jack Benny	Dec.	19	10...Mar. 19,'32
Ten Dollars or Ten Days Eddie Younger and His Mountaineers	July	22,'32	
Those Blues Vincent Lopez	May	27,'32	
PARAMOUNT PICTORIAL STARTING AUGUST, 1931			
No. 5—A Drink for Six Million—Educated Toes—The Pony College	Dec.	26	7...Feb. 20,'32
No. 6—Vincent Lopez—Jewels—Lowell Thomas	Jan.	30,'32	1 reel
No 7—Ann Leaf at the Organ — New Styles for Old — Film Editor's Nightmare	Feb.	26,'32	1 reel
No. 8—Mt. Vernon—Mittens on Keys—Down the World's Most Dangerous River	Mar.	25,'32	1 reel
No. 9—Harry Von Tilzer—Daddy of the Popular Song — Beauty on the Wing — Music from the Mines	Apr.	29,'32	1 reel
No. 10—Chasing Rainbows—Footnotes of 1932—Rubinoff and His Violin	May	27,'32	1 reel
No. 11—Threads From The Past—An Ancient English Water Trail—Nuts In Your Loud Speaker	June	24,'32	1 reel
No. 12—A Modern Caravan Conquers a Pre-Historic Desert — Aristicrat of Flowers — Hurricane House	July	29,'32	1 reel
PARAMOUNT PICTORIAL—NEW SERIES			
No. 1	Aug.	12,,32	
No. 2	Sept.	9,'32	
No. 3	Oct.	7,'32	
SCREEN SONGS			
I Ain't Got Nobody (Mills Bros.)	June	17,'32	
Down Among the Sugar Cane Lillian Roth			
Just One More Chance	Apr.	1,'32	
Let Me Call You Sweetheart Ethel Merman	May	20,'32	1 reel
Little Annie Rooney	Oct.	10	1 reel
My Baby Just Cares for Me	Dec.	5	1 reel
Oh, How I Hate to Get Up In the Morning	Apr.	22,'32	7...May 7,'32
Rudy Vallee Melodies Rudy Vallee	Aug.	5,'32	1 reel
Russian Lullaby	Dec.	26	1 reel
Shine on Harvest Moon Alice Joy	May	6,'32	1 reel
Show Me the Way to Go Home	Jan.	30,'32	1 reel
Sweet Jenny Lee	Jan.	9,'32	1 reel
When the Red Red Robin Comes Bob Bob Bobbin' Along	Feb.	19,'32	1 reel
Wait Till the Sun Shines, Nellie	Mar.	4,'32	1 reel
You Try Somebody Else Ethel Merman	July	29,'32	10...June 25,'32
SCREEN SOUVENIRS			
No. 5—Old Time Novelty	Dec.	5	10...Jan. 23,'32
No. 6—Old Time Novelty	Jan.	2,'32	1 reel
No. 7—Old Time Novelty	Jan.	30,'32	1 reel
No. 8—Old Time Novelty	Feb.	26,'32	1 reel
No. 9—Old Time Novelty	Mar.	25,'32	10...Apr. 9,'32
No. 10—Old Time Novelty	Apr.	22,'32	1 reel
No. 11—Old Time Novelty	May	20,'32	1 reel
No. 12—Old Time Novelty	June	17,'32	1 reel
SCREEN SOUVENIRS NEW SERIES			
No. 1	Aug.	5,'32	1 reel
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
TALKARTOONS			
Admission Free	June	10,'32	
A Hunting We Did Go	Apr.	29,'32	1 reel
Any Rags	Jan.	2,'32	7...Dec. 26
Betty Boop's Bizzy Bee	Aug.	19,'32	1 reel
Betty Boop Limited	July	1,'32	
Boop-Oop-A-Doop	Jan.	23,'32	1 reel
Bum Bandit, The	Apr.	4,'32	1 reel
Chess Nuts	May	13,'32	
Crazy Town	Mar.	25,'32	1 reel
Dancing Fool	Apr.	8,'32	1 reel
Hide and Seek	May	27,'32	7...Apr. 16,'32
In the Shade of the Old Apple Sauce	Oct.	17	1 reel
Jack and the Beanstalk	Nov.	21	1 reel
Kidnapping (Tent.)	July	1,'32	1 reel
Mask-a-Raid	Nov.	7	1 reel
Minnie the Moocher Cab Calloway	Feb.	26,'32	1 reel
Minding the Baby	Sept.	26	1 reel
Robot, The	Feb.	5,'32	1 reel
Stopping the Show	Aug.	12,'32	
Swim or Sink	Mar.	11,'32	7...Apr. 16,'32
Twenty Legs Under the Sea	June	6	8...Oct. 3
TWO REEL COMEDIES			
All Sealed Up Al St. John	Mar.	18,'32	
Arabian Shrieks, The Smith & Dale	Mar.	4,'32	22...Feb. 13,'32
Auto Intoxication Ford Sterling	Oct.	17	
Big Splash, The Weismuller-Kruger	Jan.	17,'32	
Bridge It Is The Musketeers	May	13,'32	
Door Knocker, The Al St. John	May	27,'32	
Dunker, The Billy House	Apr.	1,'32	19...May 7,'32
Harem Scarem Al St. John	June	10,'32	
Hawkins and Watkins, Inc.	July	8,'32	
His Week End Johnny Burke	May	13,'32	
Jimmy's New Yacht	June	3,'32	
Lease Breakers, The Dane & Arthur	Sept.	5	18...Mar. 12,'32
Light House Love	May	6,'32	
Loud Mouth	June	17,'32	
Mlle. Irene The Great Al St. John	Nov.	7	
Meet the Senator	May	20,'32	
Mysterious Mystery, The Johnny Burke	Feb.	12,'32	
Out of Bounds Billy House	Nov.	14	
Pretty Puppies Ford Sterling	Jan.	2,'32	
Put Up Job, A Dane & Arthur	Jan.	23,'32	
Rookie, The Tom Howard	Apr.	29,'32	
Shove Off Dane & Arthur	Oct.	31	
Socially Correct Lulu McConnell	Oct.	10	
Summer Daze Dane-Arthur	Apr.	15,'32	20...May 14,'32
Twenty Horses Ford Sterling	Apr.	29,'32	
Unemployed Ghost, The Tom Howard	Dec.	19	
Up Popped The Ghost	July	22,'32	
What Price Air Tom Howard	June	24,'32	20...June 18,'32
Where East Meets Vest Smith & Dale	Nov.	28	

RKO PATHE SHORT SUBJECTS

Title	Rel. Date	Running Time Minutes	Reviewed
AESOP'S FABLES			
Cat's Canary, The	Mar.	26,'32	7
Chinese Jinks	July	23,'32	7
Circus Romance	June	25,'32	7
Cowboy Cabaret	Oct.	26	7...Dec. 26
Farmerette	June	11,'32	6
Fly Frolic	Mar.	5,'32	7
Fly HI	Aug.	31	9...Oct. 10
Happy Polo	May	14,'32	
Horse Cops	Oct.	12	10...Jan. 23,'32
In Dutch	Nov.	9	7
Last Dance, The	Nov.	23	8
Magic Art	Apr.	25,'32	7
Romeo Monk, A	Feb.	20,'32	7
Spring Antics	May	21,'32	7...May 21,'32
Stone Age Error	July	9,'32	7½
Toy Time	Jan.	27,'32	8...Jan. 30,'32
BENNY RUBIN COMEDIES			
Dumb Dicks	Mar.	21,'32	19
Full Coverage	Nov.	9	18...Nov. 14
Guests Wanted	Jan.	18,'32	18...Sept. 5
FRANK McHUGH COMEDIES			
Big Scoop, The	Nov.	16	19
Extra, Extra	Apr.	4,'32	20...May 7,'32
Hot Spot, The	Sept.	14	18...Oct. 10
News Hound, The	Jan.	25,'32	20
Pete Burke, Reporter	June	13,'32	20
Promoter, The	May	30,'32	17...June 4,'32
GAY GIRL COMEDIES			
Easy to Get	Dec.	7	18...Dec. 19
Gigolettes	May	23,'32	18
Niagara Falls	July	18,'32	19...Apr. 23,'32
Only Men Wanted	Feb.	8,'32	20
Riders of Riley	Oct.	26	
Take 'Em and Shake 'Em	Sept.	28	20
GRANTLAND RICE SPORTLIGHTS			
Bob White	Mar.	12,'32	9
Canine Champions	Nov.	16	10...Dec. 12
College Grapplers	Jan.	27,'32	10...Feb. 20,'32
Diamond Experts	May	17	10...May 23
Ducks and Drakes	Dec.	14	10
Floating Fun	Sept.	7	10
Flying Leather	Feb.	27,'32	8
Outboard Stunting	May	3	1 reel..May 31
Pack and Saddle	Oct.	19	11
Pigskin Progress	Sept.	21	9...Oct. 10
Slim Figuring	Feb.	6,'32	10
Take Your Pick	Mar.	26,'32	10...Apr. 9,'32
Timing	Oct.	5	10
Uncrowned Champion	Nov.	30	10
KNUTE ROCKNE FOOTBALL SERIES			
Backfield Aces	Sept.	26	1 reel
Flying Feet	Sept.	26	1 reel
Hidden Ball, The	Sept.	26	1 reel
Last Yard, The	Sept.	26	1 reel
Touchdown	Sept.	26	1 reel
Two Minutes to Go	Sept.	26	1 reel
MANHATTAN COMEDIES			
Oh Marry Me	Nov.	2	18...Nov. 21
MASQUERS COMEDIES			
Iron Minnie	July	4,'32	
Rule 'Em and Weep	May	2,'32	19...May 21,'32
Wide Open Spaces	Dec.	28	20
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Bon Voyage	Feb.	22,'32	20
Camping Out	Dec.	14	20
Giggle Water	June	27,'32	20...May 21,'32
Mother-in-Law's Day	Apr.	25,'32	20
PATHE NEWS Released twice a week			
PATHE REVIEW Released once a month			
RUFFTOWN COMEDIES (JAMES GLEASON)			
Battle Royal	Feb.	29,'32	18
Doomed to Win	Dec.	21	10
High Hats and Low Brews	July	11,'32	18...May 21,'32
Slow Poison	Oct.	19	21...Oct. 24
Stealing Home	May	9,'32	19...Apr. 23,'32
TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)			
Blondes by Proxy	Apr.	11,'32	17...July 2,'32
Perfect 36	June	20,'32	17
Selling Shorts	Nov.	30	17...Nov. 7
Stop That Run	Feb.	1,'32	19
VAGABOND ADVENTURE SERIES			
Children of the Sun	Dec.	21	9
Door of Asia	Feb.	22,'32	8...Feb. 20,'32
Drums of the Orient	June	18,'32	9
Empire of the Sun	Apr.	25,'32	
Fallen Empire	July	27	10
Land of Ghandi	Jan.	18,'32	10...Feb. 6,'32
Song of the Voodoo	Oct.	19	9...Oct. 31
Second Paradise	Mar.	19,'32	9
Shanghai	May	23,'32	

RKO-RADIO PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLES "CHIC" SALE SERIES			
County Seat, The	Aug.	15	20
Cowslips	Sept.	19	15...Jan. 2,'32
Ex-Rooster	Jan.	30,'32	19...Jan. 30,'32
Hurry Call, A	Mar.	12,'32	16
Many a Slip	Dec.	19	19
Slip at the Switch, A	Apr.	16,'32	18...May 7,'32
HEADLINER SERIES			
House Dick, The Jimmy Savo	Oct.	17	18
False Roomers Clark & McCullough	Oct.	10	20
Scratch as Catch Can Clark & McCullough	Oct.	24	19
Mellon Drama, A Clark & McCullough	Nov.	6	20...Dec. 19
LIBERTY SHORT STORIES SERIES			
Beautiful and Dumb	Apr.	16,'32	11...Apr. 30,'32
Double Decoy	Dec.	16	11
Endurance Flight	Feb.	13,'32	20
Ether Talks	Dec.	12	11
Secretary Preferred	Mar.	26,'32	11...May 14,'32
Stung	Nov.	15	10...Dec. 5
LOUISE FAZENDA SERIES			
Blondes Prefer Bonds	May	15	21
MICKEY McGUIRE SERIES			
Mickey's Big Business	May	21,'32	
Mickey's Golden Rule	June	4,'32	19
Mickey's Helping Hand	Dec.	19	18
Mickey's Holiday	Mar.	5,'32	19
Mickey's Sideline	Dec.	26	19
Mickey's Thrill Hunters	Sept.	19	18
Mickey's Travels	Feb.	20,'32	20
Mickey's Wildcats	Sept.	12	18
NED SPARKS SERIES			
Big Dame Hunting	Jan.	16,'32	20...Dec. 19
Strife of the Party, The	Oct.	17	16½...Jan. 30,'32
When Summons Comes	Feb.	20,'32	18
NICK HARRIS DETECTIVE SERIES			
Facing the Gallows	Sept.	26	21
Mystery of Compartment C	Oct.	31	21
Swift Justice	Jan.	2,'32	21
Self Condemned	Feb.	27,'32	20...Apr. 9,'32
ROSCO ATES SERIES			
Never the Twins Shall Meet	Feb.	13,'32	20
Use Your Noodle	Oct.	31	20
TOM AND JERRY SERIES			
In the Bag	Mar.	26,'32	7
Joint Wipers	Apr.	23,'32	
Jungle Jam	Nov.	14	8
Plane Dumb	June	25,'32	7
Pots and Pans	May	14,'32	6
Rabid Hunters	Feb.	27,'32	7
Rocketeers	Jan.	30,'32	7
Swiss Trick, A	Dec.	19	7
Trouble	Oct.	10	7
Tuba Tooter, The	June	4,'32	7...May 21,'32

STATE RIGHTS

Title	Rel. Date	Running Time Minutes	Reviewed
B. I. P. AMERICA			
Land of the Shamrocks		10	Apr. 9,'32
Mystery of Marriage, The		18	Apr. 9,'32
Special Messengers		9	Mar. 26,'32
CAPITAL			
Japanese Rome		10	Mar. 5,'32
CENTRAL FILM			
In Old New Orleans			May 28,'32
Syria			May 21,'32
FEATURETTES, INC.			
A Night in the Jungle		10	Apr. 30,'32
Holy Men of India		10	May 7,'32
FILM EXCHANGE, INC., THE			
At the Race Track		9	
Could I Be More Polite		9	
Living Book of Knowledge:			
3—Solace of the Hills		7	
4—Silvery Salmon		6	
5—Lonely Soul		7	
6—Flying Fleet		9	
HAROLD AUSTIN			
Perils of the Desert			Feb. 27,'32
LOUIS SOBOL			
Newsreel Scoops		9	Mar. 19,'32
OLYMPIAD PRODUCTIONS			
Tenth Olympiad		19	Apr. 2,'32
PRINCIPAL			
Mexico		43	June 11,'32
UFA			
Cod Liver Oil Preferred		22	June 11,'32
German Students on a Ramble Through Greece		11	Mar. 26,'32
Last Pelicans in Europe		10	May 7,'32
Secrets of an Eggshell		13	Mar. 26,'32
Steel		10	May 21,'32

TIFFANY

Title	Rel. Date	Running Time Minutes	Reviewed
TIFFANY CHIMP SERIES			
9—Cinnamon	Oct.	4	11
10—Skimpy	Nov.	8	18...Nov. 21
11—My Children	Dec.	28	18
12—Broadcasting	Jan.	31,'32	18...Jan. 30,'32
VOICE OF HOLLYWOOD SERIES (NEW) STATION S-T-A-R			
No. 6—John Boles & Helen Chandler	Oct.	11	9
No. 7—Roscoe Ates	Oct.	25	11...Dec. 5
No. 8—Monte Blue	Nov.	8	11...Nov. 21
No. 9—Pat O'Brien	Nov.	22	11
No. 10—Andy Clyde	Dec.	6	11...Dec. 12
No. 11—Marjorie White	Dec.	20	10...Jan. 2,'32
No. 12—Franklyn Pangborn	Jan.	3,'32	9...Jan. 23,'32
No. 13—John Wayne	Jan.	17,'32	11...Jan. 30,'32

UNITED ARTISTS

Title	Rel. Date	Running Time Minutes	Reviewed
MICKEY MOUSE		1 reel	
SILLY SYMPHONIES			
Bears and Bees		1 reel	
Bugs In Love		1 reel	
Flowers and Trees		1 reel	
Just Dogs		1 reel	

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Title	Rel. Date	Minutes Running Time	Reviewed
OSWALD CARTOONS			
Beau and Arrows	Mar. 28,'32	7	Apr. 23,'32
Busy Barber	Aug. 1,'32	1 reel	
Catnipped	May 23,'32	7	June 25,'32
Clown, The	Dec. 21	6	Jan. 16,'32
Day Nurse	July 18,'32	1 reel	
Fisherman, The	Dec. 7	7	Jan. 9,'32
Foiled	Apr. 25,'32		
Grandma's Pet	Jan. 18,'32	8	June 4,'32
Great Guns	Feb. 29,'32	1 reel	
Hare Mail, The	Nov. 30	1 reel	
Hunter, The	Oct. 12	6	Jan. 30,'32
In Wonderland	Jan. 4,'32	6	Dec. 5
Jungle Jumble, A	July 4,'32	1 reel	
Let's Eat	Apr. 25,'32	7	Apr. 30,'32
Making Good	Apr. 11,'32		
Mechanical Cow	Jan. 4,'32		Jan. 30,'32
Mechanical Man	Feb. 15,'32	1 reel	
Oh, Teacher	Feb. 1,'32	1 reel	
Stone Age, The	Nov. 23	1 reel	
To the Rescue	May 23,'32		
Wet Knight, A	June 20,'32	1 reel	
Winged Horse	May 9,'32	1 reel	
Wins Out	Mar. 14,'32		
SHADOW DETECTIVE SERIES			
No. 4—House of Mystery	Dec. 16	16	Jan. 2,'32
No. 5—The Red Shadow	Jan. 20,'32	2 reels	
No. 6—Circus Showup	Feb. 17,'32	18	Feb. 6,'32
SPORT REELS			
Basket Ball Reel No. 1 Doc Meanwell	Dec. 21	1 reel	
Basket Ball Reel No. 2 Doc Meanwell	Dec. 28	1 reel	
Basket Ball Reel No. 3 Doc Meanwell	Jan. 4,'32	1 reel	
Carry On Notre Dame Football	Oct. 3	1 reel	
Developing a Football Team Pop Warner Football	Nov. 2	10	
Fancy Curves Babe Ruth No. 4	Mar. 7,'32	1 reel	
Just Pals Babe Ruth No. 2	Feb. 22,'32	1 reel	
Over the Fence Babe Ruth No. 5	Mar. 14,'32	1 reel	
Perfect Control Babe Ruth No. 3	Feb. 29,'32	9	May 14,'32
Running with Paddock Chas. Paddock	Apr. 11,'32	10	Apr. 23,'32
Slide, Babe, Slide Babe Ruth No. 1	Feb. 15,'32	1 reel	
Soccer Pop Warner Football	Nov. 16	1 reel	
Trick Plays Pop Warner Football	Oct. 26	1 reel	
Victory Plays Tilden Tennis Reel	May 2,'32	9	May 7,'32
STRANGE AS IT SEEMS SERIES			
No. 17—Novelty	Feb. 22,'32	9	Mar. 26,'32
No. 18—Novelty	Apr. 18,'32	9	May 14,'32
No. 19—Novelty	May 16,'32	1 reel	
No. 20—Novelty	July 18,'32	1 reel	
UNIVERSAL BREVITIES			
Carnival Capers	Aug. 15,'32		
Runt Page, The	Apr. 11,'32		
Unshod Maiden, The	Apr. 18,'32		
UNIVERSAL COMEDIES (1931-32 SEASON)			
Around the Equator on Roller Skates	July 28,'32	2 reels	
Around the World in 18 Minutes	June 15,'32	18	
Bless the Ladies Summerville	Dec. 9	2 reels	
Dancing Daddies E. Lambert		17	May 21,'32
Doctor's Orders	June 29,'32	2 reels	
Eyes Have It, The Slim Summerville	Mar. 9,'32	2 reels	
Hollywood Kids	July 13,'32	2 reels	
Foiled Again	June 1,'32	2 reels	
Hollywood Halfbacks	Dec. 23	2 reels	
Hollywood Handicap, A	Aug. 10,'32	2 reels	
In the Bag Summerville	Apr. 5,'32	21	Mar. 26,'32
Marriage Wow, The Bert Roach	Apr. 20,'32	16	Mar. 26,'32
Meet the Princess Summerville	May 4,'32	17	Apr. 16,'32
Models and Wives Sidney-Murray	Nov. 25	2 reels	
Monkeyshines Daphne Pollard	Mar. 23,'32	2 reels	
Peekin' In Peking Summerville	Dec. 30	2 reels	
Robinson Crusoe & Son Lloyd Hamilton	Feb. 24,'32	2 reels	
Running Hollywood	Jan. 27,'32	19	Jan. 23,'32
Sea Soldiers' Sweeties	Feb. 10,'32	2 reels	
Sold at Auction Daphne Pollard	Jan. 13,'32	18	Jan. 9,'32

VITAPHONE SHORTS

Title	Rel. Date	Minutes Running Time	Reviewed
ADVENTURES IN AFRICA		2 reels	
BELIEVE IT OR NOT—ROBERT L. RIPLEY			
No. 7		1 reel	
No. 8		1 reel	
No. 9		1 reel	
No. 10		1 reel	
No. 11		1 reel	
BIG STAR COMEDIES			
No. 1—Lucky 13 Thelma White and Fanny Watson		21	Nov. 21
No. 2—The Smart Set-Up Walter O'Keefe		2 reels	
No. 3—Of All People Thelma White and Fanny Watson		22	Nov. 21
No. 4—Relativity and Relatives Dr. Rockell		18	Dec. 12
No. 5—Her Wedding Night-Mare Thelma White and Fanny Watson		18	Jan. 30,'32
No. 6—Shake a Leg Thelma White and Fanny Watson		17	
No. 7—The Perfect Suitor Benny Rubin		2 reels	
No. 8—Maybe I'm Wrong Richy Craig, Jr.		18	May 28,'32
No. 9—The Toreador Joe Penner		17	May 7,'32
No. 10—On Edge Wm. and Joe Mandel		19	May 7,'32
No. 11—Poor but Dishonest Thelma White and Fanny Watson		2 reels	
No. 12—In the Family Thelma White-Fanny Watson		2 reels	
BOOTH TARKINGTON SERIES			
No. 1—Snakes Alive Billy Hayes-Bobby Jordan		1 reel	
No. 2—Batter Up Billy Hayes-Bobby Jordan		1 reel	
No. 3—One Good Deed Billy Hayes-Dave Gorcey		9	
No. 4—Detectives Billy Hayes-Dave Gorcey		9	Mar. 5,'32
No. 6—His Honor, Penrod Billy Hayes-Dave Gorcey		9	Mar. 19,'32
No. 7—Hot Dog		1 reel	
No. 8—Penrod's Bull Pen Billy Hayes-Dave Gorcey		1 reel	
BROADWAY BREVITIES SERIES			
No. 1—The Musical Mystery Janet Reade-Albertina Rasch Girls		18	
No. 2—Words and Music Ruth Etting		17	Nov. 21
No. 3—Footlights		19	Jan. 16,'32
No. 4—Hello, Good Times! Barbara Newberry-Albertina Rasch Girls		17	
No. 5—The Imperfect Lover Jack Haley		19	Feb. 13,'32
No. 6—Subway Symphony		18	Mar. 26,'32
No. 7—Sea Legs		19	Apr. 23,'32
No. 8—Absentminded Abner Jack Haley		2 reels	
No. 9—A Regular Trouper Ruth Etting		2 reels	
No. 10—A Mail Bride Ruth Etting		18	June 4,'32
No. 11 Artistic Temper Ruth Etting			
No. 12—What an Idea Harriet Hilliard		18	June 25,'32
HOW TO PLAY GOLF—BOBBY JONES		1 reel (each)	
LOONEY TUNES SERIES SONG CARTOONS NEW SERIES			
No. 1—Bosko's Shipwrecked		7	
No. 2—Bosko, the Doughboy		7	
No. 3—Bosko's Soda Fountain		7	Nov. 21
No. 4—Bosko's Fox Hunt		7	Jan. 23,'32
No. 5—Bosko at the Zoo		7	Mar. 5,'32
No. 6—Battling Bosko		7	Feb. 6,'32
No. 7—Big Hearted Bosko		7	Apr. 16,'32
No. 8—Bosko's Party		7	May 7,'32
No. 9—Bosko and Bruno		7	
No. 10—Bosko's Dog Race		8	July 9,'32
No. 11—Bosko at the Beach			
MELODY MASTER SERIES			
No. 4—Horace Heidt and His Famous Californians			
No. 5—It's a Panic Benny Meroff and His Band		8 1 reel	
No. 6—Up on the Farm Henry Santrey and His Band		9	Apr. 23,'32
No. 7—Pie, Pie, Blackbird Eubie Blake and Band Nina Mae McKinney		9	June 25,'32
MERRY MELODIES SONG CARTOONS			
No. 1—Smile, Darn Ya, Smile		1 reel	
No. 2—One More Time		1 reel	
No. 3—Ya Don't Know What You're Doin'		7	Dec. 5
No. 4—Hittin' the Trail for Hallelujah Land		7	Dec. 19
No. 5—Red Headed Baby		7	
No. 6—Pagan Moon		7	
No. 7—Freddie the Freshman		7	Mar. 12,'32
No. 8—Crosby, Columbo and Vallee		7	Apr. 9,'32
No. 9—Goopy Gear		6	Apr. 30,'32
No. 10—It's Got Me Again		6	June 11,'32
No. 11—Moonlight for Two		7	July 2,'32
No. 12—The Queen Was In the Parlor			
THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH			
The Naggers at the Opera		10	Feb. 13,'32
NEW SERIES			
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
The Naggers Go Ritzy		10	June 4,'32
Spreading Sunshine		10	Apr. 23,'32
Movie Dumb		1 reel	
Four Wheels—No Brakes		1 reel	
NOVELTIES			
Bigger They Are, The Primo Carnero		2 reels	
Gypsy Caravan Martinelli		1 reel	
Handy Guy, The Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The Christmas Special		5	
Trip to Tibet, A		1 reel	
Washington, The Man and the Capital Clarence Whitehill		18	
ONE-REEL COMEDIES			
Baby Face Victor More			
Bitter Half, The Ann Codde		9	Feb. 13,'32
Military Post, The Roberto Guzman			
No-Account, The Hardie-Hutchison			
No Questions Asked Little Bily			
Second Childhood		7	Dec. 26
Strong Arm, The Harrington-O'Neil			
Travel Hogs Hugh Cameron-Dave Chasen		9	Nov. 28
ORGAN SONG-NATAS			
For You Organ-Vocal		1 reel	
Say a Little Prayer for Me Organ-Vocal		1 reel	
When Your Lover Has Gone Organ-Vocal		1 reel	
JOE PENNER COMEDIES			
Moving In		2 reels	
Rough Sailing		16	
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	
PEPPER POT SERIES			
No. 1—The Eyes Have It Edgar Bergen		10	Dec. 12
No. 2—Thrills of Yesterday			
No. 3—Hot News Margie Marjorie Beebe			
No. 4—High School Hoofer Hal Le Roy		10	Jan. 9,'32
No. 5—Free and Easy Edgar Bergen			
No. 6—Cigars, Cigarettes Marjorie Beebe		10	Mar. 26,'32
No. 7—The Movie Album		10	Mar. 26,'32
No. 8—The Wise Quacker Novelty with cast of ducks		9	
No. 9—Remember When		9	May 7,'32
No. 10—Campus Spirit, The Douglas Stanbury and N. Y. U. Glee Club		9	May 21,'32
No. 11—Napoleon's Bust Dan Coleman-Ted Husing		10	June 25,'32
No. 12—Featurette Movie Album			
No. 13—Movie Album Thrills			
SPORTSLANT SERIES—TED HUSING			
No. 4		9	Feb. 20,'32
No. 5		9	Feb. 13,'32
No. 6		9	Apr. 16,'32
No. 7		8	Apr. 23,'32
No. 8		1 reel	
No. 9		1 reel	
No. 10		1 reel	
No. 11		1 reel	
No. 12		1 reel	
S. S. VAN DINE MYSTERY SERIES (Donald Meek-John Hamilton)			
No. 1—The Clyde Mystery		21	Oct. 31
No. 2—The Wall Street Mystery			
No. 3—The Week-End Mystery			
No. 4—Symphony Murder Mystery			
No. 5—Studio Murder Mystery			
No. 6—Skull Murder Mystery, The		2 reels	
No. 7—The Cole Case		20	Apr. 23,'32
No. 8—Murder in the Pullman		20	June 4,'32
No. 9—The Side Show Mystery		20	June 11,'32
No. 10—Campus Mystery, The			
No. 11—Crane Poison Case, The			
TWO-REEL COMEDIES			
Dandy and the Belle, The Frank McGlynn, Jr.-Mary Murray			
For Two Cents De Wolf Hoper			June 6
Freshman Love Ruth Etting			
Old Lace Ruth Etting			
Politics George Jessel		18	Jan. 30,'32
Regular Trouper, A Ruth Etting			
WAYNE AND WHITE COMEDIES			
In Your Sombrero Billy Wayne		7	Dec. 3
WORLD TRAVEL TALKS—E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—South American Journeys		9	June 25,'32
No. 9—Soviet Russian		1 reel	
No. 10—Paris Glimpses		1 reel	
No. 11—Dear Old London		1 reel	
No. 12—When in Rome		9	June 18,'32
No. 13—Berlin Today		1 reel	

SERIALS

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Minutes Running Time	Reviewed
Air Mail Mystery James Flavin-Lucille Browne	Mar. 28,'32	18 (each)	Apr. 16,'32
Battling with Buffalo Bill Tom Tyler-Rex Bell	Nov. 28		Oct. 3
Danger Island Ken Harlan-Lucille Browne	Aug. 24		Aug. 1
Detective Lloyd Jack Lloyd	Jan. 4,'32		Jan. 16,'32
Heroes of the West Noah Berry, Jr.	June 20,'32	18 (each)	June 18,'32

THEY STARTED WITH

"INKIES"

AND ENDED WITH

DAYLIGHT

WHEN first announced, Eastman Super-sensitive Panchromatic Negative was used chiefly with incandescent lighting. It was found, however, to be equally valuable under arcs. And now cameramen are finding it ideally suited to *daylight* shots, particularly when it is provided with the non-halation gray backing. Expert in every branch of cinematography, Eastman Super-sensitive "Pan" is an all-purpose negative, the advantages of which are felt all the way from the lot to the screen. Eastman Kodak Company. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN SUPER-SENSITIVE

PANCHROMATIC NEGATIVE (GRAY-BACKED)



RIGHT SMACK ON THE OL' BUTTON!

What it takes to make good pictures "LADY AND GENT" has! It's a sock on the chin . . in the heart . . at the box-office! It's GREAT entertainment . . because it's real—because it has guts! It will shake your belly with laughter . . it will jerk a tear from your soul . . it will pop your eyes open in wonder! Here is a Paramount Picture to fatten your pocketbook and give you the nerve to look your audiences right plump in the eye! Give "LADY AND GENT" a showman's campaign, Mr. Exhibitor . . . get out and sell . . . advertise . . . and shout!

NO SHOW IS ANY BIGGER THAN YOU MAKE IT . . . . BEFORE IT OPENS!

George **BANCROFT** *in*

"LADY AND GENT"

with

WYNNE GIBSON • CHARLES STARRETT • JAMES GLEASON

Directed by Stephen Roberts - Story by Grover Jones and William Slavens McNutt

A Paramount Picture

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

KEEPING THE FAITH

If through all his days a man in business tells the truth as he sees it, keeps his word as he gives it, works for his industry for its own sake along with his, he gets what is known as a good reputation.

It is like that, too, with journals of business. Publications that matter have many of the attributes of personality.

MOTION PICTURE HERALD is happy in the consciousness of, and responsibility to, a good name.

HANDS OFF

State legislatures, with few exceptions, shelve proposals inimical to the industry

AD FILMS

National advertisers spend 11 per cent of budgets on pictures for sales promotion

Vol. 108, No. 4 — *Entered as second class matter, January 12, 1931, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* — July 23, 1932



WHO *will be the New* 1932-1933 STAR?

WHOEVER it is, you may be sure the *new* 1932-33 Star will emerge from Metro-Goldwyn-Mayer hits!

LAST YEAR M-G-M developed Clark Gable from an unknown to sensational box-office popularity.

THE YEAR before M-G-M built Marie Dressler and Wallace Beery into Stars of first rank.

NOTHING ACCIDENTAL about M-G-M's Star-making success. Every year brings new names for idol-loving America from M-G-M, personalities carefully groomed in important pictures.

THE RESULT of this policy is now manifested in the greatest line-up of Stars ever known in amusement history. *Turn to opposite Page 18 and see for yourself!*

The World, the Flesh and the Movies!



. . . Hollywood's own story told in **the best picture Miss Bennett ever made!** *. . . about its people, its ways, its days, its nights, the towering ambitions and great temptations of those chained to the public's whim.*

Constance BENNETT

in

"WHAT PRICE HOLLYWOOD"

with LOWELL SHERMAN
NEIL HAMILTON · GREGORY RATOFF

Directed by George Cukor

RKO-PATHE Picture David O. Selznick, *Executive Producer*

"Has authority, punch, drama, pathos, comedy, sex and glamor... brilliantly acted"
N. Y. Daily Mirror

"Smashing climax . . . fascinating picture"
N. Y. Daily News

"Grand entertainment". . . . . N. Y. Journal

. . . and FRANK BUCK'S "BRING 'EM BACK ALIVE" Van Beuren Corp. Production
is Bringing 'em Back to the Box-Offices of all America!

In the Middle of Summer... *when you need it...* **RKO gives you one of the best pictures of the year!** *Another definite box-office attraction* **with the Magic of a Great Star, a Great Story and a Great Subject that is fascinating to every theatre goer!**

RKO Radio PICTURES

Don't sell Motion Pictures Short . . . .



Sell Good Motion Picture Shorts!

MARTIN QUIGLEY

publisher of ***Motion Picture Herald*** and ***Motion Picture Daily,*** in an editorial titled "Selling Motion Pictures Short," declares double features "an indefensible evil" and "the height of folly."

"Selling motion pictures short of a decent price is economically vicious," writes Mr. Quigley, advising the exhibitor to . . . "follow the showmanly course of putting on the best that happens to be available in the way of a feature and then building, intelligently and shrewdly, a selected program of shorts around the feature so that his show as a whole will have variety, crispness and a broad level of interest."

Right NOW, when "variety, crispness and a broad level of interest" are so necessary to attract the Summer crowds, you can profit by selling these great Motion Picture Shorts.







"SPRING IS HERE"
TERRY-TOON
Spring goes to Farmer Al Falfa's head, for one of the funniest cartoons of the season. Produced by Frank Moser and Paul Terry

"TORCHY'S TWO TOOTS"
with Ray Cooke
Toot your own horn about this funny Torchy story. Produced by C. C. Burr

ANDY CLYDE
in
"HIS ROYAL SHYNESS"
Presented by MACK SENNETT
It's Clyde's classiest and funniest picture . . . a grand satire on war pictures.

"VENDETTA"
Kendall-deVally OPERALOGUE
Suggested by the opera "Cavalleria Rusticana"
A musical classic that will draw in new patrons.



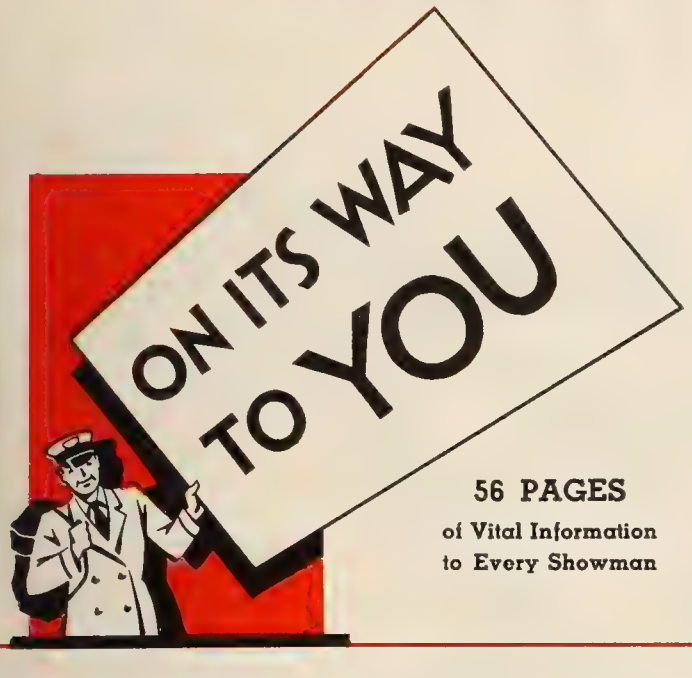
GLENN TRYON
in *"SHIP A HOOEY"*
An Al Christie Production
A 21-gun salute of belly laughs

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc., E. W. HAMMONS, President

The BOOK of the YEAR





56 PAGES
of Vital Information
to Every Showman

And you don't have to join a club to get it

Never mind the book-of-the-month now. Here's the BOOK OF THE YEAR. The book you need before you book your pictures for the new season.

The contracts you sign now lay the foundation on which your box-office records must stand . . . or fall. Your 1932-1933 play dates are the bedrock on which you must build next season's prosperity.





Before you book be sure you know just what you can get. Be sure to see for yourself what the WORLD WIDE showman producers' foundation program offers.

Every World Wide Author a Best Seller at Book Stores

A handy, compact book of facts about WORLD WIDE'S smashing line-up—every picture from a story by a famous author—is being distributed NOW.



It will pay you to Wait for It! Watch for It! Then—and then only—make your decision!

If you do not receive a copy of WORLD WIDE'S book of facts within a few days, ask your exchange for one . . . or write to the home office.

Every World Wide Picture a Best Seller at the Box Office

WORLD WIDE Pictures

WORLD WIDE PICTURES, INC.

E. W. HAMMONS, Chairman Executive Committee JOE BRANDT, President

1501 BROADWAY, NEW YORK, N. Y.

Don't Write!
Don't Wire!

Telephone!



YOUR FOX EXCHANGE

YOU can't afford to waste a minute if you want this for your house (*and who doesn't?*). Requests have been flooding the home office for weeks. Take a tip...grab your phone... demand a date...*immediately!*

JANET GAYNOR

CHARLES FARRELL

as a newly-married couple *in*

THE FIRST YEAR

From FRANK CRAVEN'S stage sensation *produced by*

JOHN GOLDEN

Directed by WILLIAM K. HOWARD

Released July 31st

One of the Six FOX Summer Life Savers!

©CIB 160958 JUL 23 1932 JUL 23 1932

MOTION PICTURE HERALD

Vol. 108, No. 4 — July 23, 1932

THE PALACE SURRENDERS

THE motion picture, once the step-child of vaudeville, came into complete dominion over Broadway this week, with the Palace theatre, last of the big time vaudeville houses, presenting a combination bill of a feature picture and six acts.

Thirty-six years ago the Broadway and world career of the screen began with the motion picture as a novelty turn on a variety bill down at Herald Square. The motion picture unit of a thousand-foot reel was established by the time requirements of a vaudeville act. The film was a mighty vaudeville attraction for a time, and presently became the lowly "chaser" which emptied the house at the end of the show. The screen began to be important after it had achieved a theatre of its own. The feature picture took from the stage "the road" and now dominates the amusement capitals of the world as well. The passing of the Palace ends an era in amusement history.

The Palace, built by Martin Beck, was opened March 24, 1913, and presently the late E. F. Albee acquired an interest, leading it eventually into the great Keith-Albee-Orpheum combination. For many years the Palace acknowledged the existence of the motion picture only by the presentation, without enthusiasm, of newsreels. Every great name in vaudeville has blazed from its marquee. Now it is just another "Broadway account" on the motion picture sales manager's schedule.

One might wish that the capitulation of the Palace were a more direct and decided victory for the motion picture. It is, rather, a token of the decay of vaudeville. Recently it has had a succession of price policies. The theatre has a total of about 1,700 seats, of which 400, in the gallery, are in these days practically useless, being reached by a side entrance which no one will use. Its two-dollar top on week days and three dollars on Sundays were found considerably out of step with the amusement market as the depression began to settle down, and a continuous policy at prices from thirty-five cents in the morning down to an eighty-five-cent top at night was applied. Now, headlining pictures, it has a seventy-five-cent top.

The pictorial conquest of the Palace has been on the way all the years, working inward from the hinterlands. Narrower and narrower has grown the field of big time vaudeville and the exclusively vaudeville theatre. In recent months the Palace, as the only straight vaudeville house in the country, has experienced difficulty booking a show up to its standards, because a lone theatre can not support production. It is unlikely that the Palace, or Broadway in any theatre, will go back to straight vaudeville again, unless a whole circuit, promising support for a rehabilitated line of production, is established.

The passing of the Palace, as the vaudeville capital of the world, negative though the immediate circumstances are, is none the less a part of the evolution of the motion picture as the dominant instrument of the amusement industry. This week, with "Bring 'Em Back Alive," direct from a Broadway run of weeks at the Mayfair next door, the Palace is making a healthy showing—as a motion picture theatre.

ANOTHER RESOLUTION

WORD now seems to come from high places that a high resolve has been made to insist on adherence to a code of advertising practise forbidding suggestive phrases and pictures, in the motion picture business. This would be much more interesting and exciting if the makers of motion pictures had not laid down a formula of negation with respect to the Production Code. Both the Advertising Code and the Production Code were adopted with a flourish of publicity and from time to time are recalled to memory by a set of resolutions. Just now it is proclaimed that the writer of any objectionable advertisement will be subject to dismissal. Just how much do you fancy that the writers of motion picture advertising have to do with the esthetic, ethical and moral standards of the industry? About as much as the cameramen have in picture production.

△ △ △

EPHEMERAL WOES

A PAINFUL weariness comes of much reading of many charges of oblique conduct in financial sectors and in the corporate management of some imposing concerns in this industry. There is, however, a certain sort of reassurance, for those to whom the motion picture is a career, that day by day the evidence grows in proof that the troubles of the motion picture industry are not, after all, motion picture troubles. Viewed apart from a somewhat unholy aura of chicane, which has been imposed upon some phases of operation, the motion picture has acquitted itself with the public rather better than most industries, as revealed in these days of trial. Inherent in the screen are powers greater than men.

△ △ △

CLEAN-CUT CUT

THE crisply defined, decisive action of Mr. Nicholas M. Schenck and his associates in Loew, Inc., in putting into effect a salary and wage reduction of from 35 per cent downward across the organization, making no exception of any artist or executive, stands in exemplary contrast to a number of contemporary maneuvers called retrenchments. It encourages the impression that the motion picture industry is a business.

△ △ △

PARAMOUNT'S 900th feature is in production at the Hollywood plant. It is from the stage play "Riddle Me This." Paramount was born of an idea akin, Adolph Zukor's notion of famous players in famous plays. The 900th picture from Paramount is, for the amusement world, quite as much a milestone as that 1,000,000th Ford motor car, which so pleased the press a few years ago.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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The Fortunes and Misfortunes of "Bird of Paradise": Story of Abiding Faith



¶ Over $600,000 Richard Walton Tully spent to maintain his authorship. He believed Hawaii had given him a drama for all men, all time

By JOHN O'HARA

THERE is a story behind every story ever written, but behind "Bird of Paradise" there is an American tragedy with a happy ending. Anyone remotely connected with motion pictures or the "legitimate" theatre recognizes the title "Bird of Paradise"—and all but a few associate it with phenomenal success and with a long, heart-breaking plagiarism suit which Richard Walton Tully bitterly fought for many years, finally to find a happy ending in the sale of the screen rights to RKO Radio.

The story behind "Bird of Paradise" really begins with, of all things, a bank failure. In Stockton, Calif., in the late '80's there was a flood, and a bank which, like most small town banks, depended on good crops, was swept away as completely as though the flood had carried the building downstream. The president of the bank was ruined. His children had enough to eat, but that was all. They had to give up ponies, dancing school and all the other things that they were accustomed to. But one of them, Richard, swallowed his pride, ate a large slice of humble pie and got a job as a theatre usher. There he would escort to their seats the fathers and mothers of the young aristocrats who, a month before, were his playmates. But between showing people to their seats and hawking candy, young Dicky Tully watched stock companies, saw Maude Adams and John Drew and many another visiting star. And he became a playwright. He wrote his first play when he was 14 years old. He had a knowledge of the show business which could be gained only by observing good and bad actors night after night. The "play" was produced —in a hayloft.

Young Dick Tully finished high school, and his father somehow contrived to give him money enough to embark on a college career. There was enough for his freshman year, provided the freshman peddled papers, hauled ashes and picked up an odd dollar wherever he could. But the University of California was no cheaper than any other university, and it began to look as though Young Tully, now a sophomore and author of the junior class musical comedy, would have to abandon the halls of learning and get himself a job. Just then, however, Mrs. Phoebe Hearst, mother of William Randolph Hearst, had a look at the musical comedy which Tully had written, and she loaned him the money to continue his studies.

That really was Tully's start. Free from financial worries, he was able to devote himself to the research that was his hobby and that later was to mean a fortune for him. He was interested in Hawaiian folklore, and he delved into it at every possible moment during the remainder of his undergraduate and post-graduate career. From his delvings came the manuscript of "Bird of Paradise."

It was, to be sure, out of the question for a young Californian to send on a first play and get it produced in New York. Not even the ambitious youth believed there was a chance of the play's being produced at that time. Nevertheless he did not ignore the play. He wrote subsequent plays which saw production, but his pet was "The Bird," as he calls it. He retouched it, rewrote it, smoothed it over, and finally brought it to the shape he desired. Oliver Morosco read it, and in 1911 he produced it.

That 1911 production was only the beginning. Immediately following the opening in New York, two companies played "The Bird" in England, and both ran more than a year. At the conclusion of the New York runs the play was put on the road, and for 14 years there was not a time when the play was not running somewhere.

Tully's personal financial gain was more than $600,000. He wrote other plays. One, "Omar the Tentmaker," had a thousand performances, a three-year season without a close in summer or winter. Another, "The Masquerader," toured the world. Tully was a rich man; but "The Bird" was his big success and his favorite play. He had given it years of research and study. In it he had introduced his own ideas of religion, psychology and even sociology.

But eight years ago trouble began. Mrs. Grace Fendler, believing she was the author of "Bird of Paradise," brought suit against Richard Walton Tully and Oliver Morosco. She based her suit on the allegation that she had showed a similar script

(Continued on page 36)



The two pictures on this page are stills from the RKO Radio production of "Bird of Paradise." The upper scene shows the star, Dolores Del Rio, and Joel McCrae. At right Miss Del Rio is shown in a spectacular fire dance.

MPTOA LEADERS CARRYING FIGHT ON INDUSTRY ILLS TO HOME OFFICES

National Committee Seeks to Discuss with Film Executives Problems Presented at Unit's Convention at Atlantic City

The national executive committee of the Motion Picture Theatre Owners of America will seek to discuss with film executives in New York the various socalled "evils" and "ills" of the industry which were subjects at the eighteenth annual convention of the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware, held on Monday and Tuesday of this week at the St. Charles hotel in Atlantic City. The national committee met in conjunction with the Pennsylvania affiliate.

Attempts will also be made to get the approval of distributors on the 5-5-5 standard exhibition contract so that exhibitors may use this form this season. MOTION PICTURE HERALD reported last week that attorneys for distributors had delayed action on the contract and that it had practically been "shelved," at least temporarily.

Vincent Defends Exclusive Runs

A heated protest by Walter Vincent, Wilmer and Vincent Pennsylvania circuit executive, against the resolution passed by the national committee which condemns exclusive leasing of product in towns with more than one subsequent run, featured the closing sessions. Mr. Vincent said that if the organization adopted the measures, he would resign. He took the stand that exclusive runs meant the salvation of the circuits, that the circuits could not fight 10 cent admissions without such a policy, and he firmly endorsed exclusive runs, declaring that he was out to buy all his product exclusively.

M. A. Lightman, MPTOA president, said the executive committee had wrangled over the issue for two days and that it felt that while there should not be a general condemnation of exclusives, they should not be allowed in towns where the subsequents have always depended upon the product of the distributors concerned. The committee adopted the resolution, with Mr. Vincent contributing a solitary nay. Vincent refused, later, to say whether he would resign.

Adoption of standard zoning schedules would be automatic with adoption of the 5-5-5 agreement, Mr. Lightman said in New York Wednesday.

Other resolutions adopted on Tuesday by the Pennsylvania group included reaffirmation of the stand against the Brookhart Bill; opposition to the practice of distributors in "swapping" film prices; opposition to the alleged monopolistic control by Western Electric and ERPI and their socalled exorbitant service charges; neutrality in the current presidential campaign; demand that all distributors designate titles of pictures in deals to independents as well as in circuit dealings, as Paramount, M-G-M and Fox already do.

The MPTOA national executive committee went on record as endorsing the 5-5-5 contract; opposing double features, commending the stand of the QUIGLEY PUBLICATIONS in this matter; advocating a minimum 15 cent admission; encouraging freedom of the press whereby producers will not penalize the press for adverse comment; opposing publication of box office figures.

Highlights of the earlier session included an address by Mr. Lightman on protection. He said, zoning is not the cure-all for exhibitors' ills, citing instances in his own houses where he is forced to accept pictures where the first run has 90 days protection over him, in which instances he is able to make more than in other towns where he gets pictures on regular release dates.

George P. Aarons, counsel for the Pennsylvania MPTOA, spoke on credits and debits of the past season, and Jay Emanuel reported on the beginning of a public buying movement which had its impetus in Philadelphia last week. This includes use of theatre screens as a publicity medium for prosperity propaganda. The organization offered its support, although Marcus Benn, Philadelphia exhibitor, opposed the resolution, saying it was a Stanley Theatres idea.

Sentiment indicated that the unit is in favor of longer runs at a lower percentage in independent houses rather than an intended quick cleanup at 40 and 50 cents. It was indicated also that exhibitors preferred the privilege of paying for and shelving weak pictures to playing at a greater loss.

Brookhart Bill Opposition is Reaffirmed; Vincent Protests Vote Against Exclusive Runs; "Swapping" Film Prices Hit

The highlight of Tuesday afternoon was the Brookhart Bill debate between Sidney Samuelson, president of the Allied Jersey body, and Louis Nizer, speaking as an attorney. No decision was made, but applause of exhibitors indicated that sentiment was against the bill. The organization later went on record against it. Mr. Vincent was chairman of the debate, with P. S. Harrison timekeeper. Nizer attacked the bill as handing over the business to the Government, practically as a public utility, while Mr. Samuelson took the stand that government intervention meant protection of independents.

Mr. Harrison delivered an analysis of current product, at the afternoon session.

Approximately 150 exhibitors attended, and 200 exhibitors and exchangemen were at the dinner Tuesday night.

Platform Adopted

General discussion revolved around a platform of 11 planks, including one each on double features, "the exhibitors' right to exist," selective sales plans, the Brookhart bill, decentralization of circuits, "swapping" of film prices, freedom of the press, impartiality in the forthcoming presidential election, sound service charges and percentage playing. The platform drawn up by Pennsylvania MPTO executives, was approved unanimously on Monday. The 11 planks are:

"1—**Double Features**—We intend to continue to oppose the showing of double features in our territory whether by circuit or independent theatre. We believe it is an attempt to substitute quantity for quality, and is unsound economically.

"2—**The Exhibitor's Right to Exist**—We urge that the MPTO set up the necessary machinery to try to adjust the grievances of exhibitors who are oversold, or denied a fair share of the product available in their zones.

"3—**Selective Sales Plans**—Selective selling schemes and other such sales nostrums aim to set up an artificial aristocracy of the theatre. To deprive a section of our public of seeing certain pictures is arrogant, cruel and shameful disregard of those patrons' past loyalty.

"When a picture represents an unusual cost or possesses great box-office value, the distributor can give it the exclusiveness he desires by road showing it and subsequently releasing it to the neighborhood houses.

"4—**Brookhart Bill**—A debate on this subject resulted in a resolution of condemnation.

"5—**One man in the booth**—Attempts to impose two men in the booth of single shift houses are dictated by an arbitrary attempt to compel the exhibitor to shoulder an added unemployment burden. We recommend that the MPTO open negotiations to obtain the

(*Continued on page* 18)

This Week

MPTOA leaders plan to discuss with film executives the so-called "ills" of the industry taken up at the Atlantic City convention of the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware — *Page 9*

Department of Commerce study of industry shows film rentals total $220,000,000 yearly — *Page 10*

Eleven per cent of the advertising budgets of leading industrial firms used on sound pictures, national survey indicates — *Page 11*

State legislatures over the country have left films practically unscathed during first six months of 1932 — *Page 16*

Box Office Champions for the month of June — *Page 40*

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U. S. GOVERNMENT ESTIMATES FILM RENTALS AT $220,000,000 YEARLY

Wages Totaling $17,978,258 Paid 9,342 Individuals in 540 Exchanges in 1929, Federal Study, Based on Census, Shows

The United States Government has selected the motion picture industry as the subject of the first of a series of wholesale trade studies, based on the nationwide census of American industry taken by the Bureau of the Census of the Department of Commerce in 1930.

In 1929, according to the Government investigation, there were 540 exchanges throughout the country doing an annual business of $220,740,675 in film rentals and in the sale of accessories. At the time of the Federal checkup, there were 9,342 individuals employed in all exchanges, and they received $17,978,258 in wages during the year.

Expenditures involved in distributing pictures are said to have totaled $34,629,281, but just what expenses are included in this figure were not made known.

Of the 533 exchanges used in the detailed analysis, 444 were owned by producers, 75 were independent exchanges operating in the domestic market, and 14 were export exchanges of which four were owned by producers and 10 were independent of producers. The producers' exchanges contributed 94.67 per cent of the total business, independent exchanges cared for 2.22 per cent of the volume, and export exchanges accounted for the remaining 3.1 per cent.

The analysis shows a marked concentration in wholesale distribution. Almost 99 per cent of the total domestic distribution is done out of 32 key cities. New York City alone is responsible for 16.34 per cent of the amount distributed through exchanges to the various exhibiting theatres in the United States, and in addition does all the exporting of films since all 14 export exchanges are located therein. Philadelphia ranks second, followed by Chicago, Boston, Los Angeles, Detroit and Pittsburgh, the seven cities together distributing about one-half of the total, based on conditions as of 1929.

"There does not seem to be any direct relationship between the number of theatres and film distribution as measured by the income derived therefrom," says the report. "Some geographic divisions with a large number of theatres show a small per capita film distribution, and vice versa. Even the number of theatres in relation to population fails to show a positive correlation with the revenue derived from the distribution of films by the exchanges located within the respective geographic divisions. Neither does the seating capacity of the theatres bear any direct relationship to income from film distribution by exchanges. A very good index to film distribution has been found, however, in the retail store sales. High retail sales per capita go with high per capita film distribution. Not only that, but as the per capita sales increase, the per capita film distribution increases more than proportionately," it was pointed out.

FEDERAL RANKING OF RENTAL VOLUME

The Government discussion of distribution is based on the following chart which Federal investigators compiled as a result of the 1929 checkup:

City	Number of Exchanges: Producers	Number of Exchanges: Independent	Volume of Business: Amount	Volume of Business: % of Total	Rank in Volume
U. S. TOTAL	444	75	$213,761,509	100.00	..
Albany	13	..	3,689,872	1.73	23
Atlanta	15	1	5,437,676	2.54	14
Boston	13	10	13,282,553	6.21	4
Buffalo	14	..	6,127,076	2.87	11
Charlotte	13	1	2,718,286	1.27	28
Chicago	16	5	14,962,297	7.00	3
Cincinnati	12	..	5,434,981	2.54	15
Cleveland	13	..	7,105,025	3.32	8
Dallas	15	..	5,891,723	2.76	12
Denver	15	2	3,237,642	1.51	24
Des Moines	10	..	2,475,942	1.16	29
Detroit	14	3	9,012,805	4.22	6
Indianapolis	14	1	4,891,594	2.29	17
Jacksonville	3	..	800,154	.37	32
Kansas City	14	..	5,683,495	2.66	13
Los Angeles	17	2	9,299,892	4.35	5
Memphis	8	..	1,482,016	.69	31
Milwaukee	13	3	4,341,245	2.03	18
Minneapolis	15	4	5,034,604	2.36	16
New Haven	12	..	4,019,735	1.88	21
New Orleans	14	1	2,908.506	1.36	27
New York	20	24	34,920,055	16.34	1
Oklahoma City	14	..	3,818,097	1.79	22
Omaha	13	3	3,021,606	1.41	25
Philadelphia	15	*4	16,925,107	7.92	2
Pittsburgh	14	1	8,171,672	3.82	7
Portland	9	1	1,959,268	.92	30
San Francisco	15	2	6,756,665	3.16	9
St. Louis	14	..	4,075,725	1.91	19
Salt Lake City	14	1	2,970,957	1.39	26
Seattle	15	..	4,039,746	1.89	20
Washington, D. C.	14	..	6,609,666	3.09	10
†All other cities	14	6	2,655.826	1.24	..

* Does not include six exchanges with business of $128,253 which were omitted because of inadequate data.

† Includes 1 exchange in Birmingham, Alabama; Little Rock, Arkansas, 1; Tampa, Florida, 1; Kansas City, Kansas, 1; Louisville, Kentucky, 1; Portland, Maine, 2; Baltimore, Maryland, 4; Butte, Montana, 1; Columbus, Ohio, 1; Sioux Falls, South Dakota, 3; San Antonio, Texas, 2; Houston, Texas, 1; and Charleston, W. Virginia, 1.

"While operating expenses for all the exchanges were but 15.7 per cent, they varied from as low as 8.5 per cent to more than 57 per cent. In the case of producers' exchanges the operating costs decreased as the volume of business increased. There was a further tendency for operating expenses to decrease as the sales per salesman increased and as the radius of operation decreased, thus putting the spotlight on the weak spots in the distribution of films which may be used as a basis for improvement."

New York Engineers Balloting

Members of the New York section of the Society of Motion Picture Engineers are currently selecting nominees to succeed P. H. Evans, president; D. E. Hyndman, secretary-treasurer, and Ralph Spence, manager, whose terms expire on September 30.

French Plan Exhibition

An extensive motion picture trade exhibition is planned for the Parc des Expositions in Paris from October 27 to November 13, 1932

Schenck Orders New Pay Scale

Nicholas M. Schenck, president of Loew's, Inc. and of Metro-Goldwyn-Mayer Corp. has sent the following order to all company employees and executives:

"During the entire period of the economic depression, the management has endeavored to maintain salaries unchanged. It was earnestly hoped that conditions would improve and hence there would be no necessity for lowering compensations.

"However, it is felt at this time that in order to keep the current financial position of the company secure and to withstand an even further slackening of business, all types of economies should be effected.

"At a consultation of all heads of departments and offices of your company it was the unanimous opinion that a sliding scale of salary reductions be determined and acted upon, starting with the week of July 18, 1932; but only to hold effect until such times as an economic recovery is manifest.

"I have no misgiving about the spirit with which this essential communication will be received. And while I am reluctant to convey this message to you, I am confident that your splendid loyalty and cooperation of the past will evidence itself in the present situation. I know you will realize that this step on the part of the management is a protection against the future and quite in keeping with conditions as they are.

"Be assured that our company, thus fortified the same sound successful organization it has always been."

Extent of the reductions is: Five per cent on salaries of $50 or under; 10 per cent on $50 to $75; 15 per cent on $100; 25 per cent from $150 to $1,500; 30 per cent on all over $1,500.

Midwest Exhibitors Gain By Livestock Price Rise

The rapid rise in the value of livestock in the last 30 days is encouraging all business in the Kansas City area and commercial leaders see in this a sign that the livestock industry is to lead the nation into financial recovery.

Hundreds of exhibitors in cattle raising and shipping communities throughout the Southwest and Middle West are benefiting by the two-thirds increase in the price of hogs and a 50 per cent rise in the price the farmer is getting for cattle and sheep.

St. Louis Suburbans Will Drop Price Cutting Stunts

"Penny Nites," two-for-ones, free coupons and similar gags for cutting below the regular admission prices will disappear from the neighborhood and nearby suburban theatres of St. Louis on and after August 1.

The decision was reached at a meeting of the representatives of the 70 theatres now operating in St. Louis, including the group of 20 houses in the St. Louis Amusement company circuit.

11% OF AD BUDGETS OF INDUSTRIAL LEADERS USED ON SOUND PICTURES

Second Classification in Survey of National Advertisers Shows 3 Per Cent Outlay for Silent Films in Year

Eleven per cent of the advertising and sales promotion budgets of a representative group of national industrial advertisers for the last year was spent on sound motion pictures used in the furtherance of their product. In a second classification of the survey, three per cent was the outlay for silent films. The results of the survey, completed late in June, were made known this week.

Two thousand industrial concerns, and manufacturers of nationally advertised product, were surveyed by the National Industrial Advertisers Association, in conjunction with the Association of National Advertisers and the United States Department of Commerce, and to the question, "Do you consider your film activities successful," all of the sound film users answered "Yes." Again 100 per cent replied that their sound film expenditures were "as resultful as the same sum spent on other sales promotional activities." The replies to these same two questions in the case of silent films were 82 per cent for "success" and 75 per cent for "comparison with other sales promotional activities."

That motion pictures prepare the sales background of an important number of the nation's industrial advertisers was strikingly demonstrated by the fact that the sales forces of 90 per cent of the companies reporting in the checkup tried to be present at film showings for customers and follow up the prospects present.

The questionnaire prepared by the NIAA, ANA and the Department of Commerce had these objectives:

1. To give a cross-action of actual experience with films in the industrial field.
2. To indicate the results obtained.
3. To present the judgment of users, both as to type of film and type of equipment.
4. To obtain their opinion as to the trend of the medium.

Sixty-seven Per Cent Use Films

Sixty-seven per cent of the companies reporting indicated that they use sound, silent or still films in advertising and sales promotional activities. Thirty-three per cent reported that they do not use films of any kind. Approximately 70 per cent use silent films. "It is interesting to note," the committee reported, "that the use of silent pictures far outnumbers the other types, but significant to observe that sound and still films are making rapid progress."

At this point we might add that development of the non-theatrical market, started vigorously and on a wholesale scale by sound manufacturers some two years ago, has been halted temporarily by economic conditions. The sound development in this connection is at the moment in a state of almost complete dormancy.

Thirty-five per cent of the companies reporting use 16 mm. film only; 17 per cent use 35 mm. and 48 per cent use both. Forty per cent reported they used films principally to depict "manufacturing processes"; 48 per cent are shown to indicate "operation and use" of the product; four per cent are for "dramatization of sales."

In ascertaining the length of existing silent films, it was found that of those reported:

37% were of 1-reel length	11% were of 4-reel length
27% were of 2-reel length	5% were of 5-reel length
14% were of 3-reel length	4% were of 6-reel length
	2% were of 8-reel length

On the committee which conducted the survey were Benjamin Miller of J. Walter Thompson Company; George J. Zehrung, Motion Picture Bureau, Y. M. C. A.; George S. McMillan, Association of National Advertisers; T. C. Fetherston, Union Carbide and Carbon Corp., and C. F. Ivins, Pathescope Company of America, Inc.

One, two and three-reels are about equal in number and predominated in the distribution of sound films.

The answers to the question, "number of silent prints in use," indicate:

Prints in Use	Cos. Using 16 mm.	Cos. Using 35 mm.
1 to 3	40%	27%
4 to 6	19%	15%
6 to 12	13%	17%
Over 12	28%	41%

The majority of sound film users reported more than 12 prints in distribution.

While most of the concerns screened pictures for sales staffs to acquaint them with product, both silent and sound films were shown to jobbers, dealers, prospects (industrial and consumer), engineering societies, students and the public. They were screened at theatres, film bureaus which were organized especially for the purpose, by direct shipment of prints and through portable projectors purchased and operated by the companies.

With regards sound films, 84 per cent reported that their sales force followed up prospects after viewing films. Eighty per cent follow up on silent showings.

The use of sound-on-film systems are divided about evenly with sound-on-disc recording and reproducing as used by the group reporting.

To the question, "Will silent films continue to have a place in promotional work?" 60 per cent reporting said "Yes"; 20 per cent said "No" and 20 per cent replied "Doubtful." Eighty-six per cent reporting believe that silent films should be superseded by sound films; only 14 per cent voted "No."

In comparison with motion pictures, slides were declared "As good," by 34 per cent; "Not as good," by 23 per cent; "Better than motion pictures," by 20 per cent; "Don't know," replied 16 per cent; "Can't be compared," 7 per cent declared.

The cost of silent films was listed at between $1,000 and $3,000 a reel, 35 mm. width, and for sound films, $2,000 to $5,000 a reel. The costs are said to include all scenario preparation and studio expenses.

The characteristics of projection equipment in use was reported as follows:

Type	Weight (lbs.)	No. of Pieces	Light Capacity (Watt)	Price
SOUND				
16 mm.*	75 to 125	2	165 to 400	$400 to $750
16 mm.†	45 to 60	2	100 to 400	$460 to $600
35 mm.†	75 to 350	2 to 4	500 to 1000	$650 to $1,550
SILENT				
16 mm.	10 to 20	1	100 to 400	$50 to $275
35 mm.	25 to 50	1	500 to 1000	$195 to $350
SLIDES	2	1	50	$16 to $30
35 mm.	7	1	200	$50 to $67

* Sound-on-Disc
† Sound-on-Film

SHORT WAVE RADIO USED ON LOCATION

There are few contributions of science which are not used by the motion picture studio to advantage in production. Paramount has installed a portable short wave radio transmitter and receiver which, it is said, has proved of real value on location. The set, of 15 watts, has its own government call letters, KGWX. Especially valuable in outdoor filming, the set was used during the shooting recently of "Devil and the Deep," with small boats six miles away being controlled from a microphone at the side of the director.

All Sound Film Users Pronounce Results Successful and as Fruitful as Other Sales Promotional Activities Employed

Picture Quality More Vital Than Cost Cuts: Kent

The improvement in the quality of motion pictures is of greater importance than the lowering of the costs of production, in the opinion of Sidney R. Kent, president of Fox Film, expressed on his arrival in London last week to view conditions.

Declaring that business is as good as the picture, Mr. Kent said: "There is no substitute for the picture." The executive noted the economic depression of the moment, the decline in picture quality and the tendency to drive children away from the theatres by over-sophistication in films as three major contributing causes of dull business. Mr. Kent expressed the belief that the end of the sophisticated type is in sight.

Mr. Kent declared: "Depression is not without its benefits, for we now fully realize the need of new ideas, and the way to secure them is to weed out the incompetents and put back into their old places the men who really know how to make pictures."

The Fox chief indicated that he had never been in favor of large theatre circuit acquisitions. He expressed the thought that the decentralization of the Fox theatres would lead to closer contact with the public.

BRITISH FILM INSTITUTE PROPOSED; PUBLIC FUNDS WOULD SUPPORT IT

Government Units Notoriously Badly Served in Advice on Picture Matters, Says Mooring; Censorship Called Negative

by W. H. MOORING
London Correspondent

Following two and a half years' close study of the film industry in all its aspects, the Commission on Educational and Cultural Films, sitting without Government status, under the chairmanship of Sir Benjamin Gott, has issued one of the most illuminative reports ever prepared on the subject of motion pictures.

Called "The Film in National Life," this report covers a very exhaustive field of inquiry and touches on the importance of the film in national life, both as an entertainment and a cultural force.

Of most value, however, is the crystalization of the commission's findings in definite proposals to be tendered for Government consideration.

The principal recommendation is that a National Film Institute be founded, to be financed in part out of public funds, and to be accorded a royal charter.

The objects of such an institute the commission defines as follows:

1. *To act as a national clearing house for films.*
2. *To influence public opinion in favor of good films, especially those of more than mere entertainment value.*
3. *To advise educationists on the use of the film in education, and to obtain the active cooperation of expert teachers in the production of educational films.*
4. *To act in liaison between the various sections of the film trade and outside interests.*
5. *To undertake research work.*
6. *To collate and maintain film records and to establish a national repository of film of permanent value and to compile a critical catalogue of educational films.*
7. *To advise Government departments on matters concerned with films.*
8. *To act as certifiers of films for the Government.*

With all of these objects every one fully cognizant of the willy nilly methods of the film industry in Britain will feel in sympathy.

The lack of a central organization to administer to the needs of the motion picture business has been felt these many years, and as time goes on becomes more and more obvious. It is unfortunate, therefore, that the report of the commission, though applauded as a lucid and honest effort, falls suspect in certain quarters for its reference to the formation, on public money, of a National Institute.

British Government departments are notoriously badly served as regards advice and authentic information on film matters, and, as the commission reports, "educational opinion has up to now been more ready to condemn than to investigate the value of the film as an educational instrument." I have ventured to predict in MOTION PICTURE HERALD, from time to time, that the progress of the educational film in Britain would repeat the history of the development of the theatrical film.

America will be left the clear field—Western Electric has been working hard for over a year past and is all set to wire up British schools—and when the time of fructification arrives, the ill-informed among our administrators and legislators will awaken to the fact that cultural influence and power has been annexed by the United States. Then and only then will they realize the extent to which the educational film bears upon national life. And when they realize this, they will impute all kinds of motives to the American companies responsible—for purely legitimate commercial reasons—for the introduction of a virile policy of screen education.

But the commission's report does more than focus attention upon cultural possibilities: it discusses and rebuts implications against the film in general, brought by the many authorities who, not content with the effects of the present film censorship, have striven to exclude juveniles under 16 from theatres where certificate "A" pictures are showing.

Restrictions of the kind, the report points out, may defeat their own objects if producers seek at all costs to obtain a "U" certificate for the majority of their pictures by producing fewer "A" films. This way some of the best work might be lost to the screen, and adults cannot be expected always to be content with films made specially with an eye on their suitability for children.

The commission points out that it is concerned only with promoting a constructive and not a restrictive influence on the cinema. It then goes on to deal with censorship, which it describes as "at its best a negative force." The report adds that "it is the function of an efficient censorship to reflect public opinion and not to lead it."

A point of special interest is made in apparent qualification of the urge that public funds should be made available for the Film Institute.

"Very properly," states the report, "any attempt on the part of authority to influence taste is suspect. We feel that a Government control in films, such as exists in Russia, is unnatural, unhealthy, and not in the national tradition. In Russia 30 per cent. of the funds have to be applied to the production of political or documentary films."

Even so, the the report might have added that the centralization in Russia of film resources, human and material, has served to produce a higher technical standard in Russian film production, and has proved, second to the colonization of motion picture talent in Hollywood, the value of a unified policy in the creation of a national film industry.

VALUE OF FILM IS RECOGNIZED

The Pittsburgh Plate Glass Company, which forms the principal activity of Crystal City, Mo., has officially recognized the value of the motion picture as chiefly providing one of the necessities of life, entertainment. Every week the company distributes 2,500 motion picture theatre tickets among its 650 employees during the period that the glass works are closed. Various other features of employee aid are provided by the company, in addition to the distribution of theatre tickets.

Commission Warns Against Any Attempt to Influence Taste; Member of Parliament Seeks 33⅓ per Cent Imports Tax

Seeks 33⅓ Per Cent Tax on Foreign Films

J. R. Remer, Member of Parliament for Macclesfield, put down an amendment to the budget which, if accepted, would have had the effect of removing the existing nominal tax on films imported to Britain. Not that he was smitten with a sympathetic concern for the presently suffering American film concerns. Not at all. He had intended that this move should clear the deck for a further plan to institute in place of the present nominal scale, an *ad valorem* tax of 33 1-3 per cent on all foreign films imported. His plan will go forward to the next budget, and needs watching, for he is supported heavily by M. P.'s on the Conservative side, and may gain much support from the Labor side in the near future.

Lee Marcus May Leave RKO Soon

Lee Marcus, at present liaison officer between the RKO home office and the Hollywood studio, on Tuesday in New York would neither confirm nor deny current reports that he will leave the company on or about September 1.

Mr. Marcus was at one time vice-president of RKO Pathe and has recently been operating in his present capacity. He returned last week to the home office following a visit to the Coast, where he conferred on production matters with David O. Selznick, in charge of production.

RCA Shareholders Increase

Radio Corporation of America lists the number of its shareholders on June 30, 1932, at 108,833, an increase of approximately 5,000 during the first six months of the year, the company reports. June 30, 1931, the total was 93,000 and in 1928, 25,000.

THE CAMERA REPORTS



FOOD AND CONGRATULATIONS. As 650 film people of New York gathered at the Hotel Astor for a luncheon in honor of Edward M. Schnitzer upon his joining the sales organization of Educational-World Wide. Schnitzer was formerly with Fox. Among those at the speaker's table were Charles L. O'Reilly, James R. Grainger, Louis Nizer, Harry Buxbaum, Budd Rogers.



BACK TO PICTURES. Mr. and Mrs. Paul Muni as they arrived in Los Angeles, coming by boat from New York, where Muni achieved great success last season as the star of the stage play, "Counsellor at Law." Muni will now star for Warner Brothers, his first vehicle to be "I Am a Fugitive."



MAKING LIGHT OF IT. Arriving in New York isn't commonly a comical event, but Stan Laurel and Oliver Hardy would see it that way. Accompanying the Roach-MGM comedians is Mrs. Hardy—resting mostly upon her Oliver, though not entirely ignoring the Laurel nearby.



REUNITED. (Above) And in another production of spectacular type. They are Ralph Graves, Lila Lee and Jack Holt, who were together in "Flight," and who are now joining their talents in Columbia's "War Correspondent," which is now well in the process of production.



JULY FASHION NOTE. For Chee-Ak, if not for you and me. Chee-Ak is the Eskimo hunter in "Igloo," Universal production.



IN THE BILLING. (Right) Kane Richmond, one of the new film players who has been named by MGM for featured roles. His first part in immediate support of the star is in the football story "Huddle," which is Ramon Navarro's current vehicle, produced under the direction of Sam Wood.



BACK TO WORK. Mary Astor, recently become a mother, who has been assigned to World Wide's "Those We Love," a little over a month after the birth of her child.



IN ITALIAN SERIES. Oreste Sandrino (left), who has been signed by Clemente Giglio (right) to star in a group of Italo-American talking pictures. The first, "Thou Shalt Not Kill," is in production at Fort Lee, N. J.



ON STAGE. Loretta Young, who is scheduled for personal appearances in the East following completion of First National's "They Call It Sin."

LITTLE MUNICIPAL ACTIVITY ON FILMS

levy a 10 per cent tax on amusements for local welfare purposes was passed. Fortier withdrew his state censorship bill, and one by Representative McKneely was killed in committee. Senator Holland's bill on stench-bombings and explosives was passed by the senate. The public education committee killed a House bill taxing amusements 20 per cent. A House committee defeated Senate Osrer's bill prohibiting exclusive runs, block booking, and zoning. Senate bill 290, making it a misdemeanor to sell more tickets than there are seats (s.r.o. bill), was reported on favorably with an amendment. A measure to license all projectionists and require them to appear before an examining board was reported favorably by a committee. It does not apply to operators having five years' experience. House Bill 760, levying a 10 per cent tax, was withdrawn. Representative Morton proposed a measure taxing theatres showing screen advertising from $50 to $850 per annum, according to population. Governor Allen this week signed a bill levying a franchise tax of $1 on every $1,000 capital, surplus and undivided profits of all state and outside corporations doing business in Louisiana.

Bogalusa voters declared for Sunday shows.

▽

MAINE

No measures were reported.

▽

MARYLAND

Baltimore voted for Sunday shows May 2, defeating the city's 200-year-old blue law.

▽

MASSACHUSETTS

Proposed 10 per cent tax on admissions was defeated.

Sunday shows were defeated in Amesbury, Arlington and Reading.

▽

MICHIGAN, MINNESOTA

No measures were reported.

▽

MISSISSIPPI

State legislative body considered a tax of one cent on each ticket, but did not take any action. Senator Clark proposed Sunday performances. No action was taken.

▽

MISSOURI

The Missouri legislature did not meet.

St. Louis board of aldermen defeated a local proposition to tax tickets on the basis of one cent on admissions up to 50 cents, and 20 cents tax on tickets up to $4.

Legislative committee of the St. Louis aldermanic board now has under consideration a similar tax measure. Action is expected soon following a public hearing on June 27.

▽

MONTANA, NEBRASKA, NEVADA, NEW HAMPSHIRE

No measures were reported.

▽

NEW JERSEY

A state proposal to tax tickets one cent up to 25 and two cents up to 50 cents was killed in committee.

▽

NEW MEXICO

No measures were reported.

▽

NEW YORK

Bills which died in committee included one by Assemblyman Post to abolish state censorship; another, authored by Post, providing for the filing of a print of every film rejected in whole or in part by the state censors; a third sought to permit children under 16 to attend theatres without a guardian, if the theatre provided a supervisor, while another would have amended the village law whereby villages would be permitted to provide picture shows at public expense and raise $1,200 a year by taxes, the aim being to attract trade. A 10 per cent tax proposal also died in committee.

Albany, Ticonderoga and Mattituck, Long Island, voted to authorize Sunday shows.

Proposals to tax electric signs and to make theatres pay for firemen stationed in picture houses now are being considered in New York City.

▽

NORTH CAROLINA, NORTH DAKOTA

No measures were reported.

▽

OHIO

The state legislature did not meet.

On January 1, 1932, a statewide measure taxing film became effective. It was passed at the 1931 session and taxes all film in the possession of distributors.

Local option opened theatres on Sunday at Cleveland Heights and East Cleveland.

Columbus councilmen tried to tax theatres to meet unemployment obligations.

▽

OKLAHOMA, OREGON

No measures were reported.

Durant passed an ordinance permitting Sunday showings of films. Vaudeville will not be allowed.

▽

PENNSYLVANIA

A new move to legalize Sunday shows in Pennsylvania was started July 3 when Assemblyman Clinton Sowers introduced an anti-blue measure which would also tax gross receipts on the Sabbath 25 per cent, to be used for the unemployed.

▽

RHODE ISLAND

An amendment to the blue laws would have permitted theatres to open at 2 p.m. on Sundays instead of at three o'clock. It was defeated. All theatre tickets over 50 cents would have been taxed 10 per cent by a bill introduced April 15 and defeated in committee.

▽

SOUTH CAROLINA

A state bill to legalize Sunday shows was defeated. No action was taken on a measure requiring a bond from theatres for payment of admission taxes and to allow 10 per cent discount to theatres on all admission taxes collected. A defeated state proposition would have fined theatres $5 to $100 for issuing passes to legislators.

Fort Mill enacted a tax law requiring all shows and theatrical attractions to pay $5 to $50.

▽

SOUTH DAKOTA, TENNESSEE

No measures were reported.

▽

TEXAS

The state legislative body was not in session.

Following decision of the 1931 legislature to place Sunday shows on a local option basis, action was taken in several towns. Sunday shows were defeated at Bonham.

▽

UTAH, VERMONT

No measures were reported.

▽

VIRGINIA

The legislature refused to take action on a state 10 per cent admission tax.

▽

WASHINGTON

No state measures were reported.

City Councilman Nichols, Seattle, proposed a general sales tax for all business houses in that city, but the measure was killed in committee. Stores, theatres, etc., would have been taxed one-quarter of one per cent of gross business.

▽

WISCONSIN

Citizens voted to repeal state blue laws and the subject was referred to the legislature, which has not taken any action.

A Milwaukee ordinance would have prohibited smoking in theatres. The measure was dropped after theatre owners promised to prohibit the practice.

On February 23, law makers of Milwaukee passed an ordinance against stench bombing and the placing of any obnoxious materials on other people's property. Fines range from $100 to $200 or 90 days in jail for the first offense to $200 to $500 or 90 days to six months for second offense.

▽

WYOMING

No measures were reported.

▽

CANADA

Since January 1, legislators of Canada have concerned themselves principally with amusement taxes, although there were some changes in censorship fees.

A bill passed in Ontario provided for amusement tax increases, effective May 1, but tickets up to 25 cents continued exempt. A similar law was adopted in Manitoba. Quebec adopted a new schedule providing for substantial tax increases on admissions. A heavy increase also was imposed in Nova Scotia. New Brunswick followed suit.

The film censorship fee was increased in Alberta from $3 to $4 a reel. Nova Scotia raised its fee for censorship from $2 to $2.50. The fee for appeal by a distributor from the decision of the Ontario board was raised from $10 to $20 a reel.

Ontario adopted a regulation requiring 25 per cent Canadian scenes in every news reel, effective June 18. Each news reel must contain at least 50 per cent British and Canadian topical views.

The Canadian government passed an order-in-council requiring payment of duty on sound trucks entering Canada, without privilege of rebate.

Hamilton, Ont., reduced theatre license fees from $100 to $50.

Toronto decided to ban all carnivals in public parks.

The Province of Ontario decided not to enforce the law requiring theatres to be fireproofed before licenses were renewed June 1 but many theatres have already voluntarily complied with the regulations.

The Ontario and British Columbia governments decided not to enforce the film quota laws.

Alberta last week suddenly sprung amusement tax revisions upon theatres which represent a substantial increase on low-priced tickets. The exemption on tickets up to 26 cents has been abolished and there is now a 2 cent levy on all admissions from 11 cents to 30 cents. This succeeds the tax of 2½ cents on tickets from 26 cents to 30 cents. The 5 cent tax on tickets from 31 cents to 50 cents continues but there is a slight increase on admissions from 51 cents to 75 cents, the advance being from 7½ cents to 8 cents. One result has been the decision by exhibitors to reduce the price of children's tickets from 15 cents to 10 cents. Other exhibitors are absorbing the 2 cent levy on 15 cent seats.

Other Alberta regulations call for classification of all short subjects, with the exception of news reels, either as "Passed U" or general, the former category being for family patronage.

Mexican Fans are In Accord with Herald Star Poll

by JAMES LOCKHART
Mexico City Correspondent

The illuminating list compiled by MOTION PICTURE HERALD, based upon answers by exhibitors throughout the United States as to who is who among screen players in regard to box office value, is pretty well seconded by exhibitors in Mexico and by intelligent and educated Mexican film fans. The majority of exhibitors there immediately become optimists when they can book a picture in which Marie Dressler appears. It seems that the veteran comedienne's drawing powers have more to do with increased box office receipts than the vehicles in which she cavorts.

An element of Mexican women fans adore Joan Crawford; others cannot see her at all. Most male fans are altogether cold toward her. But everybody has kind words for Janet Gaynor. Constance Bennett has quite a following in Mexico. But it is largely feminine. They admire her because of her elegance. One would think that in this land of brunettes everybody would be favorable to blondes. But such is not altogether the case in regard to screen players. Some picture fans actually yawn when Ann Harding, for instance, is mentioned. Sylvia Sidney is rising high in the favor of both men and women Mexican fans, and Fay Wray is very popular. Dolores del Rio and Lupe Velez are not now as sure-fire box office draws as they were awhile ago.

Exhibitors and fans in Mexico are enthusiastic about Wallace Beery. His pictures are big draws. However, Maurice Chevalier presses him closely for honors. In the comedy division (male) favor and business are shared by Harold Lloyd, Wheeler and Woolsey, and Charlie Chaplin. Clive Brooks, George Bancroft, Cary Cooper, Paul Lukas, both the William Boyds, Eugene Pallette, Phillips Holmes, Fredric March and Warner Oland are favorites. Ramon Navarro is good for considerable business, although not as much as before.

'Model Hollywood' for Chicago's Fair

An official publicity release for the Chicago 1933 World's Fair says: "A Model Hollywood, comprising a generous slice of California's movie colony brought to Chicago and set down on the shores of Lake Michigan, will be one of the features of A Century of Progress Exposition. Here the public will see "talkies" made before their eyes, welcome their favorite stars in person and catch closeups of the life in Hollywood. Some of the attractions will be a model theatre, complete sound recording photographic studio, style and beauty theatre, an open-air Hollywood bowl seating 5,000, a movie lot for sample sets from famous productions and a Hollywood cafe."

Machnovitch Elected Educational's Treasurer

Sam Machnovitch, who has been for the last several months acting treasurer of Educational Film Exchanges, Inc., has been elected treasurer of Educational and its subsidiary corporations.

Machnovitch was for 22 years an employee of the old Pathe Company, surviving and progressing through the various mergers and changes in the company, and at the time of the consolidation with Radio Pictures was comptroller.

Kansas Decision Not Sales Factor, Distributors Hold

Distributors at Kansas City declare the recent opinion by the Kansas supreme court holding invalid certain clauses of the old standard exhibition contract, two of which are identical with parts of existing contracts, will have no effect on the sale or exhibition of pictures in Kansas.

Attorneys representing the distributors in the case in question, United Artists versus R. E. Mills, are understood to have advised them that the court's opinion denying a rehearing is not a clear-cut decision on two debated points and that the second decision modifies the original ruling.

The Kansas supreme court originally ruled the contract was illegal in Kansas because it specified a minimum admission in violation of the state's anti-trust laws and because the pictures sold to Mr. Mills were not approved by the censor board at the time of sale, as assertedly required by the censorship statute of Kansas.

Loew's 40 Week Net $7,374,805

Loew's Inc., in a comparative earning statement for the 40 weeks ended June 3, 1932, shows net profit of $7,374,805, which compares with net profit of $9,829,482 for the 40 weeks ended June 5, 1931. The net profit for the 1932 period is equivalent to $4.37 per share on the common stock, while the corresponding profit for the previous year equaled $6.03 per share.

The comparative statement indicates operating profit for the 1932 period at $11,213,000, with $13,951,685 as the 1931 figure; and depreciation and taxes for the 40 weeks in 1932 at $3,838,195, compared with $4,122,203 for the 1931 period.

Fred Levy Returning to Film Business; Now in New York

Colonel Fred Levy of Louisville, long a conspicuous figure in theatre and theatre circuit operation, is returning to motion picture activity and is in New York for some weeks. He is stopping at the Hotel Delmonico.

Studio Changes to Better Films, Says Zukor at Boston

Adolph Zukor, president of Paramount Publix Corporation, speaking before 200 exhibitors and newspapermen at Boston Wednesday at a luncheon in the Copley Plaza hotel, declared that reorganization at Hollywood would result in better pictures. Mr. Zukor said that the old cement wall about the Paramount lot, which prevented people from seeing in and those inside from seeing out, had gone forever. He said a new era had dawned.

Many old directors are out of touch with the development of the industry, but Sam Katz is now in charge and he is in close touch with the exhibitors, Mr. Zukor declared. Mr. Katz is "listening to the voice of the exhibitors and it is up to them to tell Katz what they want," he concluded.

MPTO Denounces Brookhart's Bill

(*Continued from page 9*)

same rights the unions have accorded theatremen of the west.

"6—**Decentralization of circuits**—We applaud the wisdom of those circuit heads who honestly admit that chain operation of theatres has proved a blunder.

"7—**Swapping of Film Prices**—We condemn unreservedly the swapping of film prices by local exchange men as a vicious practice and a violation of the code of selling ethics promulgated by the Hays office.

"8—**Freedom of the Press**—We deplore the continued practice of certain distributors to punish adverse criticism in the trade press with a cancellation of advertising. The right to differ in opinion is a cardinal American principle and criticism honestly expressed is usually more helpful than agreement dishonestly voiced for selfish purpose. We urge the heads of our industry to adopt a broad-gauged attitude of tolerance to those who honestly differ with them and not to use the power of advertising patronage to stifle free thought and free expression.

"9—We strongly urge the exhibitors to continue the industry's time-honored policy of strict impartiality in the coming presidential election. Certain film executives, high in the council of the two major parties, may loosely pledge the nation's screen to one or the other candidate and may even try to favor their candidates in the newsreels and otherwise.

"10—We urge the MPTOA and Allied States Exhibitors' Associations to cooperate in any legal action aimed to break down the monopolistic control of Western Electric and its subsidiary, ERPI. The exorbitant and unjust service charges of these companies are helping to break the back of the industry.

"11—Your organization has d e f i n i t e knowledge that many theatres are now buying the best products for 15, 20 and 25 per cent of the gross. We oppose any percentage in excess of 25 per cent as excessive."

Ed Levy of the Connecticut Exhibitors Association has been named associate counsel of the MPTOA. Frank C. Walker is general counsel.

There's only one way to

STOP HOARDING!



There's only one way to make those who have it— spend it—

STARS

MARION DAVIES
NORMA SHEARER
JOAN CRAWFORD
MARIE DRESSLER
GRETA GARBO
CLARK GABLE
WALLACE BEERY
JOHN BARRYMORE
ETHEL BARRYMORE
LIONEL BARRYMORE
JIMMY DURANTE
BUSTER KEATON
RAMON NOVARRO
JOHN GILBERT
LAUREL & HARDY
HELEN HAYES
JACKIE COOPER
WILLIAM HAINES
COLLEEN MOORE
ROBERT MONTGOMERY



Nils Asther
William Bakewell
Helene Barclay
Virginia Bruce
Mary Carlyle
Helen Coburn
Claire DuBrey
Muriel Evans
Wallace Ford
Lawrence Grant
Ralph Graves
Nora Gregor
Neil Hamilton
Louise Closser Hale
Jean Harlow
Hedda Hopper
Leila Hyams
Jean Hersholt
Walter Huston
Dorothy Jordan
Myrna Loy
Joan Marsh
Una Merkel
Gertrude Michael
John Miljan
Polly Moran
Karen Morley
Conrad Nagel
David Newell
Maureen O'Sullivan
Anita Page
Kane Richmond
May Robson
Ruth Selwyn
Lewis Stone
Diane Sinclair
Verree Teasdale
Robert Young
John Weissmuller
Diana Wynyard

DIRECTORS

Harry Beaumont
Charles Brabin
Clarence Brown
Tod Browning
Jack Conway
George Fitzmaurice
John Ford
Edmund Goulding
George Hill
Robert Z. Leonard
Harry Pollard
Charles Riesner
Edward Sedgwick
Edgar Selwyn
W. S. Van Dyke
Raoul Walsh
Sam Wood

WRITERS

Doris Anderson
Vicki Baum
John L. Balderston
Beatrice Banyard
Cormack Bartlett
Henry Bernstein
Malcolm Stuart Boylan
W. R. Burnett
Edgar Rice Burroughs
Frank Butler
Edward Childs Carpenter
Ruth Cummings
Jack Cunningham
Delmar Daves
Alain DeLeche
Nat Dorfman
Fritz Falkenstein
Edith Fitzgerald
Paul Hervey Fox
Becky Gardiner
Harvey Gates
Benjamin Glazer
Frances Goodrich
Howard Green
Albert Hackett
Elmer Harris
H. M. Harwood
F. Hugh Herbert
Robert E. Hopkins
Boris Ingster
L. E. Johnson
Gordon Kahn
Harry Kahn
Vincent Lawrence
George Landy
Anita Loos
John Lynch
Chas. MacArthur
John Mahin
Frances Marion
Wm. Somerset Maugham
John McDermott
Wm. Slavens McNutt
John Meehan
Helen Meinardi
Bess Meredyth
Lucile Newmark
Leonard Praskins
Norman Reilly Raine
Milton Raison
W. L. River
Wells Root
Madeleine Ruthven
Paul G. Smith
Ralph Spence
Donald Ogden Stuart
Edward Dean Sullivan
Matt Taylor
Sylvia Thalberg
Wanda Tuchock
Ernest Vajda
John Van Druten
Bayard Veiller
Lieut. Comm. Wead
Claudine West



METRO-GOLDWYN-MAYER



MARION DAVIES



NORMA SHEARER



GRETA GARBO



CLARK GABLE

STAR POWER



JOAN CRAWFORD



MARIE DRESSLER



WALLACE BEERY



JOHN BARRYMORE

METRO-GOLDWYN-MAYER



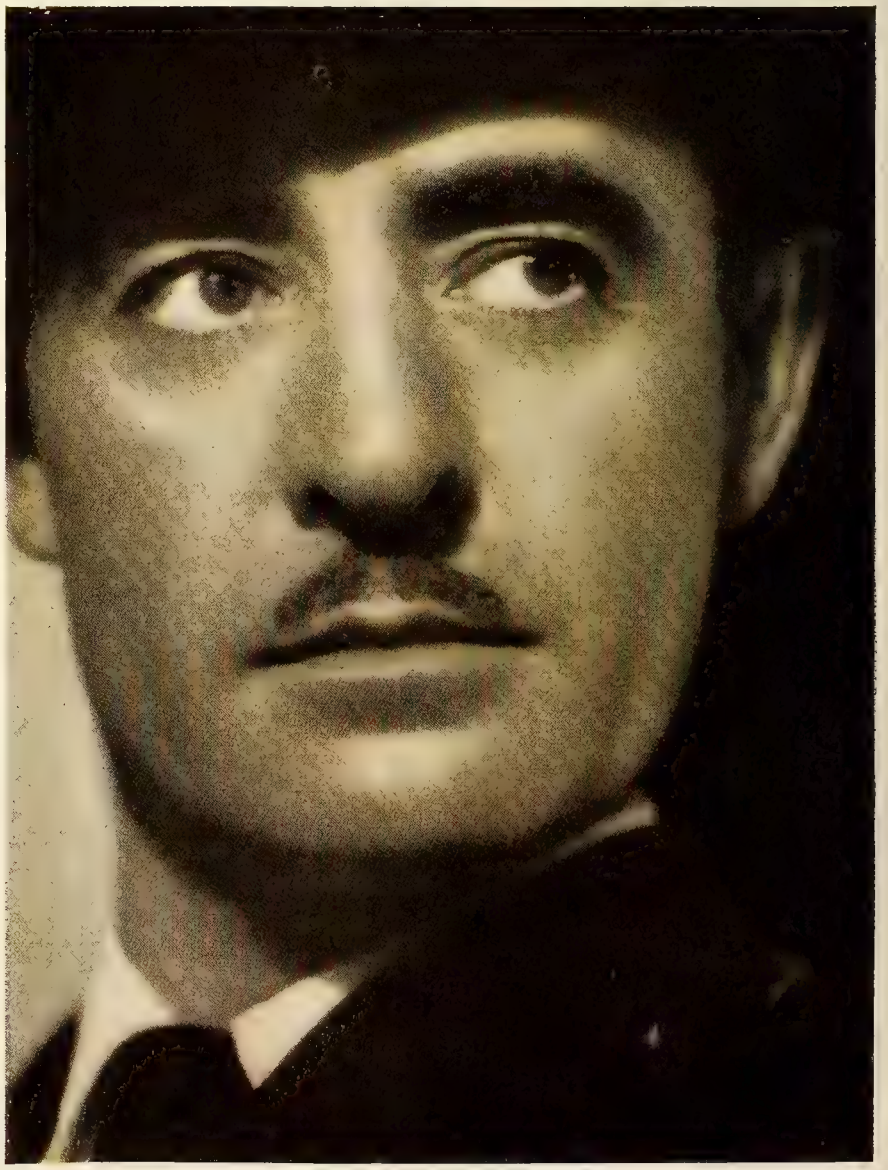
ETHEL BARRYMORE



LIONEL BARRYMORE

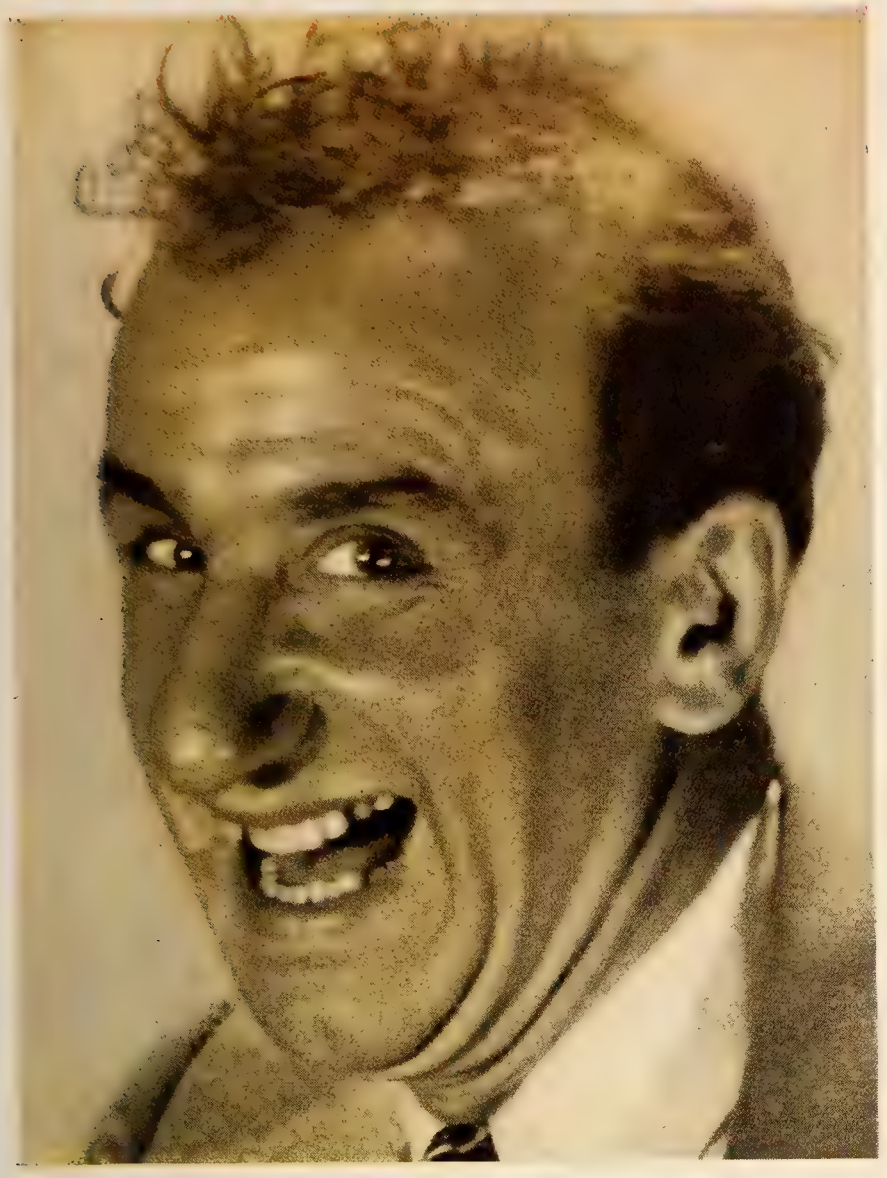


RAMON NOVARRO



JOHN GILBERT

STAR POWER



JIMMY DURANTE



BUSTER KEATON



LAUREL & HARDY



HELEN HAYES

METRO-GOLDWYN-MAYER



JACKIE COOPER



WILLIAM HAINES

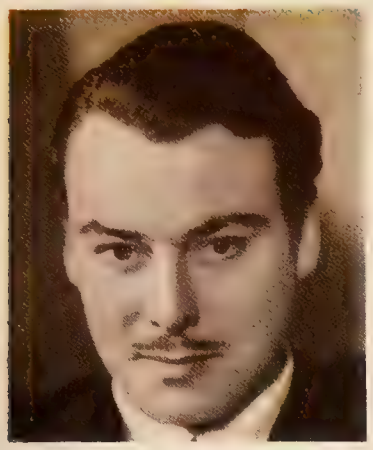


COLLEEN MOORE

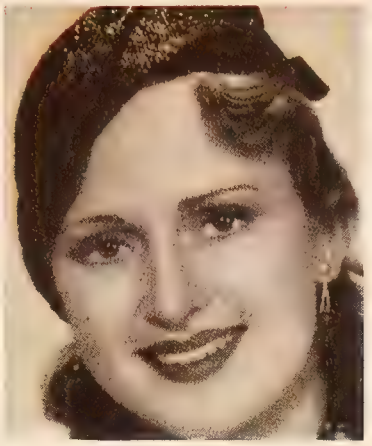


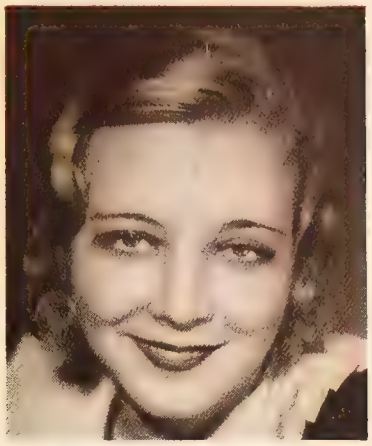
ROBERT MONTGOMERY

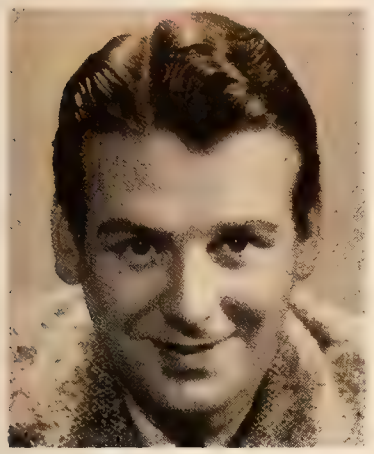
STAR POWER


Nils Asther


William Bakewell

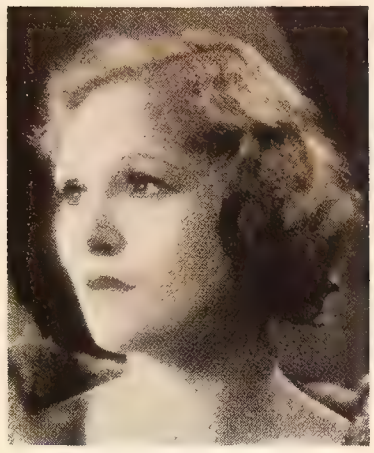

Helene Barclay


Virginia Bruce


Wallace Ford


Lawrence Grant


Ralph Graves


Nora Gregor

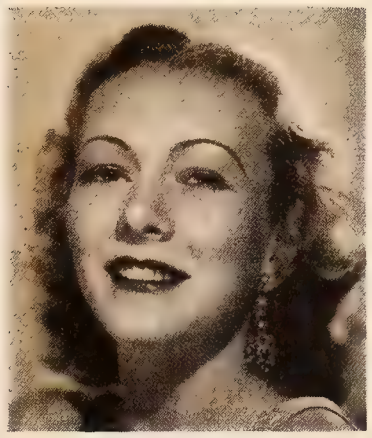

Jean Hersholt

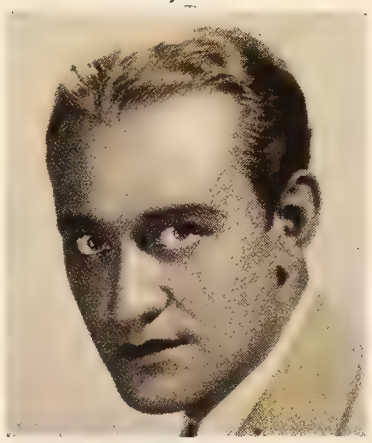

Walter Huston


Dorothy Jordan


Myrna Loy

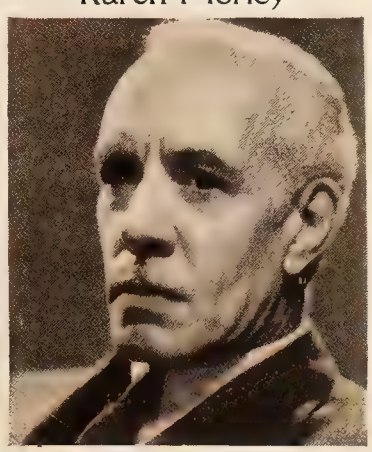

Polly Moran


Karen Morley


Conrad Nagel


David Newell


Ruth Selwyn


Lewis Stone


Diane Sinclair


Robert Young

METRO-GOLDWYN-MAYER


Mary Carlyle


Helen Coburn

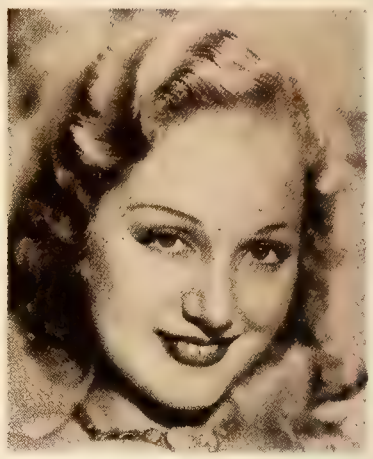

Claire DuBrey


Muriel Evans

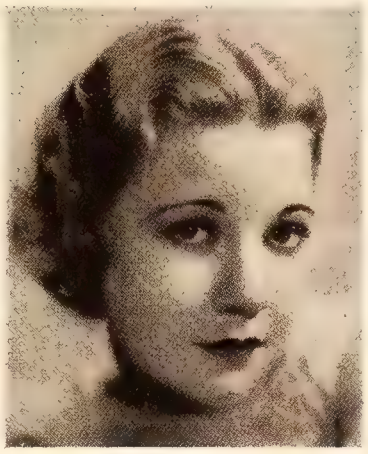

Neil Hamilton


Louise Closser Hale


Jean Harlow


Leila Hyams


Joan Marsh


Una Merkel


Gertrude Michael


John Miljan


Maureen O'Sullivan


Anita Page


Kane Richmond


May Robson


Verree Teasdale


John Weissmuller


Diana Wynyard


Hedda Hopper

STAR POWER

1932-33



Directed by EDMUND GOULDING
from Vicki Baum's play



37 STAR PICTURES

2-JOAN CRAWFORD
2-NORMA SHEARER
2-MARION DAVIES
2-CLARK GABLE
1-JOHN GILBERT
2-HELEN HAYES
2-WILLIAM HAINES
2-RAMON NOVARRO
2-MARIE DRESSLER
2-WALLACE BEERY
1-JOHN BARRYMORE
1-LIONEL BARRYMORE
1-JOHN & LIONEL BARRYMORE
1-DRESSLER & BEERY
2-BUSTER KEATON-
JIMMY DURANTE
2-LAUREL-HARDY
4-COSMOPOLITAN
PRODUCTIONS
2-JACKIE COOPER
2-ROBERT MONTGOMERY

"THE OUTSIDER" Broadway stage hit. Produced in England. Directed by Harry Lachman, associate of Rex Ingram, in latter's greatest successes.

12 MARQUEE Pictures

Changing tastes during any year make it futile to prescribe at the beginning of a season what will be desirable entertainment for twelve months ahead. Marquee Pictures allow M-G-M a leeway in production that enables us to continue to deliver successful attractions. "Tarzan, the Ape Man" starring Johnny Weissmuller was not announced at the beginning of the current year; it was a Marquee Picture, typical of M-G-M's ability to create new trends, in line with M-G-M's policy of alert, progressive showmanship. There will be 12 Marquee Pictures in 1932-33.

BOOK and PLAY PROPERTIES

THE PAINTED VEIL—By Somerset Maugham. Cosmopolitan serial. Wide book sale.

REUNION IN VIENNA—Robert E. Sherwood's Broadway hit!

THE GOOD EARTH—By Pearl S. Buck, Pulitzer Prize Novel, best-seller.

MEXICO—By Laurence Stallings, co-author of "The Big Parade".

LA TENDRESSE—By Henry Bataille. Henry Miller Theatre success.

RASPUTIN, THE MAD MONK—A perfect subject for the M-G-M studios! A picture that requires Bigness in conception and casting.

THE SUN OF ST. MORITZ—Dramatic and romantic novel. the rage of the Continent.

THE EDUCATION OF A PRINCESS—Best-seller by Grand Duchess Marie of Russia.

ESKIMO—By Peter Freuchen. M-G-M has sent W. S. (Trader Horn) Van Dyke and one of the largest film expeditions of history to the frozen North.

THE BUGLE SOUNDS—By Major Zinovi Pechkoff.

CANDLELIGHT—Translated from the German of Ziegfried Geyer by P. G. Wodehouse. A Broadway hit built for the screen!

PACK UP YOUR TROUBLES—One of Laurel-Hardy's feature-length comedies.

THE DEVIL PASSES—An outstanding S. R. O. play of the current Broadway season by Benn W. Levy.

SALUTE— original screen story by the brilliant playwright Frederick Lonsdale.

TARZAN AND HIS MATE—Johnny (Tarzan) Weissmuller returns in Edgar Rice Burroughs' new love adventure!

FELIX—This play by Henry Bernstein ran 400 performances in Paris!

THE MARINES HAVE LANDED—This one tops M-G-M's previous highs in this field "Tell It To The Marines", "Hell Divers" and "Shipmates"


OLD
SUNNY BROOK
WHISKEY
BOTTLED IN BOND
OF U.S. GOVERNMENT INSPECTORS
THE SUNNY BROOK DISTILLERY CO.
JEFFERSON COUNTY, KENTUCKY, U.S.A.
VAT 69
LIQUEUR SCOTCH WHISKY
Arthur Sanderson & Sons Ltd
LEITH
THE BEER
MADE MILWAUKEE
BALTIMORE RYE
A BLEND
CHAMPAGNE
Charles Heidsieck
REIMS
FINEST QUALITY
EXTRA DRY
KB
AUSTRALIAN
LAGER
FABRIQUÉE A TARRAGONE PAR LES PERES CHARTREUX
G^DE CHARTREUSE
SCOTCH WHISKY
"BLACK & WHITE"
SPECIAL BLEND OF
CHOICE OLD SCOTCH WHISKY
DISTILLERS
Old Court
Whisky
Grand Vin
PORPHYRY
1923
LINDEMAN LTD
DYMOCK
Metro-Goldwyn-
Mayer Pictures
Star
Power
JOHN HAIG & CO. LTD
GOLD LABEL
LIQUEUR SCOTCH WHISKY
BASS & Co's PALE ALE
Bass
BOTTLED BY
READ BROS. LTD.
LONDON.
GUINNESS'S FOREIGN EXTRA STOUT
JAMES'S GATE DUBLIN
BOTTLED BY
E. & J. BURKE,
DUBLIN
A BLEND
STRAIGHT RYE WHISKIES
BOTTLED BY
Wm. LANAHAN & SON
BALTIMORE.
BITTER ALE
liqueur
COINTREAU
LA MARQUE MONDIALE
MARTINI
Scotch Whisky
E.G. BOOZE'S
OLD CABIN
WHISKEY
1840
GORDON'S
DRY GIN
PENFOLDS
AUSTRALIAN
HOSPITAL BRANDY
Budweiser Lager
Anheuser-Busch Brewing Ass'n
DARLING
BLACK
LABEL
LAGER
BEER

HODKINSON PLAN WOULD INJURE SMALL OPERATORS, SAYS POWERS

Declares Proposed Integration Would Eliminate Competition, Benefit Chosen Few, Ruin Other Producers and Exhibitors

Holds Government Would Not Countenance Coalition and Public Would Not Stand for It; Sees Practical Obstacles

by P. A. POWERS
President of Powers Pictures, Inc.

MR. P. A. POWERS, whose observations anent Mr. W. W. Hodkinson's plan for the motion picture industry are presented here, is one of the few still active pioneers of the modern structure of the industry. He arose conspicuously in the field of production as an "Independent" in the battle against the Motion Picture Patents Company in the period of 1909-1914 and was one of the active figures in the founding of Universal. Mr. Powers' argument on the text of stern and strenuous practicality is based on a broad background of strenuous experience.—THE EDITOR

I have read with interest the plan for revision of the industry advanced by W. W. Hodkinson in MOTION PICTURE HERALD, and I agree with him, as does everyone intimately identified with this industry, that the present systems of production, distribution, exhibition and exploitation of motion pictures are archaic, and that new ideas and new methods are imperative if the industry is to survive. On the other hand, while I agree with Mr. Hodkinson's plan in theory up to a certain point, I have grave doubts as to its success in actual practice.

Primarily, it appears to me that the Government would never countenance a coalition that has for its avowed purpose the complete elimination of competition among retailers, which, in the case of the motion picture, is the theatre. And, unless I misread Mr. Hodkinson, that is substantially what he proposes.

Sees Public as the Loser

In this connection Mr. Hodkinson says: "The first interest should be that of the public." I cannot agree that the public's interests will be best served by a system which grades and classifies pictures and thereupon allots them to houses of corresponding grades and classes. Inevitably this must mean that the privilege of seeing Class A pictures will be denied to those communities which are without Class A houses.

I further cannot visualize a supine public meekly assenting to the dictum of an Integration Corporation which despotically rules: "Here, Mr. Patron of the Class E Theatre, is your motion picture entertainment. You can take it or leave it."

Another feature of the plan is the simultaneous release of each picture. Assuming that there will be many, let us say, Class E houses throughout the country, just how many prints will be required for this simultaneous release, each print to enjoy but that single run which must necessarily be brief in houses of this class?

Mr. Hodkinson suggests the formation of an Integration Corporation whose principal function would be to grade and classify pictures submitted to it by producers. All producers would be accorded the privilege of offering as many, or as few, productions as they cared to, but they must accept the decision of the Corporation as to classification.

Certainly there would be no method by which it could be determined in advance into what classifications the many pictures submitted would fall, and, therefore, there would be no way of controlling the number of pictures which would be available to any particular class or grade of theatre. Would we not then face a situation where there might be far too many Class E pictures and not enough Class A to supply the houses of corresponding classifications, or vice versa?

Would there not always be the possibility that, faced by a shortage of Class A pictures, the Corporation might allow Class B pictures to slip into the A class? Or the same situation for other classes?

The function of classifying pictures would certainly present a situation fraught with headaches. Indubitably each producer would feel that certain of his pictures rated the A classification, and would claim discrimination and politics if they were graded otherwise.

Classification Problem

As to classifications, just how many grades or classes should there be? Each year we have a few outstanding productions which click decisively at the box-office. Do these rate no higher than Class A?

As I understand the plan, the ownership of the Integration Corporation would be vested in stockholders, with their interests in proportion to their participation in the plan and their present security values. Seemingly then, the Corporation would remain in control of the major companies who at present practically dominate the industry. Which would seem to leave the whole situation open to politics the like of which has never, as yet, been known to the business.

Next we come to the question: What will happen to houses of a given class in the same community? For example: in a town of 10,000 population there are two houses rating Class C. Do they both get the same picture at the time of its simultaneous release? Or, if only one is to get service, which is to survive? Who decides this vital question? Does the loser calmly fold his tent and steal away, or convert his house into a garage, as Mr. Hodkinson suggests? And if he refuses to abide by the high decision will there be some legal method of closing him up?

Summarizing the whole plan it appears to me that here is a proposition that will be hailed by a select and favored few, and execrated by the majority. It would seem to work out most profitably to a few producers and a limited number of theatres, and, contrariwise, ruthlessly spell bankruptcy and ruin to those not among the chosen.

I frankly admit that I have no plan to offer, other than good pictures, reasonably priced to exhibitors, honestly advertised and presented to the public. That this is not a cure-all, but rather an important step in the right direction, I also cheerfully concede.

As Mr. Hodkinson says, there is nothing revolutionary in the idea of a merger as the best means of salvaging the business. There have been several plans of a similar character in the past, few of which, I might add, have proven economically successful.

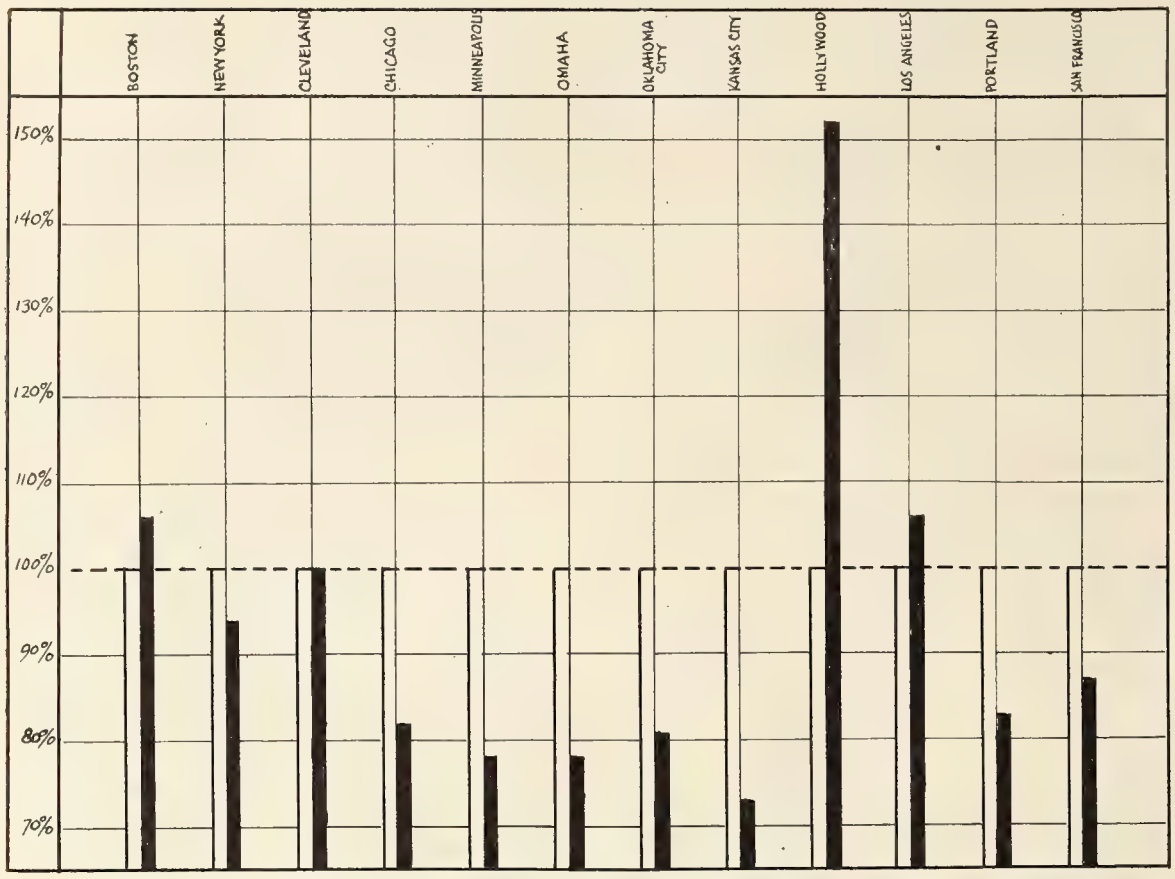
Pictures Must Be Sold

There is no question but that a central method of distribution would curtail the cost of merchandising, but, in this connection, one must not forget that motion pictures must be *sold* to the exhibitor and, through him, to the public.

Naturally, any organization controlling the sales of various companies would be in a most difficult position, as each company would feel that its product was superior and entitled to greater financial returns than that of the other companies in the pool, and the failure of returns to substantiate this opinion would inevitably result in internal dissention and eventual divorcement.

I am frankly of the opinion that any such thing as a complete unification of the industry would be wholly outside our existing laws and would not be countenanced by the Government. There is no analogy between such a plan as this and the combining of small independent telephone companies. In the latter instance a combination was unquestionably in the best interests, both social and commercial, of the entire country, and was effected principally because there were no competitive factors to be considered. Contrariwise, the plan advanced by Mr. Hodkinson advocates the complete destruction of competition among retailers.

I might add, in closing, that with the trend of the industry as it is at present, any opportunity for successful merging will soon be past, due to the threatened disintegration of the various companies, including their loss of control in the field of exhibition. This latter situation will eventually give rise to a condition whereby independent circuits will be born, and, in turn, this will encourage the formation of bigger and more ambitious independent producing companies to supply product to these independent houses. The result of such a policy is not difficult to envisage; burdened by heavy capitalizations and overheads, the present major producing organizations will not be able to compete successfully. In such an event the resulting chaos cannot be better described than as "confusion confounded."



The graph, based upon MOTION PICTURE HERALD'S weekly compilation of theatre receipts, provides a comparison of box office returns in twelve cities for the period of May 1 to July 9. The black columns are for the given period in 1932, the light for the same weeks last year.

U. S. SUES NEW ORLEANS CIRCUIT AS MONOPOLY

Charges United Theatres with Unfair Fixing of Order of Second-Run Showings; Large Film Companies Named

Charging a monopoly has been effected by contracts and protection used in the distribution and exhibition of second-run motion pictures in violation of the Sherman anti-trust act, the Government on Saturday filed suit in the federal court at New Orleans against United Theatres, Inc., operating 18 New Orleans neighborhood theatres, to restrain the corporation from carrying out contracts the Government alleges it has with major producing and distributing companies. It is understood that the action follows a lengthy investigation by operatives of the Department of Justice.

The Government's suit, filed by United States Attorney Edmund E. Talbot, acting under direction of John L. O'Brien, assistant to the United States attorney-general, contends that United Theatres has obtained a monopoly of second-run pictures in New Orleans by entering into contracts which contain provisions arbitrarily and unfairly fixing the order or schedule in which the films should be shown in other theatres in the same town. Also named are: Paramount-Publix Corporation, Fox Film Corporation, Pathe Exchange, Inc., First National Pictures, Warner Brothers Pictures, Vitagraph, Inc., RKO Pathe Distributing Corporation, United Artists Corporation and Universal Film Exchange, Inc.

The suit sets forth that by the arbitrary arrangement of exhibitions of films in theatres controlled by United Theatres, other theatres are deprived of an equal chance of displaying second or third-run showings on a fair basis; that by the time they are permitted to show the film its value has been reduced.

The 18 neighborhood theatres named in the suit as owned and controlled by United Theatres are the Arcade, Capitol, Carrollton, Cosmopolitan, Dreamland, Escorial, Fine Arts, Folly, Granada, Isis, Mecca, Napoleon, Piety, Prytania, Poplar, Rivoli, Tivoli and Washington.

M. H. Jacobson of 1401 Tulane Avenue, New Orleans, is president and general manager of United Theatres.

Mr. Jacobs refused to comment on the suit.

Fox and RKO Considering Northwest Pooling Deal

A pooling of Fox and RKO Orpheum interests in Spokane and Takoma, Wash., is in the process of negotiation at Spokane. Charles Skouras, operating head of Fox West Coast Theatres, is discussing the situation with the officials of the RKO Orpheum, and a decision is expected shortly.

It is anticipated that the Fox interests will assume the management of the Orpheum in Spokane and that RKO will take over operation of the Fox house in Tacoma. The discussion is also concerned with the allocation of product between the two Spokane houses.

Max Balaban Dead



Death of Max Balaban in Chicago Monday removed one of the five brothers Balaban who, with Sam and Morris Katz, are credited with developing the de luxe theatre idea that has been synonymous with the circuit name Balaban & Katz. Mr. Balaban died at the Michael Reese hospital, at the age of 39, following a half year of illness. Funeral services were conducted Wednesday at Weinstein's Chapel, with burial at Waldheim's Cemetery.

It was 20 years ago that the Balabans—Max, Barney, Abe, John and Dave—opened the Kedzie theatre on Chicago's West Side. In 1917 they were joined by Morris and Sam Katz. The Central Park, Riviera and Tivoli introduced de luxe theatre construction for neighborhood houses. The Chicago and the Uptown brought further development of this idea, which extended into the service departments of the circuit, which, with subsidiaries, expanded into its holdings throughout Illinois.

Mr. Max Balaban in recent years had been film buyer, and booked theatres in Chicago and Detroit. He is survived by his wife and two children. Besides the four brothers mentioned there are Harry and Elmer Balaban.

Balaban & Katz theatres were closed until noon on Wednesday in tribute to his memory.

Westinghouse Net Loss for Quarter Equals $1,881,979

Westinghouse Electric & Manufacturing Company reports a loss of $1,881,979 for the three months ended June 30, which compares with a loss of $1,320,148 for the three months ended March 31, a total loss for the six months of $3,202,127. Economies are claimed by the company to have resulted in monthly savings of more than $3,400,000.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

A Detroit neighborhood theatre had projection trouble on the opening night. Unable to continue with the performance, the management announced that all admissions would be refunded. Box office receipts had been $6.70 for the evening; refunds totaled $7.30.

▽

During every performance at the Paramount in Portland, Ore., there were snickers when some one in "Rebecca of Sunnybrook Farm" announced "the first flowers of spring," and Marian Nixon walked in with an armful of mid-summer gladioli. Maybe the violets and daffodils wouldn't film well.

▽

Kansas City theatre owners felt a bit annoyed when they saw an undertaker's ad invade the amusement page of a local newspaper —offering: "Complete funeral from $70 to $270."

▽

Colonel Lemuel Q. Stoopnagle once again comes forward with a suggestion for the improvement of modern life. Radio listeners on the Pacific Coast, it appears, cannot hear evening programs broadcast from the East because it is afternoon out there and so the Colonel suggests that performances be broadcast to California by slow waves. Then when the Far Westerners have reached home after work the program will be there waiting for them.

▽

W. A. Steffes, president of Allied States Association, has entered into competition with the city fathers of Minneapolis in supplying drinking water to the good citizens of that town. Extra healthy doses of chloride of lime injected into the Minneapolis reservoir makes the water too distasteful for drinking purposes, so Mr. Steffes invites residents to bring pots and pans, kettles and bottles and partake freely of the water which flows from an artesian well in front of his Paradise theatre on West Broadway.

▽

In order to prevent monotonous repetition of musical numbers on the air, the Columbia network has established a rule prohibiting the presentation of the same selection at intervals of less than two hours. Therefore, in the 18 hours of broadcasting during a day, it is impossible for a given number to be heard more than six times.

▽

Universal's salesman in Kansas City claims the longest lineage of showmen in history. He reveals that all of his ancestors were showmen and the line goes as far back as the burning of Rome, when Nero played the fiddle. His name is TRULY WILDMAN!

▽

Some exhibitors when shopping for pictures buy stellar names. Others buy titles, or books and plays. Still others buy trade marks. But it remains for one Ohio theatre owner to say that he buys pictures from the big companies because the bigger companies make the biggest adjustments.

▽

"Jean Harlow is taller than her husband," reports the Atchison, Kansas, "Globe," "but that is probably all right, as she is a movie star and he is only a movie executive."

▽

A large glass mosaic will be executed for Rockefeller City. The subject will be "Intelligence Awakening Mankind," and it has been especially selected to adorn the walls of the loggia at the entrance of the 70-story building which will house the parent RCA company.

A LITTLE matter of nitric acid + sulphuric acid + cotton linter = nitrated cotton + wood alcohol and other solvents = "dope" + heat + machine treatment = film base. Then mix silver and nitric acid and get silver nitrate + a tin can = star salaries, extras, supervisors, directors and cameramen; percentage deals, zoning, protection; box-office receipts, exhibitors and exhibitor leaders; block booking and single booking; double features, admission taxes, theatres, studios, exchanges; home offices and home office executives; major circuits and independents; bookers, salesmen, branch managers; stocks, bonds and bankers; showmanship and lack of showmanship; cameras, projectors, projectionists; charges, counter-charges and whatnot, including "Asides and Interludes."

▽

Evelyn Seeley, a New York "World Telegram" staff writer, was interviewing Mae Questel the other day to get the real inside on why and how Mae was selected for the role of "Betty Boop" in Max Fleischer's cartoon series. Right at the outset Miss Questel decided that the best way to impress a reporter was with song, and so she started "Betty Boop'll live forever, I hope. Such a cra-a-aeezy! Oh-eeh-oh! Such a nuttsy wuttsy. Ba-aa-aeeby!"

The interview then continued along more serious lines. "Once upon a time I was born," she said, "and I was so surprised I didn't say a word for a year and a half. My mother is just like me—a mimic, too. So I got that way."

And that's how Miss Questel became Betty Boop.

▽

Sidney Larshan, manager of the Meserole theatre in Brooklyn, writes to this department indicating that he found much of interest in Robert Sisk's data relative to the origin of newspaper advertising, which appeared in Asides in a recent issue.

However, Mr. Larshan files a claim on behalf of Robinson Crusoe, who, according to the exhibitor, "was the first consistent advertiser." He offers as proof the mythical fact that "Crusoe used a piece of a shirt to advertise for a ship—and kept it there until the ship came in."

Of course, first you have to have a shirt.

▽

Carl Laemmle is now a "rookie" in the motion picture "army" of executives who have military titles. Mr. Laemmle is now a Kentucky colonel and joins the military group which includes Colonel Ned Depinet, Major D. E. Weshner, Colonel Fred Levy, Colonel Al Lichtman, Major John Zanft, Major Edward Bowes, Colonel Ed Schiller, Major Albert Warner, Major Fred Herron, Colonel H. A. Cole, Major Cecil B. DeMille, Major Nathan Livinson, Major Wesley Miller, Captain Lester Cowan, Major Hal Roach, Major George Borthwick, Lt.-Colonel Hiram Brown, Captain Walter Camp, Lieutenant Walter Cokell, Major Edward P. Curtis, Lieutenant Manton Davis, Lieutenant Ralph A. Kohn, Major Ross Duff Whytock, Major H. C. S. Thomson, Lieutenant Willard Stuart McKay, Lieutenant Bud Lollier, Lieutenant Dario Maralla, Major Rupert Hughes.

▽

Diogenes can now conveniently discard his lantern. Comes now Edward H. Griffith, a director in Hollywood, with the assertion that the many speculations regarding what ails film business are substantially lacking in body.

"If we knew what was wrong with anything, we'd make wholehearted efforts to improve it," Mr. Griffith asserts.

A young lad who left his home in the early afternoon to see "The Mystery Ranch" at the RKO Family in Cincinnati failed to return at meal time. The distracted father, searching the theatre at 7 p. m., found his offspring deeply absorbed in the film which he was starting to see for the third time.

A reprimanding followed, but threats of more substantial punishment were halted when the youngster explained by pointing to a sign in the lobby which read: "This is a picture which you MUST see at least twice!"

▽

Hedda Hopper was entertaining Governor Franklin D. Roosevelt's son at the Metro studio. Everything was swell 'til suddenly Miss Hopper accidentally remarked that her boss, Louis Mayer, is a Hoover man.

▽

Breaking a record of 58 years, a woman was allowed for the first time to enter the sanctum sanctorum known as the Lambs' Club. Lois Moran, disguised as a man, entered the club the other day and had her luncheon in the dining room consecrated hitherto only to the male. The occasion was the filming of the first of a series of shorts on the Lambs' famous Gambols.

▽

Presence of thousands of visitors in Los Angeles to see the Olympic Games is held by Hollywood to make imperative strict enforcement of a new ruling that no outsiders be admitted to picture studios. The ban is said to be "iron-clad."

▽

One buy, one borrow. Paramount's "No Bed of Her Own" was written by Val Lewton, who is a member of Metro's home office staff. Mr. Lewton first offered his story to M-G-M, but that company delayed action on the purchase and the author's representative closed with Paramount, which later borrowed Clark Gable from Metro for the lead.

▽

A timid young lady applied at Columbia Broadcasting's studios in New York the other day for a singing audition, armed with a letter of high recommendation from her mother.

▽

Headline in New York "World-Telegram":

ROXY'S DAUGHTER PICKS STAGE
AS CAREER, BUT WON'T
LET PULL HELP
HER ON WAY

▽

"What I want," says Estelle Taylor in the Los Angeles *Times*, "is what every woman wants—some one to love. I would like to meet some day some man with whom I could fall madly in love. Some one so tender, so generous, so wonderful that, if necessary, I could gladly die for him—just walk straight up to Old Death, smack him in the face and say, 'That for you! I'm in love; you are nothing!'"

▽

The Buck Jones Rangers, Indian-fighters and various other groups inform us that the famous fire dance of the Navajo Indians—a religious ceremonial in which the men of the tribe are supposed to dance in fire and emerge without burns—will be brought to the screen for the first time in Columbia's "Wild Horse Stampede."

▽

Barrage. William Bakewell wants to play the role of the Indian in "Laughing Boy," so he has asked thousands of fans to write to Carl Laemmle, Jr., urging him to give Bakewell consideration.

RADIO INDUSTRY HAD DEFICIT DURING 1931

Federal Radio Commission, in Report to Congress, Upholds Present Broadcasting Policy; Sales Talk Has Little Time

America's advertising-supported radio broadcasting industry sustained a deficit during 1931, according to financial statements filed with the Federal Radio Commission during the conduct of its investigation into the radio industry, taken at the behest of the last Congress.

Investigated were 571 broadcasting stations, out of more than 600 in the United States. The statements indicated that in the aggregate, and including the two largest chains, National Broadcasting Company and Columbia Broadcasting System, these 571 stations had expended $77,995,405.68 in 1931. During the same period they had taken in $77,758,048.78, a loss of $237,356.89.

Hurrahs from Radio Men

The commission's report (comprising 325 pages) was turned over to the Senate last month. The result is described pointedly by "Tide," advertising and marketing publication circulating particularly among advertisers and advertising agencies, which said: "And radio men let out shouts and huzzahs, for the commission's findings constituted an unequivaocal exoneration of radio as is."

More cynical opponents of the present radio broadcasting practice variously expressed the opinion that the report was too much in the nature of a "whitewash" for the radio industry, and asserted that "facts" are apt to be somewhat misleading when reduced to averages and percentages concerning anything as variable as broadcasting.

The report embraced, in particular detail, a "typical" broadcasting week, that of November 8-14, 1931. Contrary to the long-held belief, the commission's findings indicated that only 6.5 per cent of the total broadcasting hours of all stations was occupied with sales talk. Commercial hours represented 36.14 per cent of the entire time and 18.11 per cent of the commercial programs was taken up in the "pushing" of product via the air.

Decry Reducing Sales Talk

Fifty-two advertising agency men contributed opinions concerning the feasibility of reducing or in some way more stringently regulating the amounts of sales talk. Their apparently unanimous opinion, consolidated briefly by "Tide," was: "If you cut down sales talk to mere mention of sponsorship our clients just won't advertise and the radio business will collapse."

The commission, apparently basing its conclusion upon that statement, found: "At present it does not appear practicable and satisfactory to permit only the announcement of sponsorship of commercial programs."

In the financial statements, and their illuminating indication of the profit, or lack of it, in the radio broadcasting industry, are figures from National Broadcasting Company and Columbia Broadcasting System. Each lists various regular expenditures, identified as for programs, employees, equipment replacement, line charges, international broadcasting, research and development. Identified regular charges, listed by NBC, totaled $6,110,138.10, with program costs noted as the highest—$7,868,692.49. The miscellaneous category in the financial statement of NBC, known as "other costs," reached $12,027,578.36. In the case of CBS, identified expenditures aggregated $4,950,764.93, with line charges as the largest figure—$1,939,443.26. "Other costs" for CBS reached $5,875,934.49. The specific nature of the "other costs" listing was not indicated.

In 1931, the financial statements showed, the NBC loss was $2,241,757.12, despite a gross advertising revenue of $25,895,559.34. CBS recorded a profit of $794,724.89, from a gross advertising revenue of $11,621,424.31.

What Federal System Would Cost

The commission estimated the cost of operation of broadcasting by the Government, if it were to take over the work. One plan required an initial outlay of $120,000,000 with $100,000,000 as the yearly upkeep charge, without including talent. Under another plan, $50,000,000 would be necessary immediately, with the same amount required annually for upkeep. Both plans provided for giving every one in the country the same quality and amount of radio entertainment. The existing expenditure of $48,000,000 in facilities gives evening reception of a sort to 89.6 per cent of the population. On the basis of 25 cents monthly as a tax on each of the 16,000,000 receiving sets in the United States, the Government would have only $48,000,000 to finance programs.

The commission's report was unsympathetic toward the often-agitated request that 15 per cent of all wave lengths be given to educational institutions. Since 1927, according to the report, the number of educational stations has dropped from 95 to 44, in most cases because of lack of public demand, and support. The report gave the view of the commission on this subject thus: "Educational programs can be safely left to the voluntary gift of the use of commercial stations."

German Patent Litigation Ended by Berlin Pact

Sound patent litigation in Germany was ended this week when Klangfilm, Tobis and Selenophon interests signed an agreement settling the dispute. Selenophon was granted all rights in short reel and newsreel production.

Chaplin Loses Tax Appeal

Los Angeles county supervisors on Tuesday denied the petition of Charles Chaplin for a reduction approximating $6,000,000 in the tax valuation of securities listed in his name, according to dispatches from Hollywood. County Assessor Hopkins' valuation of $7,668,578 was upheld.

RADIO COMMISSION ASCERTAINS FACTS

The 571 individual radio broadcasting stations which filed financial statements with the Federal Radio Commission expended $77,995,405.68 in 1931, and took in $77,758,048.78, a loss of $237,356.89. National Broadcasting Company sustained a loss of $2,241,757.12 in the year, with a gross advertising revenue of $25,895,559.34. Columbia Broadcasting System turned a profit of $794,724.89, with gross advertising revenue $11,621,424.31. In a typical week (November 8-14, 1931) sales talk occupied only 6.5 per cent of the total broadcasting hours of all stations. Commercial hours represented 36.14 per cent of the entire time, while 18.11 per cent of the commercial program time was taken up with "selling" product. The existing investment of $48,000,000 in broadcasting facilities gives evening reception to 89.6 per cent of the United States population.

Court Upholds Western Electric In Pacent Case

The United States Circuit Court of Appeals for the Second Circuit, in New York, on Monday handed down a decision modifying the decree of United States District Court for the western district of New York in the case of Western Electric Company and others against Sol Wallerstein, Buffalo theatre owner, according to an announcement from Western Electric.

This action was originally brought against Wallerstein for the use in his theatre of Pacent reproducing equipment which was alleged to infringe Western Electric patents. The District Court decided that the Pacent equipment did infringe three of these patents, but that a fourth was not infringed. A fifth, the so-called Lowenstein grid bias patent, it said, was invalid.

Both Western Electric and Wallerstein filed appeals. The decision announced this week declares the Lowenstein patent valid and infringed but that the Pacent equipment is free of infringement and the other four patents in question. Western stated this week that the invention covered by this patent is an extremely valuable factor in the design of amplifiers used in the Western Electric sound system.

Wallerstein's interests were represented by Warner Brothers who set up an additional claim that because, as producers of pictures, they had a license to employ the Western Elcetric recording system, they had the right also to pass a license along to the exhibitor to show their pictures on any type of equipment. The court of appeals denied the contention as did the lower court.

"The decision in this case will have an important effect in other suits involving the Lowenstein patent now pending," said Western Electric.

EASTMAN, LOEW'S, HEARST, PATHE IN MOVE FOR 13-MONTH CALENDAR

Over 200 Important Manufacturing, Merchandising, and Publishing Concerns, Including Quigley, Apply System

Educating leaders of American industry to the benefits which are advanced for a 13-month calendar in business operation is said to have progressed to the point where well over 200 important manufacturing, merchandising and publishing corporations have adopted this system in recent years. Loew's, Inc., Eastman Kodak Company, Pathe Exchange, Inc., Quigley Publications, Hearst Publications and Sears Roebuck and Company are among the concerns operating on this auxiliary calendar, advantages of which are said to include:

Budget estimates can be more accurately made and checked from period to period.

True trends can be exactly determined without adjustment to allow for the irregularities of the present calendar, such as five Sundays in one month and four in the next.

Costs can be more accurately checked.

Each period is exactly alike with regard to the number of individual week days, and therefore truly comparable.

Past performance can be measured in equal units of time.

Payroll confusion caused by five payrolls in some months and four in others is eliminated.

Sales and purchases can be more easily followed up.

"Without waiting for the slow action of governments, more and more business concerns are quietly adopting the 13 months calendar, long advocated for adoption by international agreement," according to M. N. Stiles, American secretary of the International Fixed Calendar League, which has been campaigning for the new form. "Strictly speaking," continues Mr. Stiles, "it is not at present a 13 *months* calendar, but is a 13 *period* calendar, the periods consisting of four weeks each without regard to the months of the regular calendar, and used as far as possible as the basis of business records and operations."

The reason advanced by Mr. Stiles for the increasing use of the 13-period calendar is that "business executives are learning that accounting and management by four-week periods pays; they have learned that it is possible for their accountants to tell them the story of their company's past performance more accurately than by the civil calendar, to show more truly the trend of its business, and enable them to budget the year without danger of unpleasant surprises caused by the civil calendar's unequal months and their changing number of business days."

A census of business concerns in the United States and abroad that have now adopted four-week periods as the basis of their accounting and internal transactions, including payrolls, is being taken by the League.

Efforts to effect adoption of a simplified calendar by agreement among the nations have been in progress for a decade. The governments have deferred action, but in the meantime the rapid growth in the use of the 13-period system as an auxiliary calendar promises the establishment in the business world of a de facto reform before the official and universal reform is accomplished, according to Mr. Stiles, who said that "a vast industrial economic system has developed, international in its interchanges, swift and complex in its manifold activities. This new economic life demands more than ever before an accurate knowledge of economic facts."

"Herein the use of the calendar plays a new and fundamental part," he continued. "We find the facts by making comparisons and the comparisons are based on units of time, chiefly the months, because now we cannot wait for any longer periods to elapse. But when it happens, as it often does, that these monthly comparisons are seriously distorted by months of unequal numbers of days and the presence in one month of more days of individual business value than in another, owing to the changing number of producing, shipping, selling and paying days, we suffer the penalties of drifting along with inaccurate information."

"For example," he says, "the chain store (or theatre), whose sales are largest on Saturdays, seems to be doing a better business in a month of five Saturdays, although its business may actually have fallen off. The deflection caused by five weekly payrolls in one month and four in another is but one outstanding example of calendar caused misinformation in comparing monthly costs. Current monthly statistics, those of trade associations and the Government, as well as of individual companies, disclose such unadjusted calendar-caused deflections."

Ogden L. Mills, secretary of the treasury, was quoted as saying in a recent interview:

"If there is any hope of maintaining balanced conditions in industry and trade, in contrast with the haphazard adjustments upon which we have relied in the past, that hope lies in the gathering of accurate information. But more than this, it lies in the careful analysis of this information, the establishment of fundamental principles on the part of the people themselves. This last is essential, so that if we are lucky enough to have leaders endowed with wisdom and foresight, the people will have the necessary knowledge to back them up.

"We have made great progress in the gathering of current business statistics. This information can so readily, rapidly and widely spread that the business course of the future can be chartered by the light of this information. All this will naturally result in greater safety to individual industries and give some assurance of stability to our economic life."

"These remarks," according to Mr. Stiles, "are peculiarly pertinent to the simplification of the calendar, when it is considered that the inequalities and variability of the calendar are responsible for serious difficulties in the gathering of accurate information and for much misleading information."

The movement to change the calendar and provide the needed uniformity was initiated by the International Chamber of Commerce ten years ago. Three years ago, a referendum by the Chambers of Commerce of the United States among its members resulted in a two-thirds vote favorable to the holding of an international conference. As a consequence, a conference of government delegates from 44 nations met at Geneva last October under the auspices of the League of Nations. Although it recognized the need of calendar simplification, and recommended to the churches the stabilization of Easter, the International Conference deferred action on an immediate general reform on the grounds that public education on the subject was not sufficiently general and that the disturbed world conditions made the time unfavorable for final action, although some government delegates said simplifications would assist in economic recovery.

Advantages Include Accurate Estimating of Budgets, Trends, Costs, Elimination of Payroll Confusion, Better Sales Ideas

Thus the question was held in abeyance for expected reconsideration in 1935, when final action is anticipated.

The Conference did, however, point the way for the business world, and for governmental agencies as well, to obtain in a large measure the advanced benefits of calendar simplification by extending the present use of the auxiliary calendar of 13-periods of four weeks each.

The calendar system of four-week periods can be started on any date, it is said, but many concerns have been waiting until January 1, 1933, as the first day of the first month coincides with the first day of the week. The comparable fixed 28-day periods will then begin on Sunday and end on Saturday, with the following closing dates:

January	28	July	15
February	25	August	12
March	25	September	9
April	22	October	7
May	20	November	4
June	17	December	2

December 31.

The last period would consist of 29 days, including the one unavoidable day in each year beyond 52 weeks.

Cleveland Suit Near Settlement After 4 Attempts

The Cleveland independent exhibitors' monopoly suit against large distributors has finally reached the stage of a tentative out-of-court settlement after four attempts were made over a period of weeks to adjust differences over zoning and prices in the Cleveland territory.

Conferences in New York this week between Samuel Horwitz, attorney for the complaining theatre owners, and representatives of the distributors, headed by Gabriel L. Hess, of the MPPDA, resulted in the drafting of a tentative contract setting forth settlement terms. This was submitted to Leopold Friedman, counsel for Loew's, Inc., for approval or possible revision.

Mr. Horwitz was joined in the current discussions by a delegation from the protection committee of the Cleveland Independent Exhibitors' Committee, consisting of M. B. Horwitz, Meyer Fine, Max Lefkowitz and Percy Essick, all independent circuit operators of Cleveland.

The suit originated in a local dispute over Cleveland protection and admission scales involving Loew's theatres. Mr. Horwitz had planned to take depositions in New York.

ACADEMY AWARD PLAN INTO ACTION SOON

Nomination of Candidates in Each Section Starting at Once; Only Minor Changes Made by Selznick Committee

by LEO MEEHAN
Hollywood Staff Correspondent

Preparations have begun in Hollywood for the election of the winners of Academy awards for the year ending July 31, 1932. The awards committee, chairmaned by David O. Selznick, will report Monday to the board of directors, defining the rules and regulations, and the branches immediately will begin nominating the candidates in each section. At a later date, these nominees will be voted upon in secret ballot by the entire membership. These ballots will be opened at the annual Academy dinner in October, and the winners announced. Gold statuettes will be given as prizes.

Although several minor changes have been made in the regulations this year, they are on the whole substantially the same as those of last year. Awards will be given for best performance by an actor, best performance by an actress, best direction, best cinematography, best art direction, best sound recording, best screen writing, most outstanding production and most important scientific or technical achievement of the year.

Balloting To Be Secret

In the case of performances, the actors' branch will vote by secret ballot, selecting those they consider the three best. Names of those getting the three highest votes will be submitted to the Academy membership as the nominees. The same will be done by the directors to select the nominees for direction. Heretofore the five highest nominees have been submitted to the membership. In the cases of cinematography and art direction, the branch members will vote for five each; then the three receiving the largest votes will be declared the nominees. In the case of cinematography, only black-and-white pictures, photographed in America under normal studio conditions, will be eligible. This will eliminate foreign, travel and color pictures, although such productions will be eligible for special Academy awards.

Each studio will submit five samples of sound recording, and the sound section will select from these three to five samples. Arrangements then will be made to show these samples to the entire membership so that a winner may be picked.

Writers will select the best examples of screen writing, nominating three, to be voted on by the members. The same will be done by producers in the case of the best production.

May Be Special Awards for Foreign

Pictures eligible are American-made productions only, released in Los Angeles between Aug. 1, 1931, and July 31, 1932, exclusive of previews. There probably will be special awards for foreign achievements.

Following are the members of this year's committee handling the arrangements for awards: David O. Selznick, chairman; Edward G. Robinson, Jean Hersholt, Lewis Milestone, Ernst Lubitsch, King Vidor, Walter Wanger, Louis B. Mayer, Oliver H. P. Garrett, Frances Marion, Alfred A. Cohn, Cedric Gibbons, Carl Dreher, Ralph Hammeras.

Among the outstanding productions of the Academy year from the various studios, the following are likely to be considered by the Academy in making the 1932 awards, either regular or special:

FOX: After Tomorrow, Dance Team, Delicious, Trial of Vivienne Ware, Sob Sister, Bad Girl, Ambassador Bill.

METRO-GOLDWYN-MAYER: Arsene Lupin, As You Desire Me, The Champ, Grand Hotel, Hell Divers, Mata Hari, Sin of Madelon Claudet, The Guardsman, Strange Interlude, Emma, Tarzan the Ape Man.

PARAMOUNT: Dr. Jekyl and Mr. Hyde, Ladies of the Big House, Miracle Man, Broken Lullaby, Make Me a Star, This Is the Night, American Tragedy, One Hour With You, Shanghai Express.

RKO-PATHE: Lady With a Past, What Price Hollywood.

RKO-RADIO: Lost Squadron, Bring 'Em Back Alive, Symphony of Six Million.

TIFFANY: Hotel Continental, Strangers of the Evening.

UNITED ARTISTS: Arrowsmith, Palmy Days, Street Scene, Tonight or Never, Scarface.

UNIVERSAL: Frankenstein, Igloo, Spirit of Notre Dame.

WARNER-FIRST NATIONAL: Blessed Event, Doctor X, The Man Who Played God, The Mouthpiece, Winner Take All, Alexander Hamilton, Alias the Doctor, Five Star Final, Union Depot.

COLUMBIA: Fifty Fathoms Deep, Miracle Woman, Platinum Blonde, Secret Witness, Final Edition, Forbidden, Attorney for the Defense.

FOREIGN PRODUCTIONS: Congress Dances (Ufa-Paramount), Doomed Battalion (Universal), Michael and Mary (Gainsborough-Universal), A Nous La Liberte (Rene Clair), Road to Life (Amkino), Reserved for Ladies (London Films-Paramount).

Hehl Legislative Candidate

Louis G. Hehl, secretary-treasurer of the Motion Picture Theatre Owners of St. Louis, eastern Missouri and southern Illinois, is a candidate for re-election to the Missouri House of Representatives, subject to the Republican primary August 2.

Rifkin Opens New Branch

Herman Rifkin of Hollywood Film Corporation, Boston, has opened a branch office in New Haven. The company owns the Monogram franchise in New England and distributes the product of Allied Pictures.

To Make Biblical Films

M. A. Wetherell, Salt Lake City, is understood planning the production of 20 talking films in Palestine, using as subjects the parables of the Bible.

'Bird of Paradise': A Story of Faith

(Continued from page 8)

to Morosco before "Bird of Paradise" was produced, and she charged that Mr. Morosco had lifted her ideas and used them.

The case was fought back and forth for six years. Tully's fortune was swept away just as his father's fortune had been wiped out by the flood. Lawyers' fees and the attendant expenses of the suit took every cent Tully had made out of "The Bird," as well as the smaller fortunes which had accrued from his other plays. But Tully was satisfied to lose every cent if he could retain the rights of the play and suffer no loss of reputation. For a time it looked dark for Tully. But finally on March 18, 1930, the New York State Court of Appeals, highest tribunal in the state, decided in favor of Tully and Morosco. The opinion, written by Justice Lehman, was unanimous. It gave Tully full rights to the play, cleared him of the stigma of plagiarism, and threw out Mrs. Fendler's case.

It was complete vindication for Tully, but he was broke. Worse, he was deeply in debt, and he no longer was a young man. Married a second time, with a small daughter in school,—much of the acrimony in the suit was due to the fact that Tully's first wife participated as a witness for Mrs. Fendler—he had literally to start all over again. He had his reputation, and that was about all. All, that is, except his legal rights in "Bird of Paradise," which at the moment did not look very imposing. Then RKO Radio bought the rights, and Tully was on his feet again. He is 55 years old.

"The Bird" gave many an actress her start. Carlotta Monterey, Lenore Ulric, Laurette Taylor and Bessie Barriscale got their first big chance in "Bird of Paradise." The late Theodore Roberts was in the original company, and so were Lewis Stone and Guy Bates Post. It made the continuous run record of 14 years, and it made a fortune. And Tully firmly believes it is an ageless play, that it has avoided time's alterations and custom's staleness, and that it is a play for today or tomorrow as well as a play for a generation ago.

Eddie Eckels to Coast

Eddie Eckels, brought to New York some time ago by Harold B. Franklin to edit the RKO Theatres house organ, "Now," has left for the Coast, where he will take on new duties, designed to aid the home office advertising department, headed by Robert Sisk, with ideas from the studio. Ken Long will replace Mr. Eckels as editor of "Now."

Columbia To Do "Parole Girl"

Columbia will produce "Parole Girl," written by Aben Kandel, novelist and playwright, with a star, as yet not selected, in the title role.

Jaffee Sails on World Cruise

Bill Jaffee, representative of Nathan Burkan at Columbia's home office, sailed from New York this week aboard the S. S. Mauretania on a cruise around the world.

BRITISH PLAYERS IN 704 FEATURES MADE IN HOLLYWOOD IN 5 YEARS

Two More Provinces Protest Against Proposed British Quota for Canada at Imperial Conference This Week

by W. M. GLADISH
Toronto Correspondent

By way of indicating to the powers that be, at the Imperial Economic Conference opening Thursday in Ottawa, that the public is just as likely to be Anglicized as Americanized by the product of Hollywood, official statistics have been compiled to show the extent to which British authors, British players and British locale or story have entered into the makeup of film features produced by Hollywood companies in the last five years. This information has been received at Toronto from a strictly official source, the identity of which is not publicly revealed, however, and the data have been placed at the disposal of the Imperial Conference.

The statistics are in three groups, the first showing the titles of 128 features for which the authors of the stories were British; United Artists, 1; Fox, 22; Goldwyn, 4; Columbia, 4; Paramount, 49; MGM, 22; Universal, 15; RKO, 11.

704 Feature Britons

Another list shows that no less than 704 features have been produced in Hollywood in which there were featured British players in the cast.

A further group of listed Hollywood features is provided to show the number of pictures in the five years which had a British locale and/or British story. This list totals 112: United Artists, 2; Fox, 20; Goldwyn, 5; Columbia, 6; Paramount, 24; MGM, 37; Universal, 9, and RKO, 9.

Still another classification shows that 16 films produced in Hollywood within the last five years by the major United States companies were, in part at least, photographed on British or Dominion location.

"So far as our records go, no Canadian picture was ever made in Canada by a British producer," according to the statement. "No picture based on a Canadian theme or Canadian book has ever been produced in Great Britain."

The Toronto statement points out that no feature pictures were made by a Canadian company in 1929, 1930 or 1931.

Two more provinces have joined with Allied exhibitors of Ontario in the protest of independent theatre owners against the proposal for a British film quota. The Quebec Allied Theatrical Association, Montreal, and the Motion Picture Exhibitors' Association of Manitoba have forwarded resolutions.

The Quebec association pointed out that it is anxious to run British pictures, but insists that "the theatres should be permitted to run those pictures which will be most profitable to their business, irrespective of their origin."

Various officers of the Quebec association are members of Parliament and mayors. The president is Hon. T. D. Bouchard, speaker of the Quebec Legislature and mayor of St. Hyacinthe. The vice-president is Hon. Fernand Rinfret, M. P., mayor of Montreal, and former Secretary of State in the Canadian Cabinet. The directors include Senator P. E. Blondin, C. B. Howard, M. P., Ernest Cousins of Montreal, and Alderman Donat Paquin of Hull.

The conference will probably be in session until the first or second week in September.

Each of the self-governing countries within the British Empire is sending official delegates, the countries represented being Great Britain, Irish Free State, Commonwealth of Australia, Dominion of New Zealand, Government of India, Union of South Africa, Dominion of Newfoundland, Southern Rhodesia and Canada, with the smaller colonies also having representation.

General arrangements are in the hands of a committee headed by Rt. Hon. R. B. Bennett, P. C., prime minister of Canada. The program chairman is Dr. O. D. Skelton, undersecretary of state for external affairs, Ottawa.

About 1,500 official delegates, advisers, secretaries, observers, industrial representatives and clerks from within the Empire are to attend.

Matters affecting inter-Empire trade relations will be the chief subjects of discussion. The conference itself will not make any actual and final decisions, but will adopt recommendations. Shortly after the conference, a special session of the Canadian Parliament will be held at Ottawa and this procedure will be followed in other British countries.

A special subcommittee will deal with the subject of motion pictures.

Imports from U. S. Drop

A summary of the trade of Canada, issued by the Canadian Government, shows that the imports of films in the 12 months ending April 30 totaled 10,294,460 feet, the value for duty purposes being $848,257, as compared with 16,202,482 feet, valued at $1,325,181 for the previous 12 months.

The Canadian Customs' figures show that, while film reports from the United States took a heavy drop, importation from the United Kingdom increased almost 20 per cent. In the latest 12 months for which statistics are available, imports from Great Britain totaled 1,294,460 feet valued at $102,547, as compared with 1,099,395 feet with a valuation of $90,243, for the previous 12 months.

Film imports from the United States to April 30 were 7,962,863 feet, valued at $677,223, as against 14,616,713 feet valued at $1,196,191 imported during the previous year.

British Producers Demand Fair Play

by W. H. MOORING, London

British film producers, who through their organization, the Films Group of the Federation of British Industries, are to be represented at the Ottawa Conference by Messrs. Isadore Ostrer, C. M. Woolf, John Maxwell and Neville Kearney, look to this assembly to promote the interests of British motion pictures, more on commercial than on national or political lines.

British Producer-Delegates to Ottawa Demand Fair Play and Removal of Artificial Barriers Favoring U. S. Films

Mr. Kearney, a permanent official at F. B. I. headquarters, said as he sailed:

"We feel that British films have now achieved a general standard of quality which fits them to stand on their merits and we do not therefore intend to ask for special protective measures.

"We do intend, however, to lay stress on the immediate need for a removal of artificial restrictions which have hitherto operated against British films in many of the markets abroad. The situation in many cases is parallel to that of the tied public houses of Britain. Such a situation makes no allowance for meritorious achievement, and is against the best interest of the cinemas and the public."

There is every indication that British motion pictures may provide the conference with one of its major discursive subjects.

It is reported that the Canadian Government has been sent several resolutions from public and semi-public bodies, urging special preference to be given British pictures, and there is every likelihood that the conference will consider resolutions aiming at ways and means of encouraging preferential treatment for British film product in Canada.

Attempts were made independently of the industry to reach with the Home Government an "understanding" which would enable delegates to give expression to threats of reprisals.

Waste of Time for Australia, New Zealand

by CLIFF HOLT, Sydney

As Australia and New Zealand are included among the Dominions, it can naturally be presumed that whatever quota recommendations are propounded by the Ottawa conference will apply to them, and if such is the case, the conference will be wasting its time.

A British quota for Australia and New Zealand is no longer necessary simply because both countries are taking every British picture available; in New Zealand, in fact, British films are on a releasing basis with American product. Then why recommend political pressure when that which is to be pushed can get along very well on its own accord?

A quota in Canada may be to the liking of British producers, for Canada in the past seems to have been closed to them as much as the United States, but as far as Australia and New Zealand are concerned, the creation of a quota would be silly.

IMITATION IN PRODUCT

Exhibitor Warns Independents They Have Big Opportunity if They Avoid Cycle Production

The makers of motion pictures have gone so far in imitating one another in product that for the new season "there is only one real program put out by all the producers," says Herman J. Brown, manager, Inland Amusement Company, Nampa, Idaho. In a letter to MOTION PICTURE HERALD Mr. Brown warns that the cycle method of production is particularly dangerous to independents, who, he says, have an opportunity to lead the procession if they will put out original pictures.

Forms of contracts offered by the distributors also come in for excoriation from Mr. Brown, who warns that "unless we get better contracts—far better than the 5-5-5, to say nothing of the illegal jokes used now —Hell will break loose in this industry, and it may mean the end of some of the few plaster-of-paris Napoleons who can still stand erect."

In support of his assertion that there is a deadly sameness in the product announced for next year, the exhibitor in his letter goes into detail on themes.

"Every company has from one to three jungle pictures and ape pictures," he writes.

"Every company has one football story. That means that nine football stories will be released around Thanksgiving Day, that they will hit the small towns in a bunch after the football season is over, and kill each other and starve to death.

"Every company has too many mystery pictures, each one having from two to four. This means that they must be spotted regularly about ten days apart by the exhibitor.

"Every company has from one to three political pictures. In my opinion these will die in the small towns. I may be wrong in this, but it is an awful cinch that the ten or twelve that are to be made this season will prove on the whole to be flops, if only because of the fact that it is so grossly overdone that the public can't digest them all.

"There is going to be an overproduction of air pictures. This is also true of pictures that concern the radio and columnists.

"The types of pictures above, plus Hot-Sex, constitute about 95 per cent of all the pictures we will get."

Mr. Brown declares that the announced plans of the studios are evidence that "our producers are rubber stamps, incapable of originality." On the other side of the product ledger he says that "there is obviously going to be a very big shortage of domestic comedy."

To the independent company, the exhibitor concludes, the moral is pointed. "The best thing," he says, "would be to strike out a path for itself, a path away from Will Hays and the gentlemen who with him believe that success in this business lies in monopoly and coercion, a company that will make product that is original, can absolutely command the box-offices and dictate the terms to the great even if mismanaged circuits."

Quota Tightened In Germany; New Tax in Mexico

Severe legislation against motion pictures was passed this week in Germany and in Mexico. Cable advices from Berlin indicated that Germany's kontingent had been given additional "teeth," which may result in a further diminished market in that country for American films. The new regulations make it compulsory for "dubbing" of imported pictures to be done in Germany, and also provides that German versions of talkers be 75 per cent German. Imports into Germany are also regulated and authorities in that country are permitted to juggle the number of imports permitted for next year. One clause bars producers of anti-German product from distributing in the country.

Effective July 26, Mexico will collect a new import tax of 10 pesos (about $2.90) on all foreign-language discs brought into the country. Spanish-language disc importations will be taxed two pesos, approximately 50 cents.

For the first time, censorship of motion pictures has been made a national proposition in Mexico.

Making film censorship national in that country has been brought about by the appointment by President Pascual Ortiz Rubio of Rafael Perez Taylor, chief clerk of the department of state, as a committee of one.

Managers of foreign affairs at home offices of American distributors are expected to meet shortly to discuss the Mexican and German situations with Fred L. Herron, in charge of foreign activities for the MPPDA.

Sheehan Returns To Former Title

A revised executive lineup at the Fox Coast studio finds Winfield Sheehan with his former title of vice-president and general manager. Sol Wurtzel is executive producer, and George L. Bagnall is listed as studio treasurer.

Al Rockett, Robert North, William Goetz and Lydell Peck are associate producers, and Edward W. Butcher is noted as studio manager. Julian Johnson is scenario editor and John H. Tracy has been placed in charge of the legal department. Jack Gain, at one time Paramount studio manager and later handling labor contacts for the producers' association, is the new casting director.

McNamee To Broadcast for RKO

Graham McNamee has been signed to announce the radio broadcast of "The Phantom of Crestwood," for RKO Radio, over 58 NBC stations. McNamee will not broadcast the first episode of the series of six because he will be in England on his vacation. He will, however, be on hand for the remaining five.

C. C. Burr Plans Twelve Features

Charles C. Burr, independent producer, plans 12 features for the 1932-33 season, with production under the firm name of Superior Pictures Corporation, Ltd., at Hollywood.

Four specials are included in the lineup. The titles of the other eight are: "Whirlwind Wilson," "The Master Magician," "Without the Law," "Kentucky Blue Streak," "The Silver Fang," "The Silent Barrier," "The Darling of the Gobs," "His Unknown Wife."

M. S. Rosenfield, at 1540 Broadway, New York, is the sales representative for Superior Pictures.

Foreign Distributor Moves

Foreign Talking Pictures Corporation, Chicago, has moved its headquarters to 806 South Wabash avenue. The company distributes foreign language films. David L. Apfelbaum is sales manager.

Pioneer Exhibitor Dead

John T. Stephens, 57, who operated the first open air motion picture theatre in Biloxi, Miss., died recently.

Australian Firm Is Liquidating

Subsidiary companies of Greater Union Theatres in Australia are now adopting a policy of reconstruction, following the liquidation of Union Theatres, Ltd., and the formation of Greater Union. To this end, Australasian Films has gone into receivership, and the directors of Spencer's Pictures, Ltd., have circularized shareholders proposing voluntary liquidation.

Out of the receivership and liquidation of Australasian Films has been created General Theatre Supplies, Ltd., which purchased the supply business of the old company some time ago; British Empire Films, Ltd., representing the distribution organization and Cinesound Productions, Ltd., being the producing unit of the old Australasian Films.

The liquidation is proposed because Spencer's Pictures, Ltd., holds no assets other than shares in Greater Union Theatres. In order that the shareholders of Spencer's shall become direct holders in Greater U. T., instead of through Spencer's, it is proposed that the Greater Union shares held by Spencer's should be allocated direct, in proportion, to holders of Spencer's stock.

HINT OF CLOSING N. S. W. HOUSES ALARMS INDUSTRY IN AUSTRALIA

Commonwealth Seeks State's Taxation Funds to Wipe Out Debt, but State Resists Payment; Industry Leaders Called

Exhibitors, Completely in Dark, Pay Dues in Usual Way, Money Going to Commonwealth; Several Possible Solutions of Crisis

by CLIFF HOLT
Sydney Correspondent

The industry in Australia is plainly alarmed at the suggestion that all places of amusement in New South Wales will be forcibly closed for an indefinite period by the N.S.W. Government.

The possibility is a direct result of the Financial Agreements Enforcement Act, a measure designed by the Commonwealth Government to extract from the state sufficient taxation money to wipe off the state's indebtedness to the commonwealth, a matter of approximately $10,000,000. Included in the N.S.W. taxation funds the commonwealth is endeavoring to obtain is the entertainment tax, and, as with the other sources of revenue, the state is resisting payment. But for refusal to pay, the state is leaving itself open to heavy fines under the act, and as far as amusement money is concerned the one sure method of thwarting the commonwealth's efforts to obtain it is to close down those places which supply it. The state has the power to take this extreme action. It simply would have to cancel all theatre licenses, and the Commonwealth Government would be powerless to reissue them.

While it is considered unlikely that the state government would actually cause a wholesale shutdown, merely to deprive the commonwealth of its dues without gain to itself, the danger is still there, and the industry is wasting no time in preparing for a crisis should it arise.

Amusement Interests Called

A meeting of all sections of the amusement business has been called, and an attempt will be made to define the industry's best line of action. At this stage it is regarded as imperative that closure must be avoided, no matter what happens. That's all very well; but if the state issues an order for an immediate shutdown, if state tax is paid to the commonwealth under the act, where does the theatre proprietor stand? If he pays, as the law demands, he will find his theatre of a sudden forcibly closed. If he refuses to pay, in order to keep his business in operation, he will be liable to fines. The position is unprecedented, and requires careful treatment.

The general conference will probably decide that its most important duty is to discover exactly what the state government proposes to do. Should a reply be given that no attempt will be made to cancel licenses, the exhibitor's course of action is clear. He must pay amusement taxation accruing from his theatre as the law demands—to the commonwealth. On the other hand, should the state threaten a wholesale closure if proprietors pay their tax away from the state, the exhibitor will have a knotty problem to solve.

There are possible outlets. As N.S.W. amusement taxation is of a comparatively insignificant amount, the commonwealth may be prepared to forego it rather than throw hundreds of people out of work. Such an act would, of course, be tantamount to a surrender to the state government, but at least it would avoid the revolution of an important industry. The other outlet is that exhibitors must obtain some guarantee of protection from the state, and then risk the commonwealth's fines by continuing to operate while paying amusement taxation contrary to the law. Whatever happens, theatres must be kept open.

At the present time, exhibitors are completely in the dark and, in the absence of better advice, are lodging their taxation dues in the usual way; that is, the money lodged by them is going to the commonwealth. They are in an unenviable position. At any moment the state government may bring about the crisis. And then what?

Newsreel Industry Makes Big Strides

Within the last twelve months the Australian newsreel industry has made a tremendous stride forward; and although overseas producers may not like to hear it, it is true that in Australia the local editions are far more favorably received than anything foreign countries have been able to send us.

The business of producing pictorial news items, always more or less in the limelight, attained headlining status subsequent to the opening of the Sydney harbor bridge at Easter time. Looked upon from the start as representing the greatest opportunity local newsreel producers had been given in their comparatively short history, the value of the bridge celebrations as screen news was magnified enormously by the sensational occurrence which is now famous here as the "De Groot incident." It will be recalled that Captain De Groot, an officer of the British Army and an official of the organization known as the New Guard (an organization of some thousands whose views are directly opposed to those of their government) galloped down the bridge just prior to the official opening, and, drawing his sword, slashed the ribbon which was waiting to be officially severed by the N.S.W. premier, J. T. Lang. The incident is linked in Australia to the tipping of the tea in Boston harbor in the days when America was fighting for her independence.

Cameramen Get Coverage

Already posted at vantage points on the bridge, the newsreel cameramen scooped practically the whole affair. Within a few hours the film was being run through city projectors, and by night about 60 Sydney suburban theatres were running the special as the featured item on the bill. Airplanes and cars were commissioned to transport this greatest scoop of all throughout the commonwealth; and then on the Monday (two days after the incident had occurred) came one of those things which make the life of the cameraman verily a hard road to hoe. All De Groot films were barred from exhibition in N.S.W.

A few hours later hope again was revived. Officialdom decided that there was nothing wrong with them and the ban was lifted. But not for long; two days elapsed and the ban was reimposed, not for the whole of Australia or overseas, but for N.S.W. only. The money lost to exhibitors of N.S.W. and to those in charge of the newsreel units could scarcely be even estimated.

Illustrates Political Interference

The banning of the De Groot films graphically illustrates the extent to which politics has entered motion picture censorship, and it emphasizes the grossly unfair fact that while newspapers are given free speech on all matters, while they are freely permitted to paint horrible pen-pictures of any sex-motivated murder, the screen is muffled just as soon as it obtains actual pictures of an occurrence which the public is eager to see but are not altogether in complete accordance with the policy of the government in power. Perhaps, some day, the motion picture industry will be given a reasonable chance of maintaining its existence free of political whims, and political prejudice. Some day!

Making Progress In Feature Field

Australia is not only progressing with the newsreel, but is also making quite an amount of headway in the feature field. Efftee Film, the principal producing concern of this country, has released its second program, consisting of "The Sentimental Bloke" and a group of excellently made shorts. Opening in Melbourne first, "The Bloke" has attracted business that not only surprised the company itself, but has also absolutely astounded the skeptics. And evidently this terrific business is no mere flash in the pan. Seven sessions a day are being run, and it's been capacity at every one of them for a fortnight. That the program will repeat its city success in the country can be regarded as a foregone conclusion, more especially if a line is taken on the success that has attended Efftee's first offering in the sticks. The latter, featuring "Diggers," has been a veritable cleanup, and there is little doubt but that it and "The Sentimental Bloke" will gross as much Australian money as any imported picture for 1932.

It will be interesting to see how the Efftee product fares overseas.

BOX OFFICE CHAMPIONS FOR THE MONTH OF JUNE

WITH six so-called box office champions to choose, June found only four positions for them, yet insisted that those positions be occupied by eleven productions. This complex mathematical absurdity is accounted for by the fact that three pictures tied for second place, and six for fourth place. This is the first time since the inauguration of the monthly "champions" that more than seven productions have been listed.



AS YOU DESIRE ME—MGM

(1) As You Desire Me: From the play by Luigi Pirandello. Directed by George Fitzmaurice. Adaptation and dialogue by Gene Markey. Cinematographer: William Daniels. Cast: Greta Garbo, Melvyn Douglas, Erich von Stroheim, Owen Moore, Hedda Hopper. Released May 28, 1932.

(2) The Tenderfoot: Story and adaptation by Arthur Caesar, Monty Banks and Earl Baldwin. Directed by Ray Enright. Cinematographer: Gregg Toland. Cast: Joe E. Brown, Ginger Rogers, Lew Cody, Vivian Oakland, Robert Greig, Wilfred Lucas, Spencer Charters. Released June 18, 1932.

(2) Trial of Vivienne Ware: Novel by Kenneth M. Ellis. Screen play by Philip Klein and Barry Conners. Directed by William K. Howard. Photoplay by Ernest Palmer. Art director: Gordon Wiles. Sound: Albert Protzman. Cast: Joan Bennett, Donald Cook, Skeets Gallagher, Zasu Pitts, Lillian Bond, Allan Dinehart. Released May 1, 1932.

(2) Merrily We Go To Hell: Screen play by Edwin Justus Mayer. Based on the story by Cleo Lucas. Directed by Dorothy Arzner. Cinematographer: David Abel. Cast: Sylvia Sidney, Fredric March, Adrianne Allen, Skeets Gallagher, Florence Britton, Esther Howard, George Irving. Released June 10, 1932.

(3) Two Seconds: Story by Lester Elliott. Directed by Mervyn LeRoy. Adapted by Harvey Thew. Art director: Anton Grot. Film editor: Terrill Morse. Cinematographer: Sol Polito. Cast: Edward G. Robinson, Preston Foster, Vivienne Osborne, J. Carroll Naish, Guy Kibbee. Released June 4, 1932.



THE TENDERFOOT—First National



MERRILY WE GO TO HELL—Paramount



TRIAL OF VIVIENNE WARE—Fox



TWO SECONDS—First National



LETTY LYNTON—MGM



GRAND HOTEL—MGM



HUDDLE—MGM



RED HEADED WOMAN—MGM

(4) Letty Lynton: From a novel by Marie Belloc Lowndes. Directed by Clarence Brown. Dialogue and continuity by John Meehan. Adaptation by Wanda Tuchock. Cinematographer: Oliver T. Marsh. Cast: Joan Crawford, Robert Montgomery, Nils Asther, Lewis Stone. Released May 7, 1932.

(4) Red Headed Woman: From an original story by Katherine Brush. Screen play by Anita Loos. Directed by Jack Conway. Cinematographer: Harold Rosson. Film editor: Blanche Sewell. Cast: Jean Harlow, Chester Morris, Lewis Stone, Leila Hyams, Una Merkel, May Robson. Released June 25, 1932.

(4) Huddle: Story by Francis Wallace. Directed by Sam Wood. Adapted by Robert Lee Johnson and Arthur S. Hyman. Cinematographer: Harold Wenstrom. Cast: Ramon Novarro, Madge Evans, Una Merkel, Ralph Graves, John Arledge, Frank Albertson, Kane Richmond, Martha Sleeper. Released May 14, 1932.

(4) Westward Passage: From a novel by Margaret Ayer Barnes. Directed by Robert Milton. Art director: Carroll Clark. Cinematographer: Lucien Andriot. Cast: Ann Harding, Laurence Olivier, Zasu Pitts, Juliette Compton, Irving Pichel, Irene Purcell, Joyce Compton, Julie Haydon. Released May 27, 1932.

(4) Grand Hotel: From a novel by Vicki Baum. Directed by Edmund Goulding. Cinematographer: William Daniel. Cast: Greta Garbo, John Barrymore, Joan Crawford, Wallace Beery, Lionel Barrymore, Lewis Stone, Jean Hersholt, Robert McWade. Production exclusively roadshown. No other release set.

(4) State's Attorney: Screen play by Gene Fowler and Rowland Brown. Directed by George Archainbaud. Cinematographer: Leo Tover. Art director: Carroll Clark. Film editor: William Hamilton. Cast: John Barrymore, Helen Twelvetrees, William Boyd, Jill Esmond, Mary Duncan, Oscar Apfel. Released May 29, 1932.



WESTWARD PASSAGE—RKO Radio



STATE'S ATTORNEY—RKO Radio

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Down to Earth

(Fox)

Comedy

Plaster the name of Will Rogers every place from marquee to snipe sheets and be sure that your patrons know the days that "Down to Earth" will play at your theatre.

It's Rogers in a picture that has for its theme a subject on which he has spread himself in newspaper and magazine articles, as well as over the radio—the depression. It portrays some of the things which brought on the period and illustrates the means which Will adopted to bring himself and his family back to normal.

"Down to Earth" is chock full of laughter. Besides the mirth-provoking lines written into the script by Homer Croy and Edwin Burke, Will does plenty of his own inimitable ad-libbing. Yet while the picture is essentially comedy, an element of drama is cleverly woven in. Dealing with one of those inside stories of the ordinary middle-class family which prosperity had caused to adopt all kinds of fancy money spending ideas, "Down to Earth" tells a story that is familiar to all.

There is a strong supporting cast worthy of a good play.

The story differs quite a bit from the usual Rogers style. Heretofore, he has majored in "kidding" things. In "Down to Earth" there's a load of whimsical seriousness.

The picture has plenty of human interest, as the wife (Irene Rich) tries to keep up with her high society neighbors, while the husband's business is being swept from under his feet. There's quite a bit of drama as Will delivers an oration to the guests at a grand ball held in his house in honor of the Grand Duke of Russia. There's a little tragedy as the lovable old couple separate. Then humor combines with pathos as they are reunited "back in the little home on Cherokee Street" to celebrate their son's marriage.

In short, but two things are necessary:

To put "Down to Earth" over, exploit the name Will Rogers, plus the timely topic of how to beat the depression, with Rogers showing the way in action and dialogue.—McCarthy, Hollywood.

Produced and distributed by Fox. Directed by David Butler. Story by Homer Croy. Screen play and dialogue by Edwin Burke. Photographed by Ernest Palmer. Release date, September 4, 1932. Running time, 73 minutes.

CAST

Pike Peters	Will Rogers
Idy Peters	Irene Rich
Julia	Dorothy Jordan
Ross	Marty Kemp
Jackie	Mary Carlysle
Jeffery	Brandon Hurst
Eggers	Clarence Wilson
Cameron	Harvey Clark
Randolph	Henry Kolker
Mike	Theodore Lodi
Mrs. Phillips	Louise Macintosh

Unashamed

(MGM)

Drama

This original for the screen by Bayard Veiller seems to be a picturization of an incident which actually occurred in Pennsylvania. Whether you can dig into the records and capitalize on the case is something for you to determine.

THE concept of this department is that the exhibitor is concerned not with any critic's idea of "how good?" or "how poor?" but rather with the question of precisely what the product is and what is to be done with it when and as it is played. The exhibitor, in general, is concerned with the special aspects of strength and of weakness in the product, its appeals and shortcomings, that he may adequately deal with it when he becomes its sponsor to his public. These "review" pages aim to aid the exhibitor as the retailer of the merchandise concerned.—THE EDITOR.

At any rate, MGM has mounted this in its usual fine style and provided you with enough selling angles to make the prospective customers almost forget that they are fed up on murders and court rooms. They even spare you the scene of the jury's verdict by showing the crowds leaving the court room commenting on the fact that that the defendant has been acquitted.

The title is in that class where care and good judgment must be exercised, depending on the theatre, the location and the type of patronage drawn upon. In some sections you may be able to take that title and build up plenty of interest via the actual theme, but in others you may have to sell away from it direct in order to avoid adverse comment from those who would find fault with your selling angles.

You can add to whatever strength the title possesses such selling names as Helen Twelvetrees, Lewis Stone, Jean Hersholt, Robert Warwick (a grand actor) and Robert Young, a youthful type who soon is going to rate star billing. The girls ought to be going for him in a big way.

Audience reaction is excellent. Miss Twelvetrees gives a human and capable characterization of the young sister, and despite her foolish love for the villain (yep, you have one in the person of Monroe Owsley), wins the audience's sympathy to a limited extent. As the story works out, it leaves her holding the bag, as it were, and the important honors go to Bob Young and Lewis Stone.

Treat this one with care; back it up with a campaign that fits the clientele of your theatre; but don't play it on kid days or Sundays.—Lewis, New York.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Harry Beaumont. Original screen play by Bayard Veiller. Photographed by Norbert Brodine. Film editor, William S. Gray. Release date, July 2, 1932. Running time, 77 minutes.

CAST

Joan Ogden	Helen Twelvetrees
Dick Ogden	Robert Young
Henry Trask	Lewis Stone
Mr. Schmidt	Jean Hersholt
District Attorney Harris	John Miljan
Harry Swift	Monroe Owsley
Mr. Ogden	Robert Warwick
Marjorie	Gertrude Michael
Judge Ambrose	Wilfred North
Captain Riorden	Tommy Jackson
Armanda	Louise Beaver

The First Year

(Fox)

Comedy Drama

Janet Gaynor and Charles Farrell in a beautiful adaptation of a popular stage play, "The First Year," should be a box office mop-up.

The supporting cast includes Maude Eburne, Robert McWade, George Meeker, Mina Gombel, Dudley Digges and Leila Bennett, but attention should be concentrated upon Gaynor and Farrell. William K. Howard has masterfully handled Frank Craven's story and Lynn Starling's scenario.

Besides possessing the elements that patrons look for in good entertainment, "The First Year" has touches that are decidedly novel.

While the detail of the story is essentially dramatic, comedy is the highlight. Not the slapstick kind, but the sweet, pleasing type that is the result of the dramatic sequences not being so tragic after all. There's the bashful but ambitious young real estate man who is going to make plenty of money and does. There's the fascinating little small town girl who wants to travel to New York, London, Paris. And there's the wise guy young civil engineer—always going to be a big shot, but blowing up.

No need to tell you further that you have a "natural" in "The First Year." The bigger first run houses will splurge on it, and the smaller houses will reap the benefit of all the excitement kicked up.

It is recommended for all kinds of audiences.—McCarthy, Hollywood.

Produced and distributed by Fox. Directed by William K. Howard. Based on the play by Frank Craven. Adapted from the stage success produced by John Golden. Screen play by Lynn Starling. Photographed by Hal Mohr. Release date, July 31, 1932. Running time, 80 minutes.

CAST

Grace Livingston	Janet Gaynor
Tommy Tucker	Charles Farrell
Mrs. Barstow	Mina Gombel
Dick Loring	George Meeker
Dr. Myron	Dudley Digges
Mr. Livingston	Robert McWade
Mrs. Livingston	Maude Eburne
Mr. Barstow	Henry Kolker
Hattie	Leila Bennett
Helen	Edna Vogel

Back Street

(Universal)

Dramatic Romance

This true to life dramatic romance, well acted and expertly directed, is going to require extraordinary showmanship to sell it to the full extent of its scope.

While it is somewhat similar to such pictures as "The Sin of Madelon Claudet" and "Forbidden," it is vastly different in development. It is always close to the heart from the time that Walter Saxel meets Ray Schmidt in Cincinnati in the "gay nineties," until their romance reaches its climax in Paris in 1932. Although the cast is large, the plot centers around Irene Dunne and John Boles. Others in the cast except George Meeker and William Bakewell are incidental, yet each is effective.

"Back Street" is a big picture, not one that you can bill and sell as an electrifying sensation, rather one that is a faithful portrayal of a lifetime of love which must be lived in secret.

Maybe that portion of your audience that

(*Continued on page* 48)

the WINNER!

EVERYBODY VOTES FOR COLUMBIA

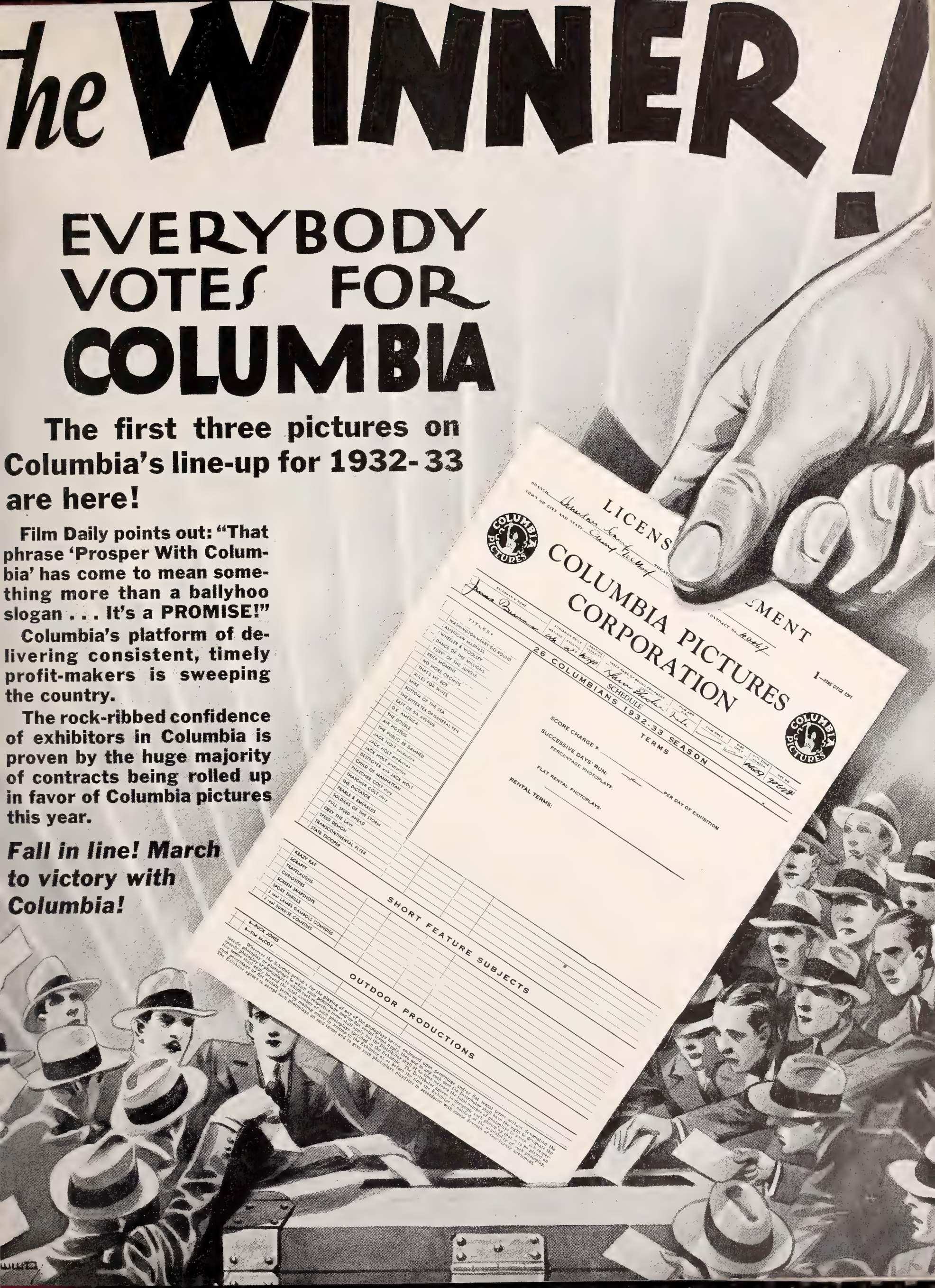
The first three pictures on Columbia's line-up for 1932-33 are here!

Film Daily points out: "That phrase 'Prosper With Columbia' has come to mean something more than a ballyhoo slogan . . . It's a PROMISE!"

Columbia's platform of delivering consistent, timely profit-makers is sweeping the country.

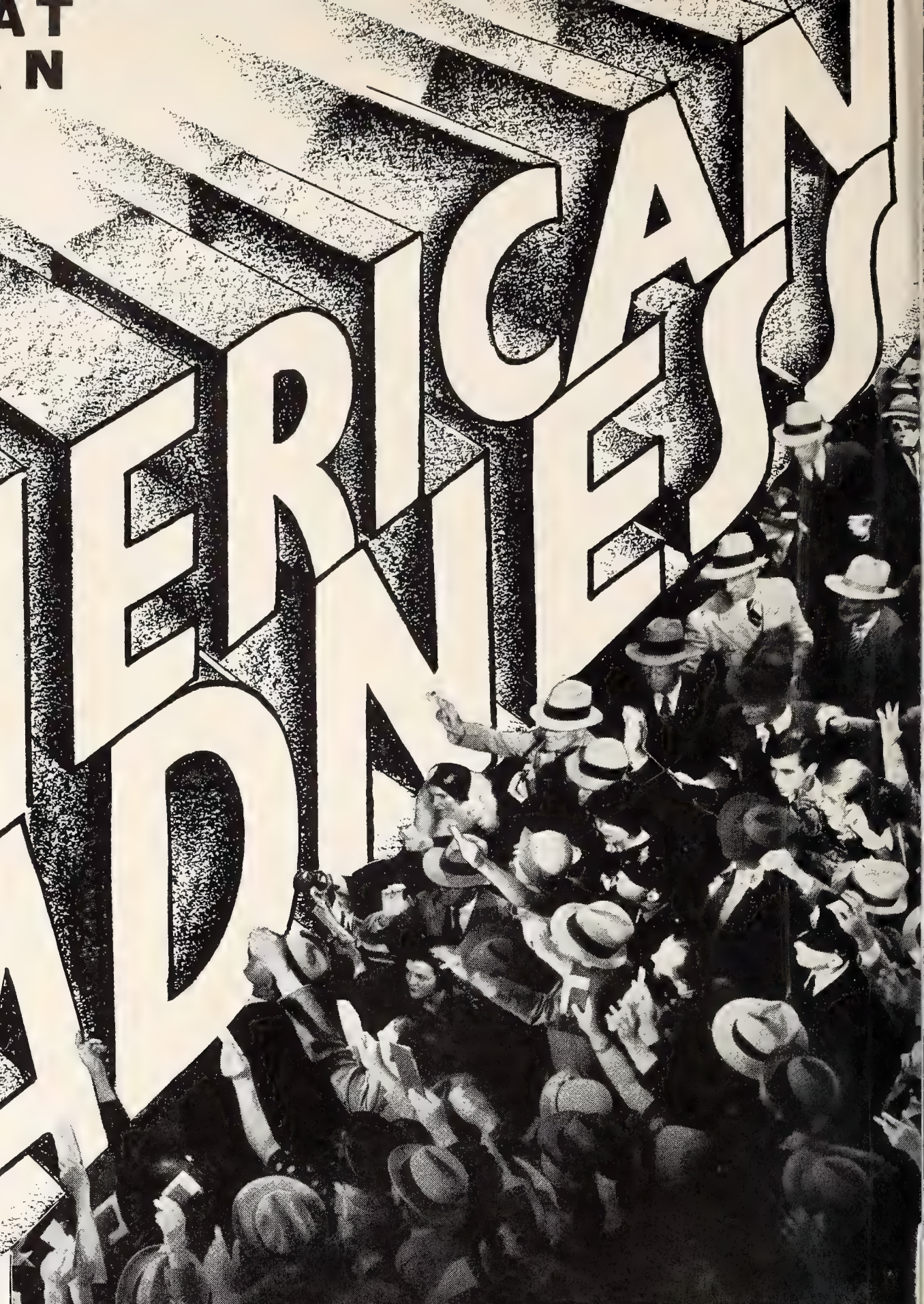
The rock-ribbed confidence of exhibitors in Columbia is proven by the huge majority of contracts being rolled up in favor of Columbia pictures this year.

Fall in line! March to victory with Columbia!



THE GREAT AMERICAN PICTURE OF TODAY!

AMERICAN MADNESS



WALTER **HUSTON**

Pat O'Brien

Kay Johnson

Constance Cummings

Gavin Gordon

Story and dialogue by Robert Riskin

A **FRANK CAPRA** *Production*

COLUMBIA PICTURES

"Powerful screen play with an endless amount of audience appeal plus innumerable selling angles. Here is money in your pocket if you are willing to back it up with a campaign just a wee bit as powerful as the story itself. Take it and make the most of it." —Motion Picture Herald

"Box-office smash . . . A film that will have everybody talking. It is in from the jump-off. You can't go wrong." —Film Daily

"A smashing hit—moves fast and builds to a smash climax." —Billboard

"Excellent! A thrilling melodrama . . . Will prove a good attraction at any time." —Harrison's Reports

"Swell entertainment. The climax carries a thrilling punch. Heartiest congratulations to Columbia and Columbia's ace director—Frank Capra." —John C. Moffett, Kansas City Star

"Put down a hit after the name of this Frank Capra production. It is a cinch to go big in any theatre in every community. Put everything behind it." —Hollywood Reporter

Advertised nationally to 20,000,000 readers in 20 movie fan magazines.

Prosper with Columbia—It's a Promise

COLUMBIA BLAZING AHEAD TO LEADERSHIP!

EARLY RELEASES

NOW READY AND IN PRODUCTION

AMERICAN MADNESS
WALTER HUSTON — Pat O'Brien
Kay Johnson—Constance Cummings
A FRANK CAPRA *Production*

BARBARA STANWYCK *in* BITTER TEA *of* GENERAL YEN
A FRANK CAPRA *Production*

First of the Thatcher Colt Mystery Stories
NIGHT CLUB LADY
with ADOLPHE MENJOU and a Great Cast
IRVING CUMMINGS *Production*

WHEELER & WOOLSEY
HILARIOUS COMEDY PRODUCTION

JACK HOLT *in* DESTROYER
and 3 other Holt Productions

WASHINGTON MERRY-GO-ROUND
A JAMES CRUZE *Production*

THE DICTATOR
A FRANK CAPRA *Production*

BOTTOM OF THE SEA
Masterpiece of undersea pictures.

MIKE
First real inside on the mysteries of the radio world.

THAT'S MY BOY
A swift dramatic story by Francis Wallace, author of "Huddle."

NO MORE ORCHIDS
A woman's story read by millions of women in Liberty Magazine.

THE DOUBLE
Liberty Magazine will publish this amazing story.

BRIEF MOMENT
Broadway hit that played to capacity. Written by S. N. Behrman.

AIR HOSTESS
True Story features this up-to-the-minute romance.

"FURY" OF THE JUNGLE
An enthralling picture entirely original in plot and treatment.

FANNIE HURST'S EAST OF FIFTH AVENUE
The famous Author of "Symphony of Six Million," "Humoresque," "Back Street," has written a story of tremendous heart-appeal.

CHILD OF MANHATTAN
Play by Preston Sturges
One of Broadway's biggest dramatic hits.

RULES FOR WIVES
Based on the unique decision by a famous justice regarding today's husband and wife.

DANCE OF THE MILLIONS
Startling ideas never before thrown on the screen.

PEARLS AND EMERALDS
Sensational romance with marked feminine appeal. Will appear in True Story Magazine.

OKAY AMERICA!
Modern dramatic romance with a musical background.

PUBLIC BE DAMNED
Vital. Close to the heart of every man and woman.

OBEY THE LAW
Exciting story of the Harbor Police.

FULL SPEED AHEAD
Thundering romance of the "Iron Horse"

TRANSCONTINENTAL FLYER
Thrilling story of the Couriers of the Sky.

SPEED DEMON
Roaring motors, flashing racing cars. Thriller on the screen—ticket seller at the theatre.

SOLDIERS OF THE STORM
Thrilling story of life in the flood country.

STATE TROOPER
A romance of the modern "Minute Men."

OUTDOOR PRODUCTIONS

BUCK JONES 8 OUTDOOR PICTURES
Greatest outdoor star in greatest outdoor pictures—bar none!

TIM McCOY 8 OUTDOOR PICTURES
Fast-riding, hard-hitting outdoor thrillers.

SHORT FEATURES

12 LAMBS GAMBOLS
Stars of World Famous Theatrical Organization in original two-reel comedies.

12 SUNRISE COMEDIES
Just what the public wants — a laugh in every foot of film! Two reels each.

SCRAPPY
Novelty comedy cartoon series of the American boy! Great tie-ups available. Produced by Charles Mintz.

SPORT THRILLS
Up-to-the-minute series of absorbing sport reels. Action — thrills — variety. Produced by Bill Cunningham.

KRAZY KAT
A high spot on any program. Produced by Charles Mintz.

TRAVELAUGHS
John P. Medbury wise-cracking his way around the world. Produced by Walter Futter.

CURIOSITIES
John P. Medbury explains the world's funniest things. Produced by Walter Futter.

SCREEN SNAPSHOTS
Most popular fan magazine of the screen!

●

If You Haven't Booked Them, Do So Now!

MICKEY MOUSE
Greatest cartoon screen character in the world. Needs no introduction. Produced by Walt Disney.

SILLY SYMPHONIES
Absolutely alone in the field. Audiences love them. Produced by Walt Disney.

Good Product is the Cure for All Evils—
THAT'S WHY EXHIBITORS ARE BUYING COLUMBIA FIRST!

Columbia's Got 'Em—Come And Get 'Em!

looks for a lot of hip-hip-hoorah in its entertainment will not find it appealing, but to those who are more intellectual, who can be entertained and at the same time do a little thinking, "Back Street" should be a treat. Make that thought the underlying basis of your campaign.

Sell this picture as a high priced attraction. You don't have to specialize. There is plenty of meat for both sexes from the adolescents to the oldest. By the same token, "Back Street" is not a children's picture. It probably will be over the heads of lots of grownups and it certainly is too deep for any child.

Naturally the names of Irene Dunne and John Boles will dominate, but get in your catchline the idea of a romance that endured for a lifetime. While he married, had children, had the respect of the social and business world, she sacrificed everything for the stolen moments of happiness when he came to her.

"Back Street" must be sold with dignity. It should not be cheapened by thoughtless exploitation that smacks of back street atmosphere. Don't try to work any heedless gags around "Back Street."—McCarthy, Hollywood.

Produced and distributed by Universal. Directed by John M. Stahl. From the novel by Fannie Hurst. Screen play by Gladys Lehman. Dialogue by Lynn Starling. Photographed by Karl Freund. Release date, Sept. 10, 1932. Running time, 84 minutes.

CAST

Ray Schmidt ..... Irene Dunne
Walter Saxel ..... John Boles
Kurt Schendler ..... George Meeker
Freda ..... June Clyde
Bakeleff ..... Walter Catlett
Mr. Schmidt ..... Paul Weigel
Mrs. Schmidt ..... Jane Darwell
Trophero ..... James Donelon
Uncle Felix ..... Robert McWade
Mrs. Dole ..... Zasu Pitts
Franchine ..... Shirley Grey
Conductor ..... James Farley
Hugo ..... Paul Fix
Richard Saxel ..... William Bakewell
Beth Saxel ..... Arletta Duncan
Mrs. Saxel ..... Doris Lloyd

The Man Called Back

(Tiffany)

Drama

The rejuvenation of a man forms the most important selling theme in this picture, and when that man is Conrad Nagel, and when an accidental death which looks much like murder becomes part of the plot construction, there is something for the exhibitor to sell. Though this is hardly an extraordinary film in any sense, it nevertheless is possessed of interest and suspense, good performances and names and has been done with intelligence, in story, direction and performance.

There is no lack of good substantial name value in the cast, which includes Doris Kenyon, John Halliday, Juliette Compton, Reginald Owen, Mae Busch, among others. The story opens on an island in the South Seas, with Nagel, as a dissolute but once famous surgeon, who starts on the trail back when he meets and treats Miss Kenyon. The picture shifts to London, where it remains, with Nagel returning to a lucrative practice when Millionaire Halliday, whom Nagel had saved in the South Seas, pays his debt by "putting him over."

Halliday happens to be the fast-living husband of disillusioned Miss Kenyon, which strengthens the story definitely. When Halliday is found dead in bed, Miss Kenyon is accused, through the effort of Miss Compton, mistress of Halliday. While this is rather unexpected, it builds new backbone into the structure. The English courtroom scenes are well done and appear authentic. Owen adds the occasional spot of comedy as the osteopath, with an exaggerated "stupid Englishman" manner which makes effective the well-spaced lighter moments.

The title is well chosen, since it conveys the theme excellently, is possessed of real punch and can make a particularly strong line in the advertising campaign, especially when it is closely tied with Conrad Nagel.

The exhibitor may well promise satisfactory entertainment, an interesting and well told story with reasonable assurance that his audience will agree. Strike the angle of the famed doctor who, as the result of the influence of a woman, "comes back" and "stays back." That theme, of course, is not exactly new, but it is substantial, always reliable, and in this case, has story, performance and complication to fortify it.—Aaronson, New York.

Produced and distributed by Tiffany. Directed by Robert Florey. Screen play by Robert Presnell. Photographed by Henry Sharpe. Film editor, Rose Loewinger. Musical director, Val Burton. Sound, Joseph Kane. Release date, July 17, 1932. Running time, 79 minutes.

CAST

Dr. David Yorke ..... Conrad Nagel
Diana St. Claire ..... Doris Kenyon
St. Claire ..... John Halliday
Vivien Lawrence ..... Juliette Compton
Dr. Atkins ..... Reginald Owen
King's Council ..... Alan Mowbray
Lilaya ..... Mona Maris
Defense Council ..... Gilbert Emery
Rosie ..... Mae Busch
Corlis ..... John T. Murray

Radio Patrol

(Universal)

Drama

The title, because of its connection with police activities of recent months with radio patrol cars, can be made to fit into a most interesting campaign. You have no worthwhile names to sell along with it unless Robert Armstrong and Lila Lee spell activity at your box office.

Audience value is weak. There's too much shooting to make the picture advisable for children, and the same is true for the cop who is taking graft. His being killed at the finish did not seem to redeem him in our eyes, because the gun-battle in which he meets his death could have been prevented by him in the first place if he had not cooperated with the crooks. Such situations, as a rule, do not elicit audience appeal and will never help make a picture go over.

Summing up, you have the title and police background to suggest ways and means of bringing them to your box office.—Lewis, New York.

Produced and distributed by Universal. Directed by Edward Cahn. Story and dialogue by Tom Reed. Photographed by Jackson Rose. Release date, June 2, 1932. Running time, 68 minutes.

CAST

Bill Kennedy ..... Robert Armstrong
Pat Bourke ..... Russell Hopton
Sue ..... Lila Lee
Vern ..... June Clyde
Pete Wiley ..... Andy Devine
Carl Hughes ..... Onslow Stevens
"Smoky" Johnson ..... John L. Johnson
Kloskey ..... Harry Woods
Sergeant Keogh ..... Sidney Toler
Slick ..... Jack La Rue
Police Captain ..... Joe Girard

The Vanishing Frontier

(Paramount)

Historical Romance

Don't make the mistake of considering "The Vanishing Frontier" a "western." Rather, it is historical romance that has for its underlying theme one of the most stirring chapters of American history—the days when the state of California passed from the sovereignty of Mexico to a place under the American flag.

There's an interesting plot; a cast with good box office names and well directed; plenty of action; a romance that is audacious in its disregard for personal safety; with comedy supplied by Zasu Pitts, J. Farrell Macdonald and Raymond Hatton.

Johnny Mack Brown displays some of the fire and dash that has always been expected of him and you can sell him to your patrons safe in the knowledge that his work will live up to your promise.

It's clean and wholesome. Sex is absent, but romance is always vividly present. While photography and unusual scenery seldom are ticket selling assets, "The Vanishing Frontier" is a good looking picture, with beautiful outdoor scenery, well filmed, taking advantage of lights and shadows.

There are plenty of selling angles. Of course, if you play it later on in the season when schools are open again, you can look for all sorts of cooperation from them. It's a pictorial lesson in American history, illustrating the era in California when confiscation of property was the reward of the old Spanish settlers who hesitated to take the oath of allegiance to the United States. It depicts the methods adopted by the Spanish leaders, personified by Johnny Mack Brown, to end the military rule and bring about the introduction of civil law.

"The Vanishing Frontier" can be finely exploited along the lines generally used in "Cimarron" and "The Big Trail."—McCarthy, Hollywood.

Produced by Larry Darmour. Distributed by Paramount. Directed by Phil Rosen. Story and screen play by Stuart Anthony. Settings by Frank Dexter. Photography by James S. Brown. Incidental music by Lee Zahler. Release date, July 29, 1932. Running time, 70 minutes.

CAST

Kirby Tornell ..... John Mack Brown
Carol Winfield ..... Evalyn Knapp
Aunt Sylvia ..... Zasu Pitts
Waco ..... J. Farrell Macdonald
Hornet ..... Raymond Hatton
Captain Roger Kearney ..... Wallace MacDonald
Lucien Winfield ..... Ben Alexander
General Winfield ..... George Irving
Dolores ..... Joyzelle
Whistlin' Six ..... Deacon McDaniels

Freaks

(MGM)

Drama

If "Freaks" has caused a furore in certain censor circles the fault lies with the manner in which it was campaigned to the public. I found it to be an interesting and entertaining picture, and I did not have nightmares, nor did I attempt to murder any of my relatives.

It is quite unfair to the production to brand it as gruesome. If the picture has met adverse comment in any community that reaction can be traced back to the type of exploitation used ahead of the showing.

It is not necessary, or advisable, to present the picture as a gruesome shudder-film. In the first place, "Freaks" does not warrant that kind of billing. In the second, it is decidedly open to question whether your public will be intrigued by such exploiting.

Inform them that you have a picture that is real entertainment, with thrills. Excite their curiosity in the unusual, but do not attempt to cram a diet of shudders down their throat. The chances are that they don't want them, any way, and that you'll be treating both your prospective patrons and your box office to indigestion if you do. Handled in proper form, your campaign should bring them in and leave them willing to tell their friends they'll enjoy it.

The cast includes such names as Olga Baclanova, Wallace Ford, Leila Hyams and Roscoe Ates, the stutter-star, but your campaign lies in the promise of telling them the inside of the sideshow business.—Lewis, New York.

[*An informative review of "Freaks," written by Leo Meehan in Hollywood, appeared in the* Herald, *issue of January* 23.]

Produced and distributed by MGM. Directed by Tod Browning. From the screen play by Willis Goldbeck. Photographed by Merritt Gerstad. Released February 20, 1932. Running time, 64 minutes.

CAST

Phroso ..... Wallace Ford
Venus ..... Leila Hyams
Cleopatra ..... Olga Baclanova
Roscoe ..... Roscoe Ates
Hercules ..... Henry Victor
Hans ..... Harry Earles
Frieda ..... Daisy Earles
Rollo Brothers ..... Edward Brophy and Mat McHugh
Madam Tetralini ..... Rose Dione
Landowner ..... Albert Conti
Hilton Sisters ..... Daisy Hilton and Violet Hilton
Caretaker ..... Michael Visaroff
Freaks ..... By Themselves

The Boiling Point

(Allied Pictures)

Western

Of all the recent Hoot Gibson efforts, "The Boiling Point" is undoubtedly the best. In directing the picture, George Melford departed radically from the customary standards of Westerns and introduced enough novelty in characters and sequences to give hard-bitten admirers of rugged outdoor action pictures some thrilling entertainment.

The story concerns a cowboy who can't con-

trol his temper. He usually wins in the brawls, but causes himself no end of trouble. He is put on probation to keep his temper for 30 days. Occasions are many when he reaches the boiling point. He suffers the ridicule of his pals, who call him a coward. The girl makes him her personal maid. Hoot bears everything until it looks as if the heavy is going to walk off with the girl. Then he explodes and a fight discloses the villain as the master mind of a gang of cattle rustlers and slick crooks.

Hoot Gibson naturally is your big selling angle. Yet the others of the cast turn in performances that will please the fans, with Wheeler Oakman, Helen Foster and Billy Bletcher outstanding. The title is good for all sorts of exploitation development—from advance teasers up to special ballyhoos.

Realize that you have a different kind of a Western, one in which the old outdoor standbys are welded to a lot that is novel. Get the idea over to your patrons that "The Boiling Point" is pleasingly different.—McCarthy, Hollywood.

Produced and distributed by Allied. Directed by George Melford. Story by Donald W. Lee. Photographed by Harry Neumann and Tom Galligan. Edited by Mildred Johnston. Running time, 70 minutes.

CAST

Jimmy	Hoot Gibson
Laura Kirk	Helen Foster
Nobro	Wheeler Oakman
Hi Bailey	Skeeter Bill Robbins
Tom Kirk	Lafe McKee
Stubby	Billy Bletcher
Gonzales	Charles Bailey
Nick	Bill Nye
Pete Maltus	Tom London
Duncan	Georgs Hays

The Widow in Scarlet

(Mayfair)

Drama

There is reasonably satisfactory entertainment in this independent product, though it is not in any way unusual. The cast contains several names which may well be reckoned of box office or marquee value to the exhibitor in the lesser situation, though the names and the film itself are hardly of the caliber warranting first run or major situation showing.

The title has drawing possibilities, but unfortunately the individual who is therein mentioned is nothing more than a name in the story. Though Dorothy Revier, husband-hunting divorcee, is at first mistaken for the "widow in scarlet," there is no further connection of plot incident with the title. For that reason it might be well not to emphasize it too strongly, avoiding possible adverse audience reaction.

Beside Miss Revier, there are Kenneth Harlan, Lloyd Whitlock, Glenn Tryon, Myrtle Stedman, all dependable, all capable to an extent, and all possessing possible name value to the smaller audience.

You have here complications involving a group of crooks, a wealthy owner of a valuable necklace, the flighty divorcee who wagers heavily that she can steal the necklace. The police make ineffectual attempts to guard it, and the crooks, headed by Lloyd Whitlock, are more successful until Miss Revier, bent on her own theft, spoils their play and wins for herself a husband, Harlan, and the necklace.

The film contains a fair proportion of action, interspersed with drawing room sequences, serving as interludes between the significant and more active spots. Sell this as a fairly entertaining, fairly interesting dramatic effort, not promising too much. The audience should not be disappointed.—Aaronson, New York.

Produced and distributed by Mayfair. Directed by George B. Seitz. Story and continuity by Norman Battle. Photographed by Jules Cronjager. Edited by Byron Robinson. Release date, July 1, 1932. Running time, 58 minutes.

CAST

Baroness Orsani	Dorothy Revier
Peter Lawton-Bond	Kenneth Harlan
Mandel	Lloyd Whitlock
Spuffy	Glenn Tryon
Alice Lawton-Bond	Myrtle Stedman
Bradley	Lloyd Ingraham
Hymie	Harry Strang
Eddie	Hal Price
Hanson	Arthur Millet
Pete Wells	William V. Mong
Pete's Pals	Phillips Smalley, Wilfred North
Nancy	Erin LaBrissoniere

Condemned to Death

(First Division)

Mystery

Here is well-sustained mystery, with the complication of several murders of strange origin thrown in to add to the pace of the product and provide a thrill or two. The most serious obstacle to selling the picture to best results is the fact that the cast is completely English, the picture having been made by Gainesborough, English producer. The name value, therefore, for selling purposes is cut considerably, although two names may carry some weight. In the lead is Arthur Wontner, well known and excellent English actor, who recently played Sherlock Holmes in several English pictures; and Gordon Harker, the often-seen sinister appearing butler, is in this case a crook, and in fine style. The other cast names will mean nothing to the American audience.

Where there is any audience objection to the use of the pronounced English accent in the dialogue, this factor may have some effect on audience enjoyment, though in reality it does not detract in the slightest degree from the fast-moving entertainment value of the film. The title is in keeping with the story, and may well be used to good advantage.

The mystery angle, which is by far the best selling point for the exhibitor, centers about the identity of the perpetrator of a series of stabbing murders among the prosecutor, judge and chief witnesses at the trial of a certain murderer, who at the beginning of the film, in an effective scene, is sentenced to be hanged. Scotland Yard works on the case, with the detective captain in love with the niece of the judge who presided at the trial. The best catchline to be used in selling the picture is the large sized and well-emphasized question mark: who is Jack O'Lantern? The latter is the name by which the police know the murderer.

The suspense is good, the mystery sustained, and suspicion readily falls upon any one of several persons. The exhibitor may be reasonably certain that his audience will feel satisfied with their entertainment on this film, considering, of course, those factors of accent and unfamiliar English cast.—Aaronson, New York.

Produced by Gainsborough. Distributed by First Division. Directed by Walter Forde. From the play, "Jack O'Lantern," by George Goodchild. Release date, September 15, 1932. Running time, 65 minutes.

CAST

Sir Charles Wallington	Arthur Wontner
Kate Banting	Gillian Lind
Sonia Wallington	Jane Walsh
Gwen	Norah Howard
Banting	Edmund Gwenn
Sam Knudge	Gordon Harker
Professor Michels	Griffiths Humphreys
Sir Randolph Cantler	H. St. Barbe West
Nali	Gordon Blythe
Inspector Sweeting	James Cunningham
Dr. Cornell	Gilbert Davies
Tobias O'Lantern	Bernard Bruneel
Jim Wrench	Cyril Raymond

SHORTS

The Queen Was in the Parlor

(Vitaphone)

Clever

Clever in idea and amusing in execution, this animated number of the Merrie Melodies cartoon series should be especially amusing to children, and the child in every adult will likewise react with enjoyment. The animated knight battles the dragon and subdues him, rescuing the fair damsel, while bits of nursery rhymes of Old King Cole and the queen in the parlor are amusing.—Running time, 7 minutes.

Cock-Eyed Animal World

(Principal)

Interesting

Interesting and possessed of a wide general appeal is this rather lengthy subject in the nature of a travelogue, wherein Carveth Wells, noted English explorer, takes his audience, via accompanying descriptive narrative, on a circuit of Australia. Initial sequences are concerned with the sights and conditions of the large metropolitan centers of the continent. Sydney, Melbourne, Perth are in turn visited. The succeeding reels of the film picture the lives and habits of the aborigines of the interior, with much interesting footage given to the several varieties of animal life, common to Australia, but most unusual in other parts of the world. A good subject.—Running time, 35 minutes.

Making Good

(Universal)

Amusing

This number of the "Oswald, Lucky Rabbit" cartoon series has its fair share of cleverness and amusement. The animated rabbit saves the old woman in the shoe from an embarrassment of riches via the stork in funny fashion. Accompanying melodies are threaded in neatly, and the whole will delight the youngsters and amuse the adults.—Running time, 7 minutes.

His Royal Shyness

(Educational)

Good Comedy

Real amusement and a fair number of laughs are features of this one-man comedy, built around Andy Clyde, one of Mack Sennett's ace comedians. Andy, doughboy lost on the battlefield, is shanghaied into the king's job, when the real king, who bears a striking resemblance to Clyde (he should), is carried away by conspirators. The palace is besieged by the hungry populace, while the villains attempt to do away with the fictitious king. Andy amusingly succeeds in vanquishing his enemies, then suddenly wakes from the nightmare and makes ready to march in the Armistice Day parade.—Running time, 21 minutes.

A Regular Trouper

(Vitaphone)

Ruth Etting Sings

A dramatic sketch, with Miss Etting the star performer in a traveling show, forms the background in this instance for the rendition of several popular numbers by the stage and radio singer. To impart a touch of drama, Miss Etting's sister steals her fiance, the show's manager, and the star goes on for the big night, putting her ballad over with a real incentive. For those who like Miss Etting and her voice, this makes a rather entertaining subject.—Running time, 19 minutes.

The Mad King

(Educational)

Novel, Amusing

Unusual and cleverly amusing is this number of the Terry-Toons, in which the animated Cat-King is stormed in his castle by a horde of infuriated mice under the leadership of the rebel-mouse. As the king teases his fair little animated captive in the dungeon, the attackers break down the doors. The king is knocked out in a prize fight, the fair maid is rescued. The youngsters will enjoy it immensely.—Running time, 6 minutes.

Movie Album Thrills

(Vitaphone)

Highly Amusing

Unusually amusing are these shots from the product of the motion picture's early days. They seem to draw more spontaneous laughter, supply readier enjoyment to theatre audiences than perhaps any other type of short subject on the lists. In this particular set, Marie Dressler, in a much less recent day, cavorts amusingly, while a sequence or two of the earliest western thrillers is delightfully humorous today. The running fire of descriptive and burlesquing comment adds to the effectiveness of the humor.—Running time, 10 minutes.

THE NEWEST PICTURES

15,000 Mass To See Luminaries At "Strange Interlude" Opening; Several New Films Interesting

By LEO MEEHAN, Hollywood

Hollywood Staff Correspondent

Metro's production of "Strange Interlude" is naturally the topic of the week in Hollywood, having been premiered with the usual fanfare at the Chinese theatre Friday evening. If you think the public has lost interest in pictures or in picture personalities, consider the fact that here in Hollywood, where people are accustomed to seeing stars, more than 25,000 gathered in the street to see the film luminaries arrive. Three hundred police reserves were unable to keep them in control. It came near being a riot, all to try and get a glimpse of a famous screen personality. When Clark Gable's car was being driven through the narrow lane kept open by the police, so many people jumped on the running boards that they broke down under the weight. Someone smashed one pane of glass so he could reach through and shake Gable's hand! Yes, the films and film people still interest the public.

"Strange Interlude" is a very unusual production. In it people speak their thoughts as well as their dialogue. This is cleverly done by pantomime while a special sound track, made later, recites the thoughts. Norma Shearer gives the most outstanding performance of her career. Other magnificent efforts are made by Clark Gable, Alexander Kirkland, Ralph Morgan and May Robson. Robert Z. Leonard directed superbly. Irrespective of its box office values, it is certain to be one of the most talked-of pictures of the year.

Several other interesting pictures were previewed in the week. In "Down to Earth" Will Rogers does a sort of sequel to "They Had to See Paris." In the last-named you will recall Bill struck it rich. In the new one the old stock market panic hits him and he and his family have to give up their luxury and return to the modest estate of former days. It gives Rogers plenty of opportunity for expounding homely philosophy and being just the "Down to Earth" character he is. It is the best of the Rogers shows for some time, in the opinion of those who've seen it.

Fox also is previewing "The First Year," made from Frank Craven's big stage success, and starring Janet Gaynor and Charles Farrell. It deals with the trials and tribulations of a young couple during the first year of their married bliss (?) and is very amusing. It's excellent Gaynor-Farrell stuff.

"Back Street," from Universal, is an expurgated screen treatment of a Fannie Hurst novel which was considerably talked about. It brings back Irene Dunne in her very finest performance since "Cimarron." John Boles plays opposite her in a character similar to the one he played in "Seed." It is a story of a woman sacrificing everything—career, honor, future—for a man she loved, a man with a wife and family. It's pretty heavy, and not especially pleasant, but well done.

"Old Dark House" features Boris Karloff in a Frankenstein type of brute, and is made for spinal stimulation and gooseflesh production. The principals, who include Melvyn Douglas, get into a house full of lunatics, and there is plenty of excitement. Universal has made a specialty of these shockers, and this is true to the brand.

"Age of Consent" is one of the surprise pictures of the week. Geogory La Cava, Radio director, has gathered a delightful bunch of youngsters, put them into a collegiate atmosphere, and turned out a picture which is full of laughs and unexpected melodrama. There are no names to sell it, but if exhibitors will give it the once-over, they will find it has real entertainment value.

Bishop Cannon Strikes at Films as "Social Menace"

Condemning films as a "social menace," Bishop James Cannon, Jr., of the Methodist Episcopal Church, South, terms them "subtle and flagrant violations of good taste and morals," in the annual report of the board of temperance, issued at Richmond. The bishop is president of the board and is reputed to be the author of the paper.

The report says in part:

"We regret that two federal bills for control of films at the point of production, for the correction of the evil of block booking, and the exporting of films calculated to give false impressions to foreign countries of American customs and attitude toward other nations have so far failed of passage, and we urge that favorable action be speedily taken by congress."

Warner and Paramount Working on a New Deal

Warner-First National announces negotiations for a "new ticket" for the showing of its product throughout the entire Publix national circuit. The new deal calls for the cancelling of existing franchises under which these companies have been functioning. Arrangements are being worked out by Sam Dembow, representing the Publix organization, and Major Albert Warner, A. W. Smith and Grad Sears, acting for Warner-First National.

Warner and Publix closed a deal on Wednesday whereby Vitaphone trailers will be used exclusively for all Warner and First National product in Publix houses on the current season's schedule.

J. V. Ritchey Sails for Europe

J. V. Ritchey, president of Ritchey Export Corp., sailed on Tuesday for England and the Continent. While in London Mr. Ritchey will confer with his associate, Arthur Levey.

Eddie Miller Married

Eddie Miller, singer, member of the governing board of the Friars Club, New York, and who has appeared in several short subjects, was married last week in New Jersey to Miss Idabell Kay of Brooklyn.

Majestic Has 26 Lined Up For New Season

Majestic Pictures, Inc., the newly organized producing company of Herman Gluckman and Phil Goldstone, will present 26 features in 1932-33. The schedule lists 20 dramas, two of which have been completed, and six westerns starring Jack Hoxie. Two of the westerns, "Gold" and "Law and Lawless," are also ready. The schedule follows:

"THE PHANTOM EXPRESS," a railroad melodrama, written and directed by Emory Johnson; with J. Farrell MacDonald, Sally Blane, William Collier, Jr., Hobart Bosworth, Robert Ellis, Eddie Phillips, Tom O'Brien, David Rollins, Huntley Gordon and Lina Basquette. Completed.

"STREET OF ILLUSION," from "Shandy," an Olga Printzlau drama of New York's east side, directed by Christy Cabanne, with Jean Hersholt, Jackie Searl, Claudia Dell, J. Farrell MacDonald, Charles Delaney and Lucille La Verne. Completed.

"THE BETRAYAL," drama of Africa and London, by John Krafft, directed by Christy Cabanne, with H. B. Warner, Aileen Pringle, Barbara Kent, Raymond Hatton and Huntley Gordon. In production.

"TRAGEDY IN THE AIR," drama of transport fliers, by Edward T. Lowe, directed by Frank Strayer. In preparation.

"THE COMEBACK," story of the prize ring, by Earl Snell, with Benny Rubin. In preparation.

"TONG WAR," drama of Chinatown, adapted by Norman Houston from the story by Li Young Sen. In preparation.

"THE VERDICT," a mystery, adapted by Sarah Y. Mason from the story by Bernard Lyman, directed by E. Mason Hopper. In preparation.

"THE AIR PATROL," an action story of air police, written and to be directed by Emory Johnson. In preparation.

"HUSBAND HUNTERS," a drama.

"THE WARNING," melodrama of ancient Egyptian tombs.

"THE JUGGERNAUT EXPRESS," a railroad melodrama.

"BORROWED FINERY," drama of a fashion model.

"CORNERED," newspaper story.

"THE PRICE," a drama of municipal political corruption.

"AFTER MIDNIGHT," a drama of a hospital.

"BLIND ALLEYS," drama.

"THE PARROT TALKS," murder mystery.

"THE NIGHT WATCH," drama of the sea.

"BURIED ALIVE," horror drama.

"THE MONSTER STALKS," a melodrama of a robot.

Majestic will be distributed nationally through territorial franchise-holders.

Henabery and Hayman Form Independent Producing Film

Joseph Henabery, former Warner director, and Herbert Hayman, at one time Vitaphone casting director, have formed an independent producing company, known as Summit Pictures Corporation, with offices at 729 Seventh avenue, New York.

Production will be carried on at the Coast. H. William Fitelson has been retained as counsel. The company plans eight films for the 1932-33 season, to be released on the state right market.

Allied Plans 26 Features During 1932-33 Season

Allied Pictures Corporation, of which M. H. Hoffman is president, plans 26 feature productions for the 1932-33 season. Four are specials, eight will feature Hoot Gibson, four with Monte Blue, six "Stage Classics," four "Classay" melodramas.

The specials are "Davey Jones' Locker," "Red Kisses," "Three Castles," "Slightly Used." The two Gibson specials so far titled are "A Man's Land," "The Boiling Point." The Monte Blue features include "The Stoker," "The Valley of Adventure," "The Intruder," "The Nestors." The "Stage Classics" are: "Vanity Fair of Today," "File No. 113," "Unholy Love," "A Parisian Romance," "Anna Karenina," "The Iron Master." The tentative titles for the four "Classay" melodramas are: "The Midnight Alarm," "The Cop," "Beyond the Law," "Dizzy Dames."

Allied has closed a contract with Mascot Pictures Corporation of Portland and Seattle for the distribution of the entire product of Allied in the territory comprising Washington, Oregon, Montana and Northern Idaho.

Hays Supported On Advertising

Will H. Hays was sustained this week by the executive committee of the Motion Picture Producers and Distributors of America, at a New York session in which consideration was given the threat of dismissal for writers of objectionable advertising copy.

Mr. Hays, while on the Coast recently, declared that all employees responsible for the preparation or dissemination of offensive advertising would be subject to dismissal. He also said that exhibitors making use of such advertising material would be denied industry support.

Members of the executive committee who supported Mr. Hays in his declaration were Adolph Zukor, Merlin H. Aylesworth, Harry Warner, R. H. Cochrane, Nicholas Schenck and Hiram Brown.

Publicity and advertising men representing nearly all major companies pledged themselves to guard against objectionable material in all future copy, at a meeting called by Mr. Hays at MPPDA headquarters on Tuesday.

Two Film Firms Incorporate

United Artcraft Productions, Inc., and Independent Film Distributors, Inc., have filed certificates of incorporation at Dover, Del. The first filed to deal in motion picture theatres, the other in talking pictures.

Meyer in Charge for Powers

M. L. ("Mannie") Meyer has been appointed manager of New York territory for Powers Pictures. Mr. Meyer was with Associated Exhibitors and Pathe for five years.

MEETINGS

MOTION PICTURE HERALD presents each week a calendar of events and meeting dates of exhibitor associations and other non-commercial organizations in the motion picture industry. The secretaries of all such associations are urged to forward to the editor necessary data for inclusion herein, of both regular and board of directors meetings.

JULY

21—**Research Council of the Academy of Arts & Sciences:** Initial meeting of new art and technical groups of Academy, formed as the governing body of all fact-finding work of the Academy.

26—**International Brotherhood of Electrical Workers,** Studio Branch: Monthly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

Allied Theatre Owners of Ontario: Annual convention and election of officers, at Ford Hotel, Toronto. General Manager, Oscar Hanson.

Universal Pictures Club: Annual outing and boat ride to Glendon Landing, Long Island Sound.

Allied Theatre Owners of New Jersey: Special meeting, at 303 West 42nd Street, New York. President, Sidney E. Samuelson.

28—**16mm. Association:** Semi-monthly meeting and luncheon, at Hotel Victoria, New York.

AUGUST

Associated Motion Picture Advertisers has suspended regular weekly meetings and open forum during the summer, but will resume in September, at Sardi's, West 44th Street, New York. President, Ed Finney; Secretary, Al Sherman.

Weekly meetings of the new Advertising Code Committee will be held in Hollywood for the next two months. Meeting days and executives of the committee will be announced later.

Allied Theatres of Oregon, Inc.: Convention in August, date undetermined. President, Edward Fautz: Secretary, William Cutts.

1—**International Brotherhood of Electrical Workers—Local No. 40, Studio Branch:** Meeting of executive committee, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

2—**Allied Theatres of Michigan, Inc.:** Board of directors' meeting, at 607 Fox Building, Detroit. President, Glenn A. Cross; Secretary, John Niebes.

Western Associated Motion Picture Advertisers: Semi-monthly meeting and luncheon, at Writers' Club, Hollywood. President, John Le Roy Johnston; Secretary, Lincoln Quarberg.

3—**M.P.T.O. of Wisconsin and Upper Michigan:** Board of directors meeting, at 536 West Wisconsin Avenue, Milwaukee. President, Fred S. Meyer; Secretary, W. L. Ainsworth.

8—**International Brotherhood of Electrical Workers—Local No. 40, Studio Branch:** Meeting of executive committee, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

9—**16mm. Association:** Semi-monthly meeting and luncheon, at Hotel Victoria, New York.

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SEPTEMBER

Weekly meetings of New York Theatre Owners Chamber of Commerce will be resumed early in September, at headquarters in the Times Building, New York City.

FAMILY PICTURES

"Bring 'Em Back Alive," "Rebecca of Sunnybrook Farm," "Congorilla," "Igloo," "Tom Brown of Culver"

RITA C. McGOLDRICK

THE most discussed single topic among the Film Councils, club groups and national committees pertinently interested in the motion picture's relationship to the community, has been the family audience picture. Here is an open question on which there has been much surprising diversity of opinion. The theatre manager should throw his hat into the ring at this stage of the game. What do *you* think is the type of picture that falls properly into this classification? "What constitutes a family audience picture as you would interpret it for your patrons?

MOTION PICTURE HERALD has been very seriously interested in this topic. In these columns and in other departments, analyses of pictures have been printed as helps to the exhibitor. But there have been many opinions. The National Board of Review, representing as it does a highly intelligent cross section of national viewpoint, believes that sophisticated pictures may be written in as family audience entertainment. Highly organized local groups such as those functioning in Macon, Georgia; Rutherford, New Jersey; New Rochelle, New York; Los Angeles, California, are interested in listing the exotic for adults and the simpler commonplaces of everyday living with the poignant high lights of tragedy and comedy, travel and news, and decent simplicities for the family audience.

This subject tempts us to go a step further. In the near future these columns will bring to you the viewpoint of leading educators, authors, club women and other public citizens. These must be balanced against the experience of the producer and the exhibitor. The subject is rich in interest, for, after all, the very lifeblood of the motion picture theatre is the family group attending the show. Junior Shows have their place. Children's matinees are worth while even when they are not highly remunerative. They are builders of goodwill. But box office success is more definitely assured when the feature may be advertised as suitable for the entire family.

SUMMER SUCCESSES

Preference Polls, concerted convention voices and an avalanche of mail have made it quite clear that in this year there is a high note of demand for clean, simple pictures. The adventure films have won a preponderant acclaim; mystery stories have run them a close second. Comedy, music and travel have found their way to the top of the list. It is rather astonishing how small the written vote has been for sex, sophistication and the boudoir. Box office returns on the adventure pictures prove that the weather vane is pointing in the right direction. It looks as if the wind is blowing a normal, steady, more equable southwester.

The larger companies, quick to recognize public reactions, have accomplished a program of current releases of outstanding value. These, properly exploited, are important assets in the hands of any intelligent exhibitor. In the summer months that are usually lean, we have in this year of especial financial leanness, a gala display of worthwhile things. Here are some definitely important new releases:

Bring 'Em Back Alive

Van Beuren; Released by RKO Radio

The past two years have given us some authentic and thrilling jungle pictures. We have had "Chang," and "Simba." Then very importantly, we had "Trader Horn." These pictures, we are told, were true reproductions of photographed life in the darkest jungles of the world. This year, Metro gave us "Tarzan, the Ape Man," and was entirely candid in saying that the best jungle scenes were made in Hollywood. Oddly enough, "Tarzan" outdid the others in thrills and realistic beauty. In "Bring 'Em Back Alive," however, we have a new variety of thriller. This picture, directed by Clyde Elliott, featuring Frank Buck, differs from those that came before because the hardy adventurer did not seek to kill his animals, but was interested in bringing them back alive and in good condition to the zoos of the nation. He had taken good sound equipment apparatus with him into the wilderness. The picture is a truthfully recorded sound story of the jungles, its calls of birds, clash of beasts, roar and rush of waterfalls and intimate small sounds that only the jungle knows.

The sequences are accompanied by a running interpretation by Mr. Buck. He has found in his animals the humor, the selfishness, the social climbing and the wickedness that is duplicated in the human family. "Bring 'Em Back Alive" is entertainment. It is a contribution to the family audience.

▽

Rebecca of Sunnybrook Farm

Fox Films

The name of this picture is enough to sell it to all family groups. Rebecca has a classic background. She stands for normalcy, sweetness and the good that is accomplished through unselfishness. One would know instinctively that "Rebecca of Sunnybrook Farm" was a fitting picture for young people. The film has fulfilled the tradition of the book. It has hewed its lines closely to the ideal of the story. Rebecca, the product of a big family, meets all with whom she comes in contact with a disarming and naive simplicity that destroys tawdriness. The motion picture version of the well known story has moments of fine humor, real beauty and important characterization. If there are other moments where one might wish that the director or the sound synchronizers had tempered their art a little, these instances are few enough to be set aside. Here is a clean, wholesome, pretty story with enough of action and suspense to give any picturegoer an evening of acceptable entertainment. Marion Nixon is Rebecca. She interprets the character truthfully, although she is a little old to have been cast for the part. We believe that "Rebecca of Sunnybrook Farm" will find its way to a distinguished rating among the family audience pictures of the current season.

▽

Congorilla

Fox Films

Fox has a second production to its credit in the photographed record of Mr. and Mrs. Martin Johnson's latest expedition into the Belgium Congo. Martin Johnson is not an amateur in Africa. He has brought back other important documents of his exciting trips. "Congorilla" bears the earmarks of an added professional experience. Splendidly photographed and with natural sound effects, we have a new story of the zebra, the giraffe and the gazelle. Mr. Buck shows us the lion as the master villain in devastating conquest, and the wild dogs who will not permit the king of beasts to have his feast in peace. There are charging rhinos, elephants seeking water at the base of a falls, crocodiles sliding in and out of shadowed waters and back, and behind all of this always the almost human gorilla, playful, scheming, wicked and as gentle as any human creature could be.

This picture reaches heights of actual beauty with its millions of flamingoes on tinted waters, with its rhythm of barbaric dance and music.

"Congorilla" is important—as everything that Mr. and Mrs. Martin Johnson have done is valuable as a permanent record. It brings enough of the dramatic action, thrill and unusual charm to make it a strong box office attraction. It was edited by Truman Talley, who is also the executive head of the Fox newsreel organization.

▽

Igloo

Universal

Desperate weeks in a storm-bound Eskimo village, where the small round igloos seem to be obliterated by wind-driven snow, provide the time element in an impressive picture of the bitter North as we have rarely seen it. This is another type of adventure story, strung on the thread of romance wherein the great hunter of one tribe seeks his bride from the maidens of another village. The incredible wilderness of the North spreads out behind the action of this story, which tells the recurring tragedies of these hardy people whose lives are determined by their quest for food. Whale, walrus, seal become the very gods of their existence. When the wind bears down on them from a farther north, bringing desolation with it, when the waters become completely frozen over and hunting for food is impossible, then tragedy stalks into the igloo of the heroic Eskimo. This film has moments of photographic grandeur in the breaking up of the ice pack with its floes pressing their way into the sea. It also has moments of Hollywood stagecraft where square cakes of ice, like neatly stacked cards, are dealt out with a too convenient aptness. Nevertheless the picture has moments of excitement as well as real beauty.

▽

Tom Brown of Culver

Universal

Last year Universal gave us "The Spirit of Notre Dame." It was a great college picture that met with immediate acclaim. It also registered itself very convincingly at the box office. The success of the football story has encouraged Universal to produce a second important college picture. In "Tom Brown of Culver" we have an outstanding achievement which has merited the immediate approval and high rating of all previewing groups. It is the strong story of the keen American boy who has in his heart the enshrined ideal of a doctor father, reported killed in the war, who left him as a lone heritage the Congressional Medal of Honor. Too often the only thing in his pocket is the priceless medal which cannot buy him food. Through the loyalty of a former soldier, friend of his father, he is adopted by the American Legion and sent to Culver to learn something of army manliness and discipline. This story rises to a fine dramatic climax in the return of the shell-shocked father, who had not been killed, but had deserted.

"Tom Brown of Culver" is a picture to anticipate. It was not planned for young children. It appealed to a higher grade than that. All adults, and particularly the college and high school students, will find it fine entertainment. It is interesting to note that the most critical of the reviewing groups have placed this film in the Exceptional Class.

FILM CRITIC OF NEW YORK DAILY NEWS . . LARGEST CIRCULATING PAPER IN AMERICA..CANVASSES BROADWAY CROWDS!

Irene Thirer

BECOMES INQUIRING REPORTER FOR PARAMOUNT

Personally asks a hundred representatives of a million passers-by how anxious they are to see "Movie Crazy," "Blonde Venus," "Night After Night," "A Farewell to Arms," "Horse Feathers," "Big Broadcast," and "Love Me Tonight."



-and here are typical replies →

"WHEN WILL WE SEE QUERY OF ALL AGES, VALUE OF THE NEW

THE QUESTION ASKED BY MISS THIRER:
"Here's a list of the new group of Paramount Pictures. Look at the casts, titles and stories... what do you think of them?"



PEGGY KELLY
315 West 113th Street, New York
MODELING

● "They all look good, but some more than others. I always see Marx Brothers, Harold Lloyd, and Chevalier because I like comedy most. Harold in Hollywood should be very funny. I read 'Farewell to Arms' and think Helen Hayes, Gary Cooper, and Adolphe Menjou should be great. To see Clark Gable and Miriam Hopkins together in 'No Bed of Her Own,' which I read in the Daily News, is a real thrill. Herbert Marshall was very fine in a play I saw, and I expect he will be a star after being with Dietrich in 'Blonde Venus.' I will see all of these pictures."



EDWARD PALIDINO
433 Van Dwyer St., Stapleton, S. I.
PATROLMAN

● "I don't get a chance to see many pictures, but I listen to the radio a lot and want to see Bing Crosby, Boswell Sisters, Cab Calloway, Burns and Allen, Kate Smith and all the stars in 'Big Broadcast.' This interests me most, and next, 'Farewell to Arms' which I have heard is a very good book. I always try to see Harold Lloyd and the Marx Brothers. Yes, if I have an opportunity I want to see these pictures; they look very attractive. I'd like to say that there hasn't been a good police picture yet."



MRS. CAROLINE NEUMAN
2362 Seventh Ave., Astoria, L. I.
HOUSEWIFE

● "Chevalier easily heads the list for me, but I will say that I will not allow my husband to let me miss many of these pictures. After Chevalier I like Dietrich, and 'No Bed of Her Own' and 'Night After Night' look like the type of heavy dramas we both like. I do not care so much for comedy, but my husband does, and so I see them anyway. I imagine he will be tickled with 'Movie Crazy,' and 'Horse Feathers.' Incidentally, isn't Fredric March a Paramount star? Why isn't he cast in these pictures?"



MISS JULIE VOLPE
1809 Longfellow Av., Bronx, N. Y.
HAIRDRESSER

● "There are certainly a lot of big stars in those pictures—most of my favorites, in fact. When I go to the movies, I don't pay much attention to the title but if it's got a star I like, then I don't want to miss it. Chevalier's my weakness, and after him Clark Gable. I think Marlene Dietrich is the best looking girl on the screen and the best actress. 'Blonde Venus' sounds good but why don't they put her in a picture with Clark Gable some time? I sure want to see Mae West in 'Night After Night.' I like Nancy Carroll, too. 'No Bed of Her Own' ought to make a swell picture. I read it when it ran in the tabs."

THEM?"..IS HUNGRY

PROVING BOX OFFICE

Paramount GROUP!

THE PLACE:
At the busiest street in the world, in front of the Criterion Theatre, at 44th Street and Broadway, at 2:00 P. M.



PEGGY MESSENGER
Claridge Hotel
New York
SECRETARY

● "Gang pictures kept me away from the movies for some time and I am glad to see that Paramount is putting real casts into love stories and comedy. My first choice is 'Blonde Venus,' because I think Dietrich is fine in any story and this sounds exceptionally good. I read 'Single Night' by Bromfield and suppose that is 'Night After Night.' Why do they change the titles in the movies? I haven't read 'Farewell to Arms' but always wanted to and will be satisfied to see the picture, especially with Gary Cooper, Helen Hayes, and Adolphe Menjou in the cast. I do want to see all of them, though."



AL ABRAMS
2136 61st Street,
Brooklyn, N. Y.
SALESMAN

● "I think they are fine merchandise which the public will want to buy. I guess most salesmen are good movie fans, and I feel confident that I will certainly not miss Harold Lloyd, the Marx Brothers, and Chevalier, because we all need laughs nowadays. 'No Bed of Her Own' sounds like a woman's picture, but 'Farewell to Arms' should appeal to everybody. I wasn't a Dietrich fan until I saw 'Shanghai Express' which changed my opinion, and I certainly want to see 'Blonde Venus.' They look good to me."



JAMES HEALY
539 West 144th St.,
New York
PROPERTIES

● "The thing that attracts me most is Harold Lloyd. Why doesn't he make more pictures, and also the Marx Brothers? They seem so few and far between. I suppose that 'The Big Broadcast' will be shown at advanced prices, but I think this is a mistake because it doesn't matter how big the casts are, the public cannot afford to pay more these days. All of these pictures attract me and I have a feeling that they are going to be good shows by looking at the casts and titles."



MISS ETHEL KENT
164 West 44th St.,
New York
ARTIST

● "They all look mighty entertaining. I've been wondering when some movie producer would be smart enough to make 'Farewell to Arms.' Helen Hayes is perfect for the part of the nurse. There's my old friend, Harold Lloyd. Where's he been lately? I'll certainly want to see him in 'Movie Crazy.' My whole family are Marx Brothers fans but personally I like Lloyd's type of comedy better. Maybe you can tell me why a star as popular as Dietrich makes only a few pictures a year. 'Blonde Venus' is the first one I've seen advertised since 'Shanghai Express.' Guess I'll make a note of 'The Big Broadcast'—it's about time a radio picture was made on a big scale."

IRENE THIRER FOUND THE BUYING PUBLIC—YOUR PATRONS—WANT THESE PARAMOUNT PICTURES!

HAROLD LLOYD
in "Movie Crazy"

MARLENE DIETRICH
in "Blonde Venus"
with Herbert Marshall, Cary Grant, Directed by Joseph Von Sternberg

---

"NIGHT AFTER NIGHT"
with George Raft, Nancy Carroll, Mae West, Wynne Gibson, Alison Skipworth

---

"A FAREWELL TO ARMS"
with Helen Hayes, Gary Cooper and Adolphe Menjou



FOUR MARX BROTHERS
in "Horsefeathers"

"THE BIG BROADCAST"
with Stuart Erwin, Leila Hymans, Bing Crosby, Burns and Allen, Boswell Sisters, Kate Smith, Cab Calloway, Mills Brothers, Arthur Tracy

---

MIRIAM HOPKINS AND CLARK GABLE
in "No Bed of Her Own"

MAURICE CHEVALIER
in "Love Me Tonight"
with Jeanette MacDonald, a Rouben Mamoulian Production

IRENE THIRER

Motion Picture Critic, New York Daily News

● For the first time in the history of this business a producing company has been brave enough to invite the critic of the largest daily newspaper in the country to personally get public reaction to coming product! ● It isn't what we want . . . it isn't what you want . . . it's what the public wants that counts . . . Paramount's daring in this move is only because of their complete faith and assurance in the box office power of these eight coming Paramount Pictures.

Paramount's PARAMOUNT Year

Paramount's PARAMOUNT Year

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended July 16, 1932, from 105 theatres in 20 major cities over the country, equaled $1,246,503, a decrease of $68,150 from the previous calendar week, ended July 9, when 109 theatres in 20 cities grossed $1,314,653 in the aggregate. The difference is at least partially accounted for by the fewer number of theatres represented during the later week. Eight new low individual house record figures were established during the more recent seven-day period, while no new high individual house records were recorded. A similar number of new "lows" and again no new "highs" were noted in the previous week.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Boston								
Keith's	2,800	25c-65c	"Roar of the Dragon" (Radio)	19,000	"Bring 'Em Back Alive" (Radio)	17,000	High 12-5 "Frankenstein"	27,000
							Low 3-26-32 "Explorers of the World"	16,000
Keith-Boston	2,500	25c-65c	"Bring 'Em Back Alive" (Radio)	18,000	"By Whose Hand?" (Col.)	16,500	High 4-9-32 "Steady Company"	26,000
							Low 7-9-32 "By Whose Hand?"	16,500
Loew's Orpheum	2,000	25c-60c	"Red Headed Woman" (MGM)	19,000	"The Big Parade" (MGM) (25c-50c)	20,000	High 1-24 "Hell's Angels"	31,500
							Low 7-2-32 "Destry Rides Again"	18,000
Loew's State	3,700	30c-60c	"The Doomed Battalion" (U.)	22,000	"The Blonde Captive" (Col.)	21,500	High 6-18-32— "Hell Divers" "Possessed" and "Sin of Madelon Claudet"	26,000
							Low 7-18 "Man in Possession"	19,000
Metropolitan	4,350	35c-75c	"Million Dollar Legs" (Para.)	35,000	"Make Me A Star" (Para.)	33,000	High 1-31 "No Limit"	44,500
							Low 7-4 "I Take This Woman"	30,000
Paramount	1,800	30c-60c	"Winner Take All" (W. B.)	15,000	"Rebecca of Sunnybrook Farm" (Fox)	15,000	.....	
Scollay Square	1,800	15c-50c	"Make Me A Star" (Para.)	11,000	"Merrily We Go To Hell" (Para.) (2nd week)	10,000	High 1-17 "Right to Love"	25,000
							Low 12-26 "His Woman"	9,500
Uptown	2,000	25c-60c	"Winner Take All" (W. B.)	10,000	"Rebecca of Sunnybrook Farm" (Fox)	10,500	High 5-14-32 "The Miracle Man"	15,000
							Low 7-16-32 "Winner Take All"	10,000
Buffalo								
Buffalo	3,500	30c-70c	"Rebecca of Sunnybrook Farm" (Fox)	15,800	"Red Headed Woman" (MGM)	23,400	High 3-28 "My Past"	39,500
							Low 7-16-32 "Rebecca of Sunnybrook Farm"	15,800
Century	3,000	25c-55c	"Love Is A Racket" (F. N.)	11,000	"Sky Devils" (U. A.)	10,000	High 2-14 "Cimarron"	25,600
							Low 3-5-32 "Cheaters at Play"	5,800
Court Street	1,800	25c	"The Unexpected Father" (U.) (4 days)	2,100	"Young Bride" (Pathe) (4 days)	1,400	.....	
Hippodrome	2,100	25c-35c	"New Morals for Old" (MGM)	4,200	"Society Girl" (Fox)	7,100	High 2-14 "Free Love"	26,300
							Low 7-16-32 "New Morals for Old"	4,200
Lafayette	3,300	25c	"Lena Rivers" (Tiff.)	7,600	"High Speed" (Col.) and "The Midnight Patrol" (Monogram)	8,300	High 4-11 "Ten Cents a Dance"	24,100
							Low 6-11-32 "The Secret Witness"	5,800
Chicago								
Chicago	4,000	35c-75c	"Red Headed Woman" (MGM)	56,000	"Make Me A Star" (Para.)	34,000	High 1-23-32 "Two Kinds of Women"	67,000
							Low 7-18 "Women Love Once"	26,250
Oriental	2,284	35c-75c	"Week-End Marriage" (F. N.)	34,000	"Unashamed" (MGM)	23,000	High 3-7 "My Past"	46,750
							Low 6-27 "Party Husband"	19,450
Palace	2,509	35c-75c	"Bachelor's Affairs" (Fox)	16,000	"New Morals for Old" (MGM)	16,000	High 4-2-32 "Cheaters at Play"	33,000
							Low 7-16-32 "Bachelor's Affairs"	16,000
State Lake	2,776	25c-60c	"Bring 'Em Back Alive" (Radio) (3rd week)	10,000	"Bring 'Em Back Alive" (Radio) (2nd week)	16,000	High 12-12 "Frankenstein"	44,000
							Low 6-25-32 "Is My Face Red?"	7,000
Cleveland								
Allen	3,300	25c-50c	"Washington Masquerade" (MGM)	15,000	"The Blonde Captive" (Col.)	12,000	High 1-30-32 "Hell Divers"	26,000
							Low 7-2-32 "The Man From Yesterday"	8,000
RKO Palace	3,100	25c-60c	"Bring 'Em Back Alive" (Radio)	20,000	"Is My Face Red?" (Radio)	19,000	High 5-2 "Laugh and Get Rich"	40,000
							Low 5-21-32 "Sinners in the Sun"	18,000
Stillman	1,900	25c	"Almost Married" (Fox) (15c-25c)	3,500	"Make Me A Star" (Para.)	5,100	.....	
Warner's Lake	800	25c-50c	"The Doomed Battalion" (U.)	3,700	"The Dark Horse" (F. N.)	4,300	High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Denver	2,500	25-65c	"Lady and Gent" (Para.) (25c-66c)	13,000	"The Tenderfoot" (F. N.) (35c-66c)	11,500	High 8-8 "Politics"	25,000
							Low 5-14-32 "Greeks Had a Word For Them"	9,000
Huff'n's Aladdin	1,500	35c-66c	"Winner Take All" (W. B.) (35c-65c)	5,500	"Week-Ends Only" (Fox)	4,500	High 4-11 "Connecticut Yankee"	12,000
							Low 11-28 "Heartbreak"	3,500
Huffman's Rialto	900	25c-50c	"The Doomed Battalion" (U.) (25c-55c)	3,250	"No Greater Love" (Col.) (25c-66c)	2,000	.....	
Orpheum	2,600	25c-55c	"Vanity Fair" (Allied)	10,000	"What Price Hollywood" (Pathe)	10,000	.....	
Paramount	2,000	25c-55c	"Freaks" (MGM) (3 days-2nd week)	2,500	"New Morals for Old" (MGM) (3 days)	1,800	High 1-10 "Hell Angels"	22,000
			"Make Me A Star" (Para.) (4 days)	3,000	"Freaks" (MGM) (4 days-1st week)	2,500	Low 6-25-32 "Forgotten Commandments" and "Reserved for Ladies"	3,450
Detroit								
Downtown	2,750	25c-50c	"Is My Face Red?" (Radio)	9,000	"What Price Hollywood" (Pathe) (2nd week)	10,000	.....	
Fisher	2,300	25c-65c	"Unashamed" (MGM)	13,500	"Make Me A Star" (Para.)	14,500	.....	
Fox	5,000	25c-50c	"Hollywood Speaks" (Col.)	19,000	"Rebecca of Sunnybrook Farm" (Fox)	21,000	.....	
Michigan	3,000	25c-75c	"Million Dollar Legs" (Para.)	32,000	"The Dark Horse" (F. N.)	30,000	.....	



A PICTURE THAT WILL LIFT UP THE SPIRIT OF THE MILLIONS!

Magnificent in theme. Glorious in execution. Packed with punches and fine in sentiment

With Tom Brown, Slim Summerville, Richard Cromwell, H. B. Warner, Andy Devine, Russell Hopton, Ben Alexander, Sidney Toler, Willard Robertson. Produced by Carl Laemmle, Jr. Story by George Green and Dale Van Every. Directed by William Wyler. Presented by Carl Laemmle.

TOM BROWN

The story of a young man who said "Aw, what's the use of anything" and then pulled himself up by sheer force of character and a great love!

exactly the right picture at exactly the right time

Even finer than "The Spirit of Notre Dame"



OF CULVER



[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)	
Hollywood								
Chinese	2,500	55c-$1.65	"Grand Hotel" (MGM) (4 days-11th week)	13,600	"Grand Hotel" (MGM) (10th week)	23,800	High 7-31 "Trader Horn"	36,000
							Low 10-31 "Yellow Ticket"	9,000
Pantages Hollywood	3,000	35c-65c	"Woman in Room 13" (Fox)	12,000	"As You Desire Me" (MGM)	10,500	High 4-30-32 "Careless Lady"	22,400
							Low 2-6-32 "Ladies of the Big House"	7,000
W. B. Hollywood	3,000	25c-55c	"Winner Take All" (W. B.)	15,000	"Miss Pinkerton" (F. N.)	11,900	High 2-7 "Little Caesar"	30,000
							Low 11-7 "Honor of the Family"	7,000
Indianapolis								
Apollo	1,100	25c-35c	"Bachelor's Affairs" (Fox)	3,000	"Rebecca of Sunnybrook Farm" (Fox)	3,000	High 6-13 "Daddy Long Legs"	10,000
							Low 7-16-32 "Bachelor's Affairs"	3,000
Circle	2,600	25c-35c	"Million Dollar Legs" (Para.)	6,000	"The Man From Yesterday" (Para.)	5,000	High 2-14 "Cimarron"	13,000
							Low 6-11-32 "Reserved for Ladies"	4,000
Indiana	3,300	25c-66c	"The Dark Horse" (F. N.) (25c-35c)	6,500	"What Price Hollywood" (Pathe)	13,000	High 1-17 "Her Man"	25,000
							Low 7-16-32 "The Dark Horse"	6,500
Lyric	2,000	25c-40c	"Fast Companions" (U.)	6,000	"Rider of Death Valley" (U.)	7,000	High 1-10 "Under Suspicion"	13,000
							Low 9-12 "East of Borneo"	5,750
Palace	2,800	25c-35c	"Unashamed" (MGM)	5,500	"Red Headed Woman" (MGM)	6,000	High 5-2 "Trader Horn"	22,000
							Low 7-2-32 "Possessed," "Let Us Be Gay," "Hell Divers" and "Sin of Madelon Claudet"	5,000
Kansas City								
Liberty	1,000	15c-25c	"The Dark Horse" (F. N.)	3,200	"The Man From Yesterday" (Para.)	3,500	.....	
Mainstreet	3,049	35c-55c	"Is My Face Red?" (Radio)	14,000	"The Doomed Battalion" (U.)	14,000	High 1-9-32 "Peach O' Reno"	25,500
							Low 6-11-32 "Rich Are Always With Us"	11,000
Midland	4,000	25c-40c	"Unashamed" (MGM) (7 days and Sat. midnite show)	14,000	"The Blonde Captive" (Col.) (7 days and Sat. midnite show)	11,500	High 1-23-32 "Hell Divers"	30,400
							Low 5-9 "Quick Millions"	7,500
Newman	2,000	35c-50c	"Million Dollar Legs" (Para.) (7 days and Sat. midnite show)	6,800	"Rebecca of Sunnybrook Farm" (Fox) (7 days and Sat. midnite show)	9,500	High 2-27-32 "Shanghai Express"	25,000
							Low 6-4-32 "Street of Women"	6,500
Los Angeles								
Loew's State	2,416	35c-70c	"Rebecca of Sunnybrook Farm" (Fox)	15,400	"Society Girl" (Fox)	18,700	High 10-25 "Susan Lenox"	39,000
							Low 3-5-32 "The Silent Witness"	6,963
Orpheum	2,750	35c-70c	"What Price Hollywood" (Pathe)	21,000	"Attorney for the Defense" (Col.)	15,000	High 1-9-32 "Frankenstein"	34,000
							Low 12-26 "Heaven on Earth"	6,500
Paramount	3,596	35c-70c	"The Man From Yesterday" (Para.)	16,750	"Make Me A Star" (Para.)	17,000	High 10-31 "Beloved Bachelor"	41,000
							Low 2-6-32 "Tomorrow and Tomorrow"	7,500
W. B. Downtown	2,400	25c-55c	"The Dark Horse" (F. N.)	9,000	"Love Is a Racket" (F. N.)	12,100	High 2-7 "Little Caesar"	27,000
W. B. Western	2,400	35c-55c	"Miss Pinkerton" (F. N.)	5,500	"The Dark Horse" (F. N.)	4,800	Low 4-23-32 "Destry Rides Again"	6,200
							.....	
Minneapolis								
Astor	812	20c-25c	"Misleading Lady" (Para.) and "Forgotten Commandments" (Para.)	1,400	"Strange Love of Molly Louvain" (F. N.)	1,750	High 7-2-32 "When A Feller Needs A Friend"	2,000
							Low 4-18 "Men Call It Love"	900
Lyric	1,238	20c-40c	"Man About Town" (Fox)	2,000	"The Tenderfoot" (F. N.)	2,500	High 5-30 "Kiki"	4,000
							Low 1-24 "Men on Call"	1,200
RKO Orpheum	2,900	25c-55c	"Bring 'Em Back Alive" (Radio) (2nd week)	10,000	"Bring 'Em Back Alive" (Radio) (1st week)	12,500	High 12-14 "Cimarron"	30,000
							Low 6-11-32 "Radio Patrol"	12,000
State	2,300	25c-55c	"Make Me A Star" (Para.)	8,000	"Rebecca of Sunnybrook Farm" (Fox)	7,500	High 1-2-32 "Sooky"	10,000
							Low 14-18 "Body and Soul"	6,600
Montreal								
Capitol	2,547	26c-60c	"Lady Panniford's Folly" (British) and "Young Bride" (Pathe)	10,000	"The Tenderfoot" (F. N.) and "Strange Love of Molily Louvain" (F. N.)	10,000	High 1-10 "Just Imagine"	18,000
							Low 12-25 "The Guardsman" and "The Tip-Off"	8,000
Imperial	1,914	15c-40c	"Le Petit Ecart" (French)	3,000	"Femmes De Mes Reves" (French)	2,000	High 1-17 "Office Wife"	10,000
							Low 7-9-32 "Femmes De Mes Reves"	2,000
Loew's	3,115	30c-75c	"New Morals for Old" (MGM)	12,500	"Final Edition" (Col.)	13,000	High 4-2-32 "Fireman, Save My Child"	16,500
							Low 7-18 "Stepping Out"	9,000
Palace	2,600	30c-75c	"Merrily We Go To Hell" (Para.)	11,500	"Huddle" (MGM)	11,000	High 4-2-32 "One Hour With You"	19,500
							Low 6-11-32 "Michael and Mary"	10,500
Princess	2,272	25c-60c	"Are These Our Children?" (Radio) and "Is My Face Red?" (Radio)	8,000	"Tons of Money" (British) and "Ghost Train" (British)	8,000	High 4-1 "City Lights"	22,500
							Low 7-18 "Colonel's Lady"	7,200
New York								
Astor	1,120	55c-$2.00	"Grand Hotel" (MGM) (44c-$2.20-13th week)	15,305	"Grand Hotel" (MGM) (12th week)	16,901	High 1-2-32 "Hell Divers"	24,216
							Low 11-14 "The Champ"	18,759
Cameo	549	25c-75c	"Cry of the World" (International)	2,000	"Dangers of the Arctic" (Principal)	2,100	.....	
Capitol	4,700	35c-$1.65	"Red Headed Woman" (MGM) (2nd week)	41,636	"Red Headed Woman" (MGM) (1st week)	57,980	High 1-9-32 "Mata Hari"	110,466
							Low 7-2-32 "New Morals for Old"	29,767
Embassy	598	25c	All Newsreel	6,231	All Newsreel	6,338	High 1-3 Newsreels	9,727
							Low 5-28-32 Newsreels	5,785
Mayfair	2,300	35c-85c	"Bring 'Em Back Alive" (Radio) (4th week)	18,500	"Bring 'Em Back Alive" (Radio) (3rd week)	25,000	High 12-12 "Frankenstein"	53,800
							Low 4-30-32 "Cohens and Kellys in Hollywood"	7,600
Paramount	3,700	40c-$1.10	"Million Dollar Legs" (Para.)	51,900	"Make Me A Star" (Para.)	56,900	High 2-7 "Finn and Hattie"	85,900
							Low 12-26 "Heaven on Earth"	35,700
Rialto	1,949	40c-$1.10	"Freaks" (MGM)	20,000	"Scarface" (U. A.) (7th week)	12,000	High 2-27-32 "Shanghai Express"	64,600
							Low 6-27 "Dracula" and "Hell's Angels"	4,500
Rivoli	2,103	40c-$1.10	"Aren't We All" (Para.) (2nd week)	6,000	"Aren't We All" (Para.) (1st week)	8,000	High 1-9-32 "Dr. Jekyll and Mr. Hyde"	67,100
							Low 7-9-32 "Aren't We All"	8,000
Strand	3,000	35c-$1.10	"Miss Pinkerton" (F. N.)	18,806	"Winner Take All" (W. B.) (3rd week)	23,534	High 1-17 "Little Caesar"	74,821
							Low 4-2-32 "The Missing Rembrandt"	8,012
Winter Garden	1,493	35c-$1.10	"Stranger in Town" (W. B.)	9,575	"Mystery Ranch" (Fox)	8,000	High 9-19 "Five Star Final"	59,782
							Low 7-9-32 "Mystery Ranch"	8,000

BOOKED BY WARNER'S AND RKO

The world-famous

CLARENCE DARROW

is coming to your screen in 4 reels of
the most amazing show of the season!

THE MYSTERY OF LIFE

is probably the only picture ever
made that is too short! But it is

THE MOST BALLYHOOABLE SHOW YOU EVER SAW IN YOUR LIFE!

The birth of the earth! The beginning of the movie fan! Cockeyed animal scenes! A human with a tail! What came first? Man? Monkey? Chicken? Or egg? Let your fans see the story and the more violently they agree or disagree with Mr. Darrow, the better for you!

AN ADDED ATTRACTION THAT WILL LICK YOUR FEATURE!



Arranged by Dr. H. M. Parshley. Edited by W. W. Young. Directed by George Cochrane. Presented by Carl Laemmle. Produced by Classic Productions.



[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-55c	"Unashamed" (MGM)	3,200	"Red Headed Woman" (MGM)	5,200	High 2-7 "Illicit"	11,000
							Low 7-2-32 "Man From Yesterday"	3,100
Criterion	1,700	10c-55c	"Million Dollar Legs" (Para.)	5,600	"Roar of the Dragon" (Radio)	5,000	High 2-21 "Cimarron"	15,500
							Low 12-5 "Consolation Marriage"	4,400
Liberty	1,500	10c-35c	"Blonde Captive" (Col.)	3,300	"Week-End Marriage" (F. N.) (4 days)	1,000	High 1-24 "Under Suspicion"	7,200
					"Rider of Death Valley" (U.) (3 days)	1,100	Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
Mid-West	1,500	10c-55c	"What Price Hollywood" (Pathe)	4,200	"Dark Horse" (F. N.) (6 days)	3,200	High 9-19 "Young as You Feel"	11,000
							Low 7-2-32 "Love Is A Racket"	3,000
Omaha								
Orpheum	3,000	25c-55c	"Is My Face Red?" (Radio)	9,500	"Attorney for the Defense" (Col.)	12,000	High 2-14 "Cimarron"	25,550
							Low 6-18-32 "Night World"	8,500
Paramount	2,900	25c-60c	"Rebecca of Sunnybrook Farm" (Fox) and "Bachelor's Affairs" (Fox) (25c-35c)	6,000	"The Tenderfoot" (F. N.) and "Man Wanted" (W. B.)	7,500	High 4-23-32 "Tarzan the Ape Man"	13,750
							Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous"	4,000
World	2,500	25c-55c	"Make Me A Star" (Para.) and "Week-End Marriage" (F. N.) (25c-40c)	5,400	"Destry Rides Again" (U.) and "Sinners in the Sun" (Para.)	6,000	High 4-11 "Men Call It Love"	16,000
							Low 11-28 "The Cisco Kid"	4,500
Philadelphia								
Arcadia	600	30c-55c	"Strange Case of Slara Deane" (Para.) (30c-50c-4 days)	1,100	"Huddle" (MGM) (6 days)	3,000	High 12-17 "The Guardsman"	6,500
							Low 4-30-32 "Beast of the City"	1,900
Earle	2,000	35c-66c	"Thunder Below" (Para.) (6 days)	16,000	"Is My Face Red?" (Radio) (6 days)	15,500	High 1-2-32 "Makers of Men"	27,000
							Low 6-18-32 "Forgotten Commandments"	12,500
Fox	3,000	35c-75c	"Vanity Fair" (Allied) (6 days)	20,000	"Rebecca of Sunnybrook Farm" (Fox) (6 days)	22,000	High 2-7 "Man Who Came Back"	40,000
							Low 6-18-32 "Mystery Ranch"	15,000
Karlton	1,000	30c-55c	"New Morals for Old" (MGM) (6 days)	3,500	"Week End Marriage" (F. N.) (6 days)	4,000	High 5-2 "City Lights"	8,000
							Low 3-21 "Resurrection"	3,000
Stanley	3,700	35c-75c	"As You Desire Me" (MGM) (6 days-2nd week)	13,000	"As You Desire Me" (MGM) (6 days-1st week)	19,000	High 12-19 "Frankenstein"	31,000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	35c-55c	"The Blonde Captive" (Col.) (6 days)	9,000	"Winner Take All" (W. B.) (6 days-2nd week)	8,000	High 3-21 "Last Parade"	16,500
							Low 2-27-32 "Men In Her Life"	7,000
Portland, Ore.								
Blue Mouse	669	15c-25c	"Man Wanted" (W. B.)	2,600	"Rider of Death Valley" (U.)	2,800		
Fox Paramount	3,068	35c-55c	"Man About Town" (Fox)	12,500	"Rebecca of Sunnybrook Farm" (Fox)	14,800	High 1-3 "Paid"	26,000
							Low 5-23 "Young Sinners"	11,000
Oriental	2,040	25c-35c	"Love Is A Racket" (F. N.)	3,400	"Winner Take All" (W. B.)	3,100		
Rialto	1,400	25c	"Careless Lady" (Fox)	2,800	"Bachelor's Affairs" (Fox)	2,600	High 3-21 "Trader Horn"	12,000
							Low 6-25-32 "Mystery Ranch"	1,900
RKO Orpheum	1,700	25c-60c	"What Price Hollywood" (Pathe)	11,500	"Vanity Fair" (Allied)	9,000	High 2-14 "Cimarron"	20,000
							Low 5-23 "Iron Man"	8,500
United Artists	945	25c-35c	"Make Me A Star" (Para.)	2,500	"Woman in Room 13" (Fox)	2,300	High 1-10 "Hell's Angels"	12,500
							Low 6-25-32 "Thunder Below"	2,100
San Francisco								
El Capitan	3,100	25c-60c	"Letty Lynton" (MGM)	13,000	"The Wet Parade" (MGM)	12,500	High 8-15 "Daddy Long Legs"	16,750
							Low 6-11-32 "Devil's Lottery"	11,000
Filmart Foreign Talkies	1,400	35c-50c	"Ronny" (German)	1,650	"The Tempest" (German)	2,000		
Fox	4,600	25c-90c	"Strange Case of Clara Deane" (Para.)	44,000	"Make Me A Star" (Para.)	35,000	High 1-3 "Lightning"	70,000
							Low 2-20-32 "The Guardsman"	29,000
Golden Gate	2,800	25c-65c	"What Price Hollywood" (Pathe)	14,000	"Fast Companions" (U.)	10,000	High 7-11 "Lawless Woman"	20,000
							Low 6-11-32 "Lena Rivers"	7,000
Paramount	2,670	25c-90c	"Rebecca of Sunnybrook Farm" (Fox)	13,000	"Red Headed Woman" (MGM) (2nd week)	15,000	High 1-9-32 "The Champ"	35,600
							Low 7-18 "Women Love Once"	10,000
United Artists	1,200	25c-60c	"Congress Dances" (U. A.)	7,000	"Avalanche" (First Division) (2nd week)	5,300		
Warfield	2,700	35c-90c	"Man From Yesterday" (Para.)	18,000	"Bachelor's Affairs" (Fox)	17,000	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 1-30-32 "X Marks the Spot"	15,000
Warner Bros.	2,700	35c-75c	"Winner Take All" (W. B.)	8,500	"Street of Women" (W. B.)	3,500	High 3-26-32 "Fireman, Save My Child"	19,000
							Low 7-9-32 "Street of Women"	3,500
Seattle								
Blue Mouse	950	15c-25c	"Week-End Marriage" (F. N.)	2,500	"Rider of Death Valley" (U.)	3,250		
Fifth Avenue	2,750	25c-75c	"Read Headed Woman" (MGM)	14,500	"Rebecca of Sunnybrook Farm" (Fox)	12,000	High 4-18 "Trader Horn"	17,000
							Low 1-2-32 "The Boudoir Diplomat"	7,000
Fox	2,450	25c-75c	"Bachelor's Affairs" (Fox)	8,500	"Week-Ends Only" (Fox)	8,000		
Liberty	2,000	10c-25c	"The Stowaway" (U.) and "My Wife's Family" (Powers)	3,500	"Trapped In A Submarine" (Powers) and "Cannonball Express" (World Wide)	4,500	High 1-10 "The Lash"	11,500
							Low 7-16-32 "The Stowaway" and "My Wife's Family"	3,500
Music Box	950	25c-40c	"Winner Take All" (W. B.)	4,000	"Two Seconds" (F. N.)	4,000	High 2-28 "City Lights"	14,000
							Low 7-16-32 "Winner Take All"	4,000
RKO Orpheum	2,650	25c-75c	"What Price Hollywood" (Pathe)	10,500	"Fast Companions" (U.) (4 days)	4,000	High 10-31 "Spirit of Notre Dame"	18,000
							Low 7-9-32 "Fast Companions" and "Monster Walks"	7,500
					"The Monster Walks" (Mayfair) (3 days)	3,500		
Washington								
Columbia	1,232	25c-40c	"Shop Angel" (Tower)	1,800	"Fast Companions" (U.)	2,000		
Earle	2,323	25c-66c	"Winner Take All" (W. B.)	13,500	"Week-End Marriage" (F. N.)	18,000		
Fox	3,434	25c-66c	"Almost Married" (Fox)	18,000	"Unashamed" (MGM)	21,000		
Metropolitan	1,833	25c-55c	"The Broken Wing" (Para.) and "South Sea Adventures" (Principal)	4,000	"Hollywood Speaks" (Col.)	2,800		
Loew's Palace	2,363	35c-55c	"Rebecca of Sunnybrook Farm" (Fox)	14,000	"Scarface" (U. A.)	18,500		
RKO Keith's	1,832	25c-55c	"What Price Hollywood" (Pathe) (2nd week)	9,200	"Bring 'Em Back Alive" (Radio) (5 days-2nd week)	9,500		
					"What Price Hollywood" (Pathe) (2 days-1st week)	4,000		

R-K-O BOOKS FOX FOR 5 YEARS IN 48 N. Y. HOUSES

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For the time
Harold
Jame
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PROVING R-K-O SHOWMEN KNOW THEIR STUFF!

WATCH FOX THIS YEAR

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 135.—(A) What sets the practical limits of distance from light source (arc) to collector lens? (B) Should the projectionist refuse any condenser lens containing color, or do you regard certain color tints of sufficient advantage in softening the light to justify the loss set up by their use? This last question will not be counted on the "right or wrong" side. It is asked solely to obtain an expression of opinion as to the possibility of obtaining a satisfactory softening of the light tones through slight color tint added to the converging lens. (C) Will a collector lens, the face of which is pitted considerably, cause sufficient light loss to justify its discarding? (D) Does a pitted collector lens cause any ill effect other than light loss?

Answer to Question No. 128

Bluebook School Question No. 128 *was*: "*(A) Tell us what a condenser does, meaning the optical sort. (B) What similarity is there in the action of a condenser and a curved mirror such as is used in connection with reflector type lamps? (C) Describe a plano-convex condenser such as is used in projection work. (D) Just what is a "collector" lens and why is it that? (E) What is a "converging" condensing lens and why is it that?*"

The list of replies was long, but a surprising number fell down flat on section B. Moreover, strange as it seems, quite a number, 38 to be exact, confused the parabolic condenser with plano-convex.

Here is the list of made-gooders: Lester Borst, C. Rau and S. Evans, T. Van Valkenburg, Bill Doe, S. G. Williams, G. E. Doe, R. J. Arntson, J. Alruzzo. (I trust that is correct. Please PRINT your names.) J. Wentworth, H. Edwards, H. D. Schofield, D. D. Davis, D. L. Sinklow, C. Ray and T. Taylor, G. Tinlin, P. T. Garling, Dave Goldberg and L. Hutch, P. O'Brien, Nic Granby, G. Deckson, A. Bailey, D. Emmerson, A. Zerach, N. McGuire, R. Geddings and L. Grant, J. Rathburn and D. Little, O. L. Darls, F. F. Franks, D. Lambert and T. Davis, A. Johnson, D. L. Monehan and L. B. Bryant, D. V. Peterson and L. H. Grimes, A. Giebto, R. Singleton, A. Breaston, J. Billings, F. D. Tomlinson, S. Kay, W. Broadbent, S. L. Averson, D. L. Mason, F. Ferguson, J. Cermak, A. Wells, K. L. Knight, P. L. Davis, A. Ilks, J. L. Hanson and F. Hanson, S. Carroll, S. Patterson, H. B. Coates, D. Holler and T. R. Peters, E. Rymer, T. McGruder, J. Williams, H. D. Tyler, O. L. Evans, P. Jackson and B. Diglah, J. Daniels, D. K. Ormie and J. B. Buckley, D. Anderson, L. B. Heitner, J. Ahrenson, T. Murphy, H. M. Jackson, G. Farmann and H. Kuri, A. Jones, S. D. Love and W. Love, F. Davis and L. V. Kobbe, L. D. Simmons, C. Peters, S. Howard and D. L. Kurts, D. Andrews, O. L. DeVerney, L. R. Mitchel, L. Buehler, D. R. Kleinberg, R. F. Takagi, M. E. Garvin and L. D. Jaffray, J. DeLuca, H. D. and B. L. Palmer, L. Ross, P. Jansen, A. L. DeMar, F. Harrlor and G. Harrison, L. Grabou, B. Wheeler and B. Walker, P. L. Jensen, M. H. Lonberger and D. Gill, L. D. Michelson, P. K. Daniels, F. Rickey, D. U. Granger, J. Hendershot and R. D. Konley.

I have given all of these men credit for correct answers, yet as a matter of fact only one man out of the more than 1,000 who answered this series of questions gave a really fully correct answer to section A. He was K. L. Knight, who replied as follows: "(A) The condensers used in motion picture projectors pick up a cone of diverging rays emanating from the light source. This cone is approximately 4.5 inches in diameter. The condenser, viewed as a whole, refracts these rays, projecting them forward in the form of a converging beam to the cooling plate of the projector mechanism, where they form what is known as the 'spot,' in the center of which is the projector aperture. Aside from this function the condenser, viewed as a whole, absorbs and dispenses a considerable percentage of the invisible heat rays sent forward to it by the light source."

There, why didn't the rest of you remember the fact that the condenser absorbs and radiates or disperses heat?

I think we must also permit friend Knight to answer section B, as he is the only one who has done so fully. He says:

"The action of the condenser, viewed as an entirety, is to refract and converge the light received from the light source at the projector cooling plate, and to absorb a considerable percentage of the heat contained therein. The action of the curved mirrors used with non-condenser types of reflector type light sources is to receive and reflect the rays emanating from the light source and reflect them in accordance with the well known optical law which reads: 'The angle of reflection is equal to the angle of incidence.'

"The ultimate result, insofar as concerns concentration of the light at the projector aperture, is essentially the same with condenser and mirror except that (a) the mirror absorbs and dissipates but little heat as compared with the amount absorbed and dissipated by the plano-convex condenser. (b) Because of its larger diameter, the fact that it is as close or closer to the light beam than is the condenser and because it faces the light source squarely, which the condenser does not, the mirror picks up a much greater percentage of the total light than does the plano-convex condenser. Moreover, because the non-condenser mirror, which is the type I understand the question to be based upon, ordinarily is further from the projector aperture than is the face of the plano-convex condenser converging lens, although its diameter is greater than is that of the condenser, it nevertheless sets up little if any more divergence of the beam between the aperture and projection lens than does the condenser.

"The net result of all this is that, within its amperage limits, the mirror is very much more efficient than is the plano-convex condenser under consideration. It collects and projects forward more light, but does not absorb and dissipate as much heat, hence the spot produced by a mirror working without a condenser is of higher temperature than is the condenser spot, screen illumination being equal."

As to section (C), we will listen to brother S. G. Williams, who says: "The plano-convex condenser consists of two plano-convex lenses, the collector lens (rear one) of 6.6 inches focal length. They are mounted with their convex surfaces facing each other, spaced not to exceed 1/12 inch apart. The closer the better, as long as actual physical contact is avoided. The diameter of such lenses is standardized at 4.5 inches, the free opening of the lens mount being approximately one-fourth of an inch less. The lens next the light source is known as the 'collector lens.' The other is the 'converging lens.'"

G. E. Develops New Motor

General Electric has announced a new hysteresis synchronous motor, claimed to be the first governorless type self-starting synchronous motor ever built for phonographic reproduction. The device may have a value for sound film reproduction.

JULY 29th

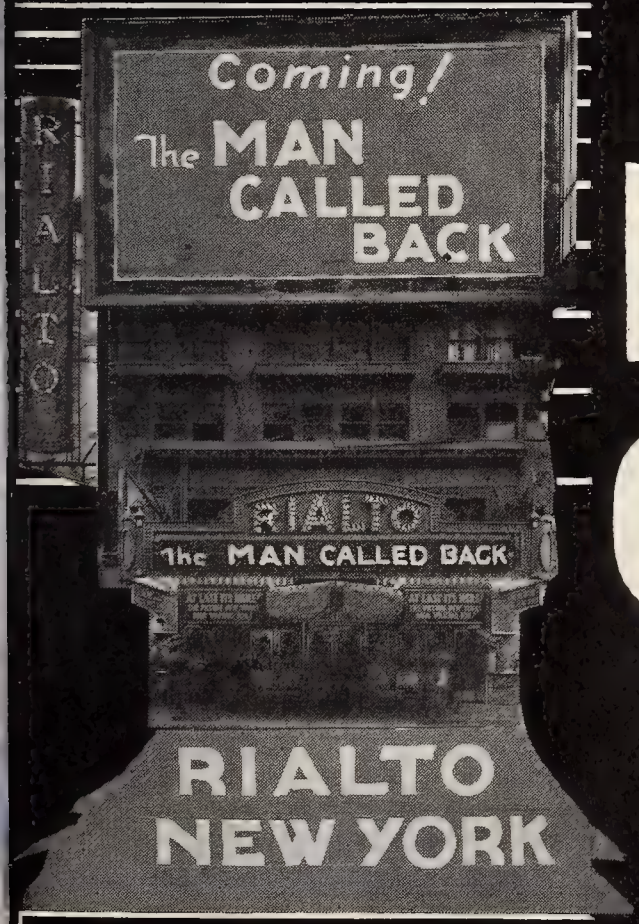
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Owned and Distributed by WORLD-WIDE INC.

JENKINS' COLYUM

Harbor Beach, Mich.

Dear Herald:

On our way over from Ludington to Mt. Pleasant Sunday we stopped and called on Mr. and Mrs. W. R. Rhoads, who operate the Lyric theatre at Evart.

Mr. Rhoads at one time had a theatre in Cleveland, Ohio, and later one at Ada, but has been running the Lyric at Evart for about eight years. We had a delightful visit with these people, but that boy Rhoads knew our weakness, for he told us of a lake close to Evart where he and two other fellows caught 65 small-mouth bass in one day. He said there was a creek close by where they catch rainbow trout that weigh eight and 10 pounds, and he wanted us to stop over and go fishing with him. Now, we ask you in all fairness, could a man do a meaner thing than that to a friend? He knew we couldn't stop; he knew we were a working man, and he took this means of tantalizing us, and 'taint fair. The next time we call on him we are going to fool him. We are going to stick our feet under his table and after that we are going to say, "Where's your lake and where's your trout stream? Lead us to 'em." Well, anyhow, they are delightful folk and we wish them all the good things of life.

▽

Monday was the Fourth of July, and since nobody in the HERALD office works on the Fourth, we decided we wouldn't, either; we never like to break a long-established custom. We got into Mt. Pleasant the evening before and Mr. Ward of the Broadway theatre framed up a foursome for the next day with him and yours truly pitted against his two sons. Did they beat us? The chair will declare the question out of order.

We wouldn't want to say that our partner lay down on us and threw the game, but we have our suspicions, for when a man will shoot 57 on a 36 par course while his partner shoots 58 it makes one think about that colored gentleman in the woodpile.

The Broadway is one of the finest theatres we have visited in northern Michigan, and this, together with the popularity of the Wards, is responsible for the best Monday night house we have seen in a long while.

Mt. Pleasant is located in the heart of the oil field where development work is still going on and that always makes good business until the development work stops and the oil goes into the pipe-lines, then it is different. But Mt. Pleasant is also surrounded by a good farming community, which, after all, is the backbone of any community, and we are therefore predicting stable business for the Broadway.

▽

Theatres Pretty Thick

Alma has two theatres. One belongs to the Cassady circuit of Midland and the Strand to C. A. Miller. Just three miles away is St. Louis, Mich., where there is another house, and this makes the theatres pretty thick for that community. The one at St. Louis dropped the admission price to 10 cents and Mr. Miller said he had had to do the same thing and had expected it would ruin him, but he says that, on the contrary, it has stimulated his business. Formerly he was playing at 25 cents to three to four hundred on Saturday and Sunday nights, whereas now he plays to twelve to fourteen hundred.

Mr. Miller contends that the foundation upon which the picture industry was built was low-price admissions, that as long as prices were maintained at a low level the business grew and expanded, but as soon as it got high-hat notions and thought the public would stand for anything it began to slip and slide all over the map. We believe Mr. Miller is right. We used to buy our service for 18 dollars a week and we ran it at 10 and 15 cent admissions and we made more clear money then than at any time since, and at that time everything was rosy all around. Mr. Miller knows his onions when it comes to diagnosing the ailments of the industry. He ought to, he was born and raised in Beatrice, Neb., and that's recommendation enough, and, aside from that, and in spite of that, he's a swell fellow.

Ralph Benedict is another Nebraska boy. Ralph used to vote for Jim Dahlman for mayor of Omaha when he ought to have known better, but Ralph was young and inexperienced in matters political and therefore excusable.

Ralph now manages the Strand and Capitol theatres for Colonel Butterfield at Owosso, and we doubt if the Colonel could have found a better manager than he. Some of Owosso's factories have closed and that makes business somewhat dull around the Strand and Capitol. If these theatres can be kept open we'll bet that Ralph is the boy who can keep them open.

▽

We didn't get to meet G. F. Smith of the Lyric at Lapeer, but we met his operator, Cal Gillett, and Cal impressed us as a youngster who knows what it's all about. A lot of these operators do, as we have learned on a number of occasions; in fact, some of these operators can tell a lot of us a whole lot of things, and that's why we are strong for the operators.

▽

Good Management

Bernard Leach has taken over the management of the Strand theatre at North Branch. Bernard said he couldn't do a good job of managing without the HERALD and we agreed with him, that's why he is now in the HERALD family. Good management is dependent to quite an extent upon the HERALD; they go hand in hand, but some managers haven't learned that yet, and some have only got one hand.

▽

We never have cared to meet any nicer folks than Mr. and Mrs. W. H. Anderson, who operate the Star theatre at Sandusky. There's no darn sense in making 'em any better. Every time we call on them we want to kick ourselves for being a working man and having to hustle along on the job.

We presume that Mr. Anderson is either a Nebraskan or a Swede, and one is just as good as the other, and where they are both that's plenty good enough for anybody. Mr. Anderson says that operating a theatre in these times lacks many of the elements that go to make up one long, grand and glorious holiday. He suggests aspirin as the best remedy for headaches, but he gave us a remedy that he said was made of dandelion and other ingredients which was more pleasant to take. We found it was, but we failed to get the recipe.

Mr. Anderson has a very nice theatre and Sandusky is located in a fine farming locality.

▽

Peach Brandy or Jam

W. R. Paul has the Palace theatre at Romeo, and the Palace is a nice enough theatre for Romeo or Juliet. Romeo is where they raise the peaches.

We saw one peach orchard there two years ago from which they claimed they would pick 50,000 bushels. Gosh, what a lot of peach brandy that would make, and yet we'll betcha they made the most of 'em up into jam and peach butter. Some people just ruin things that way.

▽

They built Harbor Beach clear up in the "Thumb" of Michigan right on the shore of Lake Huron, and that's as far as you can go without getting your feet wet. After they built the town they built a starch mill to make corn starch and that's where our corn starch pudding comes from. After they built the mill they built the Community theatre and they got Mr. Shipley, the secretary of the mill company, to operate it. To sit on Mr. Shipley's front porch for a couple of hours of an evening and visit with Mr. and Mrs. Shipley is to remember Harbor Beach for a long time. We heard less talk about the depression here than at any point in the state, due to the fact that this starch mill employs 200 people and hasn't laid off a person, and that means a lot to a town of 2,000 Wolverines. If we had built that corn starch mill in Harbor Beach we would have built it out in Neligh, Neb., where they grow the corn. And if we had built those woolen mills down in Massachusetts we would have built them out in Idaho where they grow the wool. That shows you that some people look at things differently.

If you want to see a nice country you should go up in the "Thumb" of Michigan. Their corn isn't much, but they grow excellent wheat, clover, timothy, potatoes, fruit, some Democrats and a lot of Republicans. Mr. Shipley says he expects that an early frost will hit some late potatoes and a few Republicans this fall. We are predicting an early frost ourself, everything seems to indicate it.

J. C. JENKINS,
The HERALD Man.

GOODWILL PRESIDENT—HE'S GEORGE M. COHAN

Goodwill President of the United States. That's George M. Cohan, the "Yankee Doodle Boy," and the appointment was made official by the Board of Governors of the Friars Club at a meeting called this week by Charles Pope, secretary. The movement was started by the Breakfast Club in Los Angeles. "We Need a Man" is the latest song from Mr. Cohan, who makes his talking picture debut in Paramount's "The Phantom President."

MGM Plans 40 to 50 Foreign Films During 1932-33 Season

MGM will produce between 40 and 50 foreign language pictures at the Coast studio for the 1932-33 season. From 20 to 25 pictures will be made in French and a like number in Italian.

The company has ceased the production of German language films, because of the "kontingent" regulations in Germany. Approximately 20 German language films on the current season's program have been completed.

11 Features, 8 Comedies in Work

Eight comedies on Educational's 1932-33 program have gotten under way, with two completed and six in various stages of production.

Eleven World Wide features are in various stages of production at the California Tiffany Studios, the Metropolitan Studios and the Mack Sennett Studios.

Kennedy at Educational

Tom Kennedy, former New York trade paper writer, has joined the publicity department of Educational, under the supervision of Gordon White, department director.

WILL THE INDUSTRY SURVIVE?

Next week in

MOTION PICTURE HERALD

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Night Mayor"	Story by Gertrude Purcell. Director: Ben Stoloff.	Lee Tracy, Evalyn Knapp, Eugene Pallette.	Shooting
"The 13th Man"	Story by Keene Thompson and Howard Higgin. Director: Howard Higgin.	Charles Bickford, Constance Cummings.	Shooting
"The Bitter Tea of General Yen"	Story by Edward Paramore, Jr. Director: Frank Capra.	Barbara Stanwyck, Nils Asther, Toshia Mori.	Shooting
FOX			
"Chandu"	Story by Vera Oldham, Harry A. Barnshaw, R. R. Morgan. Screen play by Guy Bolton. Directors: Marcel Varnel and William Cameron Menzies.	Edmund Lowe, Irene Ware, Bela Lugosi, Ralph Morgan.	Shooting
METRO-GOLDWYN-MAYER			
"Father and Son"	Story by Maurice Rapf. Director: Charles Reisner.	Jackie Cooper, Lewis Stone, Conrad Nagel.	Shooting
"Smilin' Thru"	Director: Sidney Franklin.	Norma Shearer, Fredric March, Leslie Howard.	Shooting
PARAMOUNT			
"Horse Feathers"	Story by Bert Kalmar, Harry Ruby and S. J. Perelman. Director: Norman McLeod.	The Four Marx Brothers, Thelma Todd.	Shooting
"Blonde Venus"	Story by F. K. Lauren, Jules Furthman. Director: Josef Von Sternberg.	Marlene Dietrich, Herbert Marshall, Cary Grant.	Shooting
"The Big Broadcast"	Story by George Marion Jr. Director: Frank Tuttle.	Stuart Erwin, Bing Crosby, Kate Smith, Leila Hyams. Mills Brothers, Boswell Sisters, Cab Calloway, Donald Novis, Guy Lombardo, Arthur Tracy, Sharon Lynn.	Shooting
"A Farewell To Arms"	Story by Ernest Hemingway and Laurence Stallings. Director: Frank Borzage.	Helen Hayes, Gary Cooper, Adolphe Menjou, Mary Phillips.	Shooting
"Sign of the Cross"	Story by Waldemar Young and Sidney Buchman. Director: Cecil B. DeMille.	Fredric March, Elissa Landi, Claudette Colbert.	Shooting
"The Night of June 13"	Story by Agnes Brand Leahy, Brian Marlow, Jack Cunningham, Dan Totheroh. Director: Stephen Roberts.	Clive Brook, Charlie Ruggles, Gene Raymond, Frances Dee, Mary Boland.	Shooting
RKO PATHE			
"The Last Frontier"	Story by George Plympton, Bob Hill and Carl Coolidge. Director: Spencer G. Bennett.	Creighton Chaney, Dorothy Gulliver, Francis X. Bushman, Jr., William Desmond, Joe Bonomo.	Shooting
RKO-RADIO			
"Kong"	Story by J. A. Creelman. Director: Merian C. Cooper.	Fay Wray, Bruce Cabot.	Shooting
"Liberty Road"	Story by Robert Tasker, Samuel Ornitz. Director: Rowland Brown.	Richard Dix, Tom Brown, Rochelle Hudson.	Shooting
"Bill of Divorcement"	Story by Howard Estabrook and Willis Goldbeck. Director: George Cukor.	John Barrymore, Billie Burke.	Shooting
"Come on Danger"	Story by Lester Ilfeld. Director: Robert Hill.	Tom Keene.	Shooting
"Thirteen Women"	Writer, Bartlett Cormack. Director: George Archainbaud.	Irene Dunne, Myrna Loy, Jill Esmond, Gregory Ratoff.	Shooting
TIFFANY			
"Those We Love"	Story by F. Hugh Herbert. Director: Robert Florey.		Shooting
UNITED ARTISTS			
"The New Yorker"	Story by Ben Hecht, Charles Lederer. Director: Chester Erskin.	Al Jolson, Madge Evans, Roland Young.	Shooting
UNIVERSAL			
"Air Mail"	Story by Dale Van Every, Frank Wead. Director: John Ford.	Pat O'Brien, Ralph Bellamy, Lillian Bond, Gloria Stuart.	Shooting
"Once In A Lifetime"	Story by Seton I. Miller. Director: Russell Mack.	Jack Oakie, Sidney Fox, Aline MacMahon.	Shooting
"Okay U. S. A."	Story by William Anthony McGuire. Director: Tay Garnett.	Lew Ayres, Emerson Tracy, Maurine O'Sullivan	Shooting
"Pony Boy"	Story by Jack Cunningham. Director: Hamilton MacFadden.	Tom Mix, Margaret Lindsay, Fred Kohler, Raymond Hatton.	Shooting
WARNER-FIRST NATIONAL			
"They Call It Sin"	Story by Howard Green, Lillie Hayward. Director: Thornton Freeland.	Loretta Young, David Manners, George Brent, Una Merkel.	Completed
WORLD WIDE			
"The Crooked Circle"	Story by Ralph Spence. Director: H. Bruce Humberstone.	Ben Lyon, Zasu Pitts, Irene Purcell.	Shooting

MANAGERS' ROUND TABLE CLUB

MANAGERS' ROUND TABLE CLUB OF MOTION PICTURE HERALD

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

TODAY IS IMPORTANT TOO!

YOUR CURRENT BILLS MUST be paid with money you take in now. Therefore your chief problem is to get business and get it now. Today—this week—NOW—is of greatest concern. Not next week, the week after or next month.

I accepted an invitation last week to accompany a local circuit supervisor on his rounds. About the third house we visited we listened to a most enthusiastic manager telling about his future plans. He had a scheme in mind to tie up the entire membership of the local Chamber of Commerce. He was working on a newspaper contest that would result in thousands upon thousands of free lines of publicity and advertising. He was formulating plans for the most unusual and wide coverage ever attempted in a direct-by-mail contact with every family within a radius of fifteen miles of the theatre.

His enthusiasm was so contagious that both the supervisor and myself were getting all excited ourselves. Here indeed was a marvelous individual who was capable of doping out new and unique methods to get business.

BUT, after we had time to catch our breaths, the supervisor asked this man just one question:

"WHAT ARE YOU DOING OR WHAT HAVE YOU DONE FOR THIS WEEK?"

And like the balloon that was touched with a pin point, so did this human dynamo deflate and lose all of his wind.

But he is not alone. There are many others in the same class. All full of enthusiasm, possessing a million ideas but actually accomplishing very few. Men who spend so much time doping out how to make millions that they never find time to make dimes and nickels. Men so wrapped up in future ideas that they have completely lost track of the present.

But those bills must be paid. If you are doing no business now you may never get a chance to work out those gigantic ideas of the future; the theatre may not be able to survive that long. Now is the time to show what you can do. Now, with hot weather and bathing beaches competing against us, we must make use of every possible slant to get business into the theatre. Now, when every penny counts, you must work out those ideas that will show definite results at the box office. Next week or the month after may be too late.

AFTER A MOST HECTIC SEASON in which red seemed to be the predominating color you are apt to find the spirits of many showmen at a particularly low ebb. Which is not so surprising when you stop to consider what they have had to put up with these past six months or so.

Now, more than ever before, is the necessity for organization and individual loyalty of major importance. The morale of each man and the entire group as a whole must be bolstered up and pepped up until they again start hitting on all cylinders and are again imbued with the desire to plug like the devil to accomplish things for their theatre and their circuit.

These words are not being addressed to national circuits alone. It goes just as strong for those smaller independent groups of two or more houses where bad business has had an even more depressing effect than on the larger circuits. They must remember, too, that they owe a greater debt to their house managers than the larger outfits, because the manager of an independent theatre has far more responsibilities, far more work and a greater burden to carry than the manager of a large circuit house.

He must work out practically all of his own problems, dope out his own newspaper ads, book his own pictures, create his own merchandising ideas, etc., etc. No home office exists for most of these independent managers where the work is handled and sent to him ready for use.

They must be good executives, too, because they have control over expenses and can therefore effect many savings.

There is no question that all of these men have been laboring under a terrible mental handicap. They know that business has been way off. They know that money is scarce. They realize what their superiors are going through trying to keep in business until the tide turns. And they have feared for their jobs because of all this.

Any little gesture that will tend to make them feel confident that their jobs are safe and that the home office and bosses are with them a hundred per cent will work wonders in the way of aggressive effort to bring their theatres out of the red and hold them in the profitable class. To so encourage them is to materially help in bringing business back to normal via the most sensible means possible—namely, the house manager. "CHICK"

DICK KIRSCHBAUM'S LOBBY LAFFS!



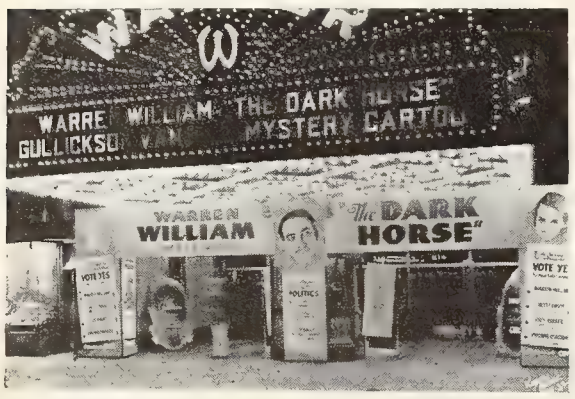
PARADE AND LOBBY DISPLAY EFFECTIVE PLUG FOR BEN KATZ

A parade and an elaborate lobby display helped Ben Katz, well known exploitation man for Warner theatres in Milwaukee, with his campaign on "Dark Horse." The accompanying photos will convey a fair idea of both stunts.



The main features of the parade were a large brass band and a crowd of men and boys carrying typical political parade signs such as "Vote the Straight 'Dark Horse' Ticket—Warren William, Bette Davis—Warner, Now, and The Laugh of the Nation—The Dark Horse—Warner—Now."

His lobby display consisted of a large area of Guy Kibbee and Bette Davis, under which were placed large ballots with the names of the featured members of the cast.



A plug was also put in for two Vitaphone shorts on the same bill.

The parade of Ben's is reported as an effective attention-getter and one shouldn't have a great deal of trouble getting up an economical one these days, with all the unemployed around. The whole country is political-minded right now and there ought to be some grand chances for exploitation on this picture. We'll publish other gags as fast as they come along.

BILL HENDRICKS IS JOHNNY-ON-THE-SPOT SELLING JOE E. BROWN

All you have to do to instill some super-activity in the person of Bill Hendricks, manager of the Smoot Theatre, Warner house in Pittsburgh, Pa., is to hand him a Joe E. Brown picture. You will recall that Bill was winner of the first prize in the "Fireman Save My Child" contest.

When putting over "The Tenderfoot" he had printed a novel card which contained a list of various activities to be checked off and mailed by busy husbands, wives and sweethearts on vacations. On the top was placed a box with copy reading, "(Use Check Marks to Avoid Writer's Cramp and to Allow Time to See the Year's Laff-Hit) Joe E. Brown in the Tenderfoot—Warner Theatre" (playdates). The copy was placed on the back of a postcard form suitable for mailing.

There's no use trying to reproduce one of Hendricks cards for reason that it was blue-colored. That's a color that the engravers can't handle. Perhaps we can describe it and if we can't, maybe Bill will send one to any interested Club member. Here's the way the start-off of the message goes: "Darling, or Dear—sweetheart, brother, sister, friend, family (all in parenthesis). It is very (parenthesis) stormy, pleasant, cold, disagreeable—I need (parenthesis) money, loving, you, clothes, sleep, food—I spend my spare time (parenthesis) in bed, at the Smoot, studying, thinking of you, gossiping, playing bridge."

You can go on from the above and make your own post card message. All you have to do is keep in mind what recipients might be doing on their vacations and group them in parenthesis following the lead sentence.

Novel Throwaway!

A novel throwaway in the form of an enlarged $2 theatre ticket was used to advertise "Symphony of Six Million" when that picture played the Paramount Theatre, Hamilton, Ohio.

The reverse side of the card read: "If you were on Broadway—the most show-wise street in the world—you would have to pay $2 to see 'Symphony of Six Million.'" Balance of copy stated that this was convincing proof that Paramount-Publix was bringing exceptional show value to town. Name of theatre and playdates were of course included.

BRODIE PUBLISHING FINE THEATRE PAPER FOR HARRY HUFFMAN

After glancing through the second issue of the "Denver Mirror," a tab-sized paper published by Steve Brodie in the interests of the Harry Huffman theatres, if we know anything at all about house organs of this sort then this one seems to be a corking effort.

At present the paper enjoys a circulation of 41,000 and consists of breezy stories for the fans, news of exploitation activities, display theatre announcements and even a cross word puzzle.

The headline on the number before us announces that "25 Denver Girls Await Galaxy of Fun" as the result of a free vacation contest in force at the several Huffman houses. It is being conducted in the usual fashion, patrons obtaining entry blanks at the theatres and voting for popular girls.

Another little gag mentioned on the front page is a Family Gossip Contest, that of answering questions concerning different movie stars. Contributors are rewarded with guest tickets. A movie critic letter stunt is also apparently meeting with favor and first, second, third and fourth class awards are being made for the best. We also note that among several ads inserted in the paper by local merchants a number of them are tying up copy with merchandise bearing the Mickey Mouse brand.

All in all this eight-page tab seems destined to be a successful one, whether it lasts through the ages or not. While it is in force, handled as it is by Brodie and his staff, we predict it will bring the desired results. Steve is director of publicity and exploitation for the Huffman interests and we hope he'll find time to keep the Club acquainted with what's going on in Denver.

Incidentally, if some of you showmen would like a copy of the "Mirror" drop us a line. We have several extra copies on hand.

A MONSTER CUT-OUT!

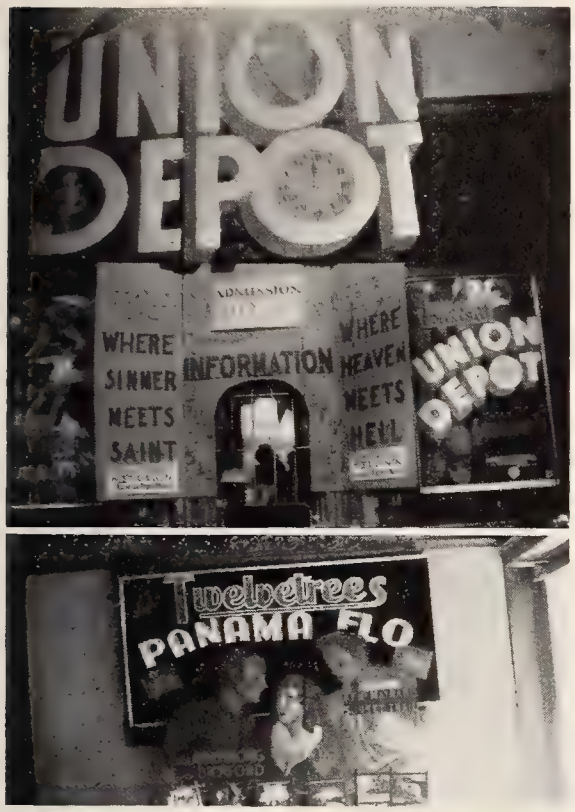


Who said that the Great White Way was not show-selling? Here is the way the Capitol enlarged a head of Jean Harlow to such proportions that it attracted no end of attention and comment from the strollers on Broadway. It was eighteen feet high.

MARCY HOUSE STAFF MAKING ATTRACTIVE SIGNS FOR STOFFER

The boys who turn out art work for the Marcy Theatre, a Randforce house managed by Edw. Stoffer over in Brooklyn, N. Y., have been making up some very effective displays, among which was the one illustrated here on "Union Depot."

Note the big block letters in the upper portion of the photo, with one head leaning out of the "O" and the other from the "D" of title, and also the second "O"



which was made into a station clock. These were hung directly over the box office, which was made to represent an Information Booth.

The lower portion of the photo shows an inside display made by the same house staff for "Panama Flo," with cutout effects and artistically framed scene stills from another picture, "Sunset Trail," placed in the foreground.

We are looking forward to receipt of another photo from Stoffer showing a shadow box made into a stage effect by his staff and hope that it will be sharp enough to reproduce for the benefit of his fellow Club members. In the meantime we wish him and his associates continued success.

STAR PUT TO WORK PEDDLING TICKETS FOR JOE LEFKOWITZ

Quick to take advantage of the personal appearance of a star at his theatre not long ago, Joe Lefkowitz, manager of the Regent Theatre, Paterson, N. J., tied the actor in with an unemployment affair which the city had been sponsoring for several weeks. The actor was Bert Lytel and the stage was the City Hall. Lytel sold auto raffle tickets for the benefit and autographed every one.

All of which points out that Manager Joe was up to his usual tricks of extracting as much publicity as possible when any opportunity arises. And then he follows up by getting it in the newspaper columns. We hear he is planning a stage wedding. Maybe he'll let the Club know all about it.

"The Showman's Calendar"

JULY

28th	Joe E. Brown's Birthday Skeets Gallagher's Birthday Blanche Mehaffey's Birthday
29th	Clara Bow's Birthday William Powell's Birthday Katherine Dale Owen's Birthday
31st	Lafayette Arrived from France —1777

AUGUST

1st	Beginning of World War—1914 Colorado Admitted to Union—1876
2nd	President Harding's Death—1923 Birthday Queen Mother (D.E.I.) Alexander Graham Bell's Death —1922 Myrna Loy's Birthday
3rd	Germany Declared War on France Dolores Del Rio's Birthday Civic Holiday—Canada
4th	King's Birthday (South West Africa) Anita Page's Birthday
5th	Battle of Mobile Bay—1864
6th	Alfred Tennyson Born—1809
9th	Dorothy Jordan's Birthday Charlie Farrell's Birthday Farina's Birthday
10th	Missouri Admitted to Union—1821 Hoover's Birthday—1874 Norma Shearer's Birthday
11th	Fulton's First Voyage in America—1807 T. Roy Barnes' Birthday Hobart Bosworth's Birthday
13th	Occupation Day—Philippines Regis Toomey's Birthday
14th	Robert Woolsey's Birthday
15th	Panama Canal Opened—1914
16th	Bennington Battle Day (Vermont)

PAUL KUNZE NOW IN CHARGE OF THEATRES IN PLYMOUTH, MASS.

Our old friend and Round Tabler, Paul Kunze, formerly of Stoughton, Mass., is now in charge of the Old Colony and Plymouth Theatres, two fine Interstate houses at Plymouth, Mass., and as these lines are being written he's probably well along his program of establishing the same kind of Kiddies Club which he and "Big Sister" Natalie Tolman (Mrs. Kunze) put over so well in Stoughton.

The juvenile organization referred to above has been flourishing for some time under Miss Tolman's direction and her name will be just as familiar to Plymouth people on account of her broadcasting activities during the past two years. Her Stoughton Club has been spoken of as one of the most successful groups of its kind in existence and much credit for this is due to the untiring efforts of this capable showwoman. This time it is planned to combine a Kiddies' Club with a Buck Jones Rangers Club.

Possibilities for extensive exploitation in Plymouth are much broader than in Stoughton and we also may expect to hear of some interesting campaigns put over by Kunze. He takes William ("Bill") Resnick's old post, following this well known showman's resignation a short time ago, and we'll be on the lockout for further word from this New England representative.

Resnick expects to engage in show business on his own and we also hope will let us hear from him just as soon as he gets set. As a parting gesture to friends and acquaintances made during his eight years' association with the two theatres, he had published in the local newspaper a box headed "Appreciation," thanking all for their support and stating that he would soon engage again in business.

JULIUS LAMM MADE BIG HIT WITH KIDS WITH COWBOY STUNT

Appearance of a real rope-spinning cowboy at a school scored a big hit with the youngsters and started a whole lot of word-of-mouth advertising for Julius Lamm, manager of the Variety Theatre, Cleveland, Ohio, when campaigning "The Tenderfoot."

The photo shows the cowboy surrounded by a horde of admiring youngsters. A rope-



spinning contest was announced for Saturday afternoon and prizes were awarded to the best spinners.

And that's the latest information we have of Julius Lamm and his Variety Theatre, which, of course, is evidence that this Round Tabler is still reaching out for trade. We'll tell you more just as soon as our sleuthhounds gather additional material.

KEN LONG'S ADVERTISING SERIES!

(SEE BOX ON OPPOSITE PAGE)

Illustration "A"



Copy - (A) --

Is it personality...good looks... charm...sex attraction that makes a star? Or is it just plain luck? Here's the real story of Hollywood!

Copy - (B) --

Fascinating glimpses of your favorites...Chevalier...Sylvia Sidney ...Fredric March...Gary Cooper... Claudette Colbert...and others!

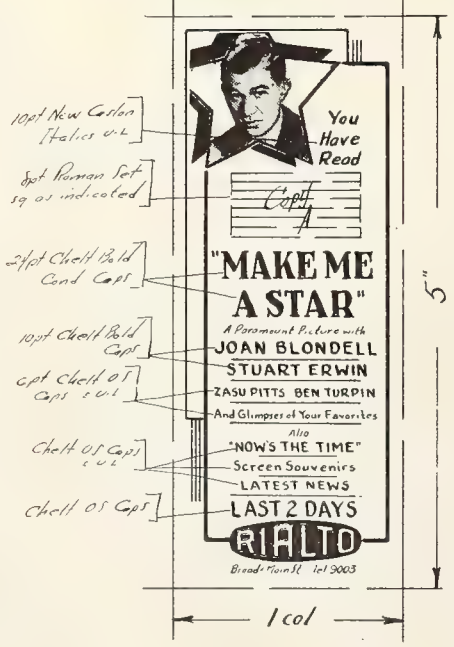
Illustration "B"



Copy - (A) --

from Hollywood...and the harder he trys to be a great actor, the funnier he is...but he never knows it!

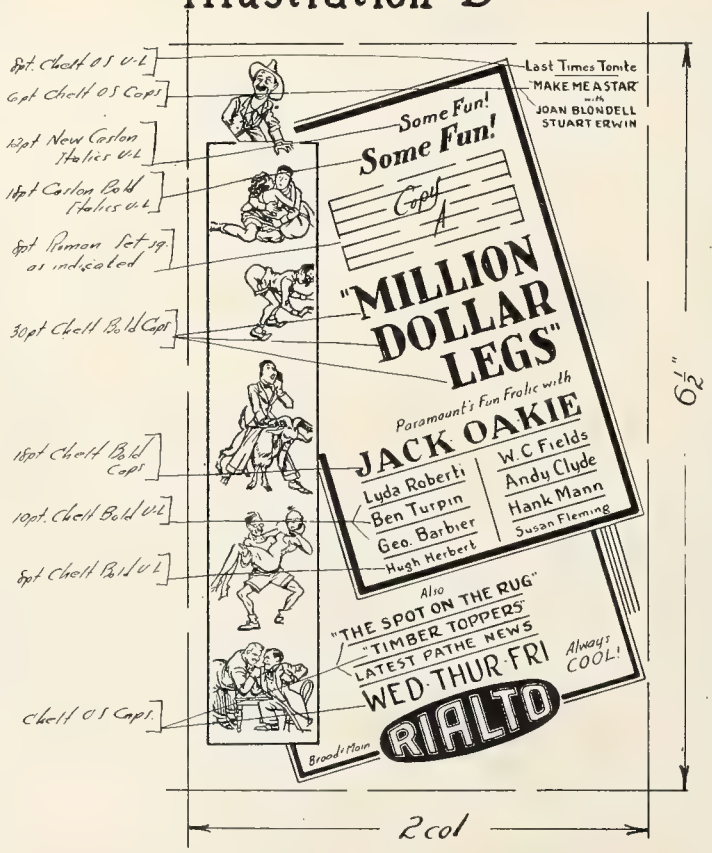
Illustration "C"



Copy - (A) --

all about what happens in Hollywood -- Now see it! Here is the real story of Hollywood -- all you expect, and much more!

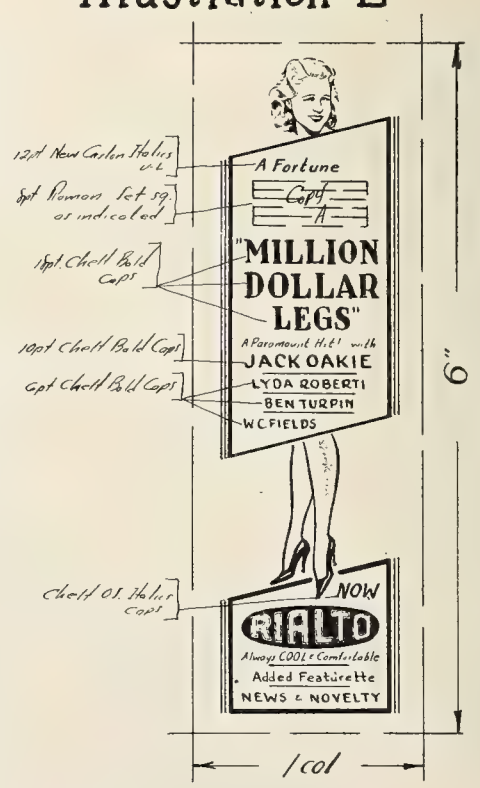
Illustration "D"



Copy - (A) --

Hollywood's funniest people get together to make a giggle picture with a million dollars in laughs and not two bits in sense!

Illustration "E"



Copy - (A) --

in fun, frolic and foolishness...A king's ransom in gags, girls and giggles!

GLEN CARROLL HAS BEEN USING BALLYS AND OTHER METHODS

A few small snapshots from Glen Carroll, manager of the Midland Theatre, Coffeyville, Kan., show that this Club member has been using a variety of effort to attract patrons to his house.

The small photo reproduced here shows a bally he arranged in connection with a Wheeler and Woolsey picture, consisting of an old Model T Ford and three young fellows. Two of them impersonated the comedians as the car was driven through town.

The other snaps are rather faint and small, but show a front made for "Tarzan" and another ballyhoo car. In the case of "Tarzan" it looks as though Carroll succeeded in getting some decorations for his marquee that might have come right out of the jungle. Weird looking hanging moss, or whatever it happened to be, was strung along the full length of the big canopy. The bally was made from an auto stripped right down to chassis, with signs advertising the attraction.



Next time we hear from Glen Carroll maybe he'll see that we get some larger and clearer photos and a detailed account of some of his recent campaigns. We're sure he's doing interesting work out in his town and that means he'll have some good tips to pass along to his brother Round Tablers.

Broadway Doubles-Up!

One of the latest picture policies to go into effect along the Main Stem in New York City is a double feature grind at the Globe Theatre, Longacre Square.

Brandt Brothers, well known exhibitors of Brooklyn and elsewhere in the Metropolitan district, are sponsoring the move, with Louis Brandt in charge of operations.

The idea is to bring back old favorites. "Bulldog Drummond" was one of a recent pair. The Globe seats about 1,050 and a 40-cent top will be charged. Figure it out yourselves. We hear business has been pretty good.

MORE ABOUT TYPE!

Ken Long Continues His Discussion About Make-Up From Last Week's Issue!

IT is important the ad-writer know that his body copy will take the amount of space allowed in his layout, otherwise difficulty may arise when the ad is being set in type.

If insufficient space has been allowed, part of the copy may have to be eliminated and thereby possibly ruin the continuity of the entire ad, or it may necessitate the buying of extra space. On the other hand, if too much space has been allowed for body copy, the entire ad may appear loose-jointed. Therefore, the amount of space this copy will take, or the amount of copy to write for a given space, should be figured by some method until the ad-writer is experienced enough to estimate it.

Estimating Depth!

Here is one practical way of estimating the depth a certain amount of copy will take when the width is known. For example, we want to know how much depth to allow in our layout for the following copy set two inches wide in eight-point Roman leaded. Here's the copy. . . .

> Get away from home routine for an hour or two . . . you'll do a better job when you come back. Get away from the heat; you'll feel better! The healthy excitement of first-class entertainment in a cooled theatre is a happy program for any afternoon. Why not make it *this* afternoon? Make a date, and make it the Rialto . . . where it's always *cool!*

Look at a sample block of eight-point Roman type in the Type Book your local newspaper issues, and count the number of letters and spaces in two inches of one line. You will find approximately 37. Now type or write the copy to be set in lines of approximately 37 letters and spaces each. In this case. . . .

Get away from home routine for an hour or two . . . you'll do a better job when you come back. Get away from the heat, you'll feel better! The healthy excitement of first-class entertainment in a cooled theatre is a happy program for any afternoon. Why not this afternoon? Make a date, and make it the Rialto . . . where it's always cool!

Counting the lines of type, we find there are nine, and set in eight-point leaded, each line will be 10 points deep. Knowing there are approximately 72 points to an inch, about seven lines of eight-point leaded type can be set in a space one inch deep. Our copy has nine lines, thus the depth taken by it will be approximately one and one-quarter inches.

If this same copy was to be set eight point *solid,* in the same width, it would take a depth of approximately one inch.

Measuring Space!

Here is another method of measuring body type space. To use this method in estimating the depth of the above copy, count the number of words in the copy . . . 61. There are approximately 24 words of eight-point Roman leaded type in one square inch. Thus there are about two and one-half square inches of this type in this copy. Divide the width the copy is to be set, two inches, into the number of square inches of type in the copy, two and one-half inches, and the answer will be the depth . . approximately one and one-quarter inches.

In using this method, the approximate number of words to the square inch of the size of type to be used is needed. This may be obtained by actually counting the words in a few square inches of that type and finding the average number in one square inch.

Make Up This Table!

If this method is used, why not make a table with the various sizes of type, solid and leaded, and their approximate number of words in the square inch. This method of measuring is very simple once the table has been prepared.

If the layout is made before the copy is written, this same method may be used to determine the approximate number of words to write. For example, if the space is two inches wide and one and one-half inches deep, the area is three square inches. Set in eight-point Roman leaded, the space will take three times 24 words to the square inch, or approximately 73 words.

LONG SERIES WILL RESUME NEXT MONTH!

"A most constructive and helpful series," is the opinion expressed about Ken Long's fine ad suggestions and type articles which have been running on the Club pages for the past eight weeks.

However, we must tolerate a brief intermission due to the fact that Ken is now editor of "RKO-Now," official house organ of the Radio-Keith-Orpheum Theatres under Harold B. Franklin.

Long takes the place of Eddie Eckles, who is returning to the coast, where he will be affiliated with Don Eddy at the studios.

As soon as he gets caught up with his new job, Ken Long will again resume the ad suggestions and articles in this section. Until then, we bid him adieu and lots of luck.

EXCHANGE MATS AND ADVERTISING!

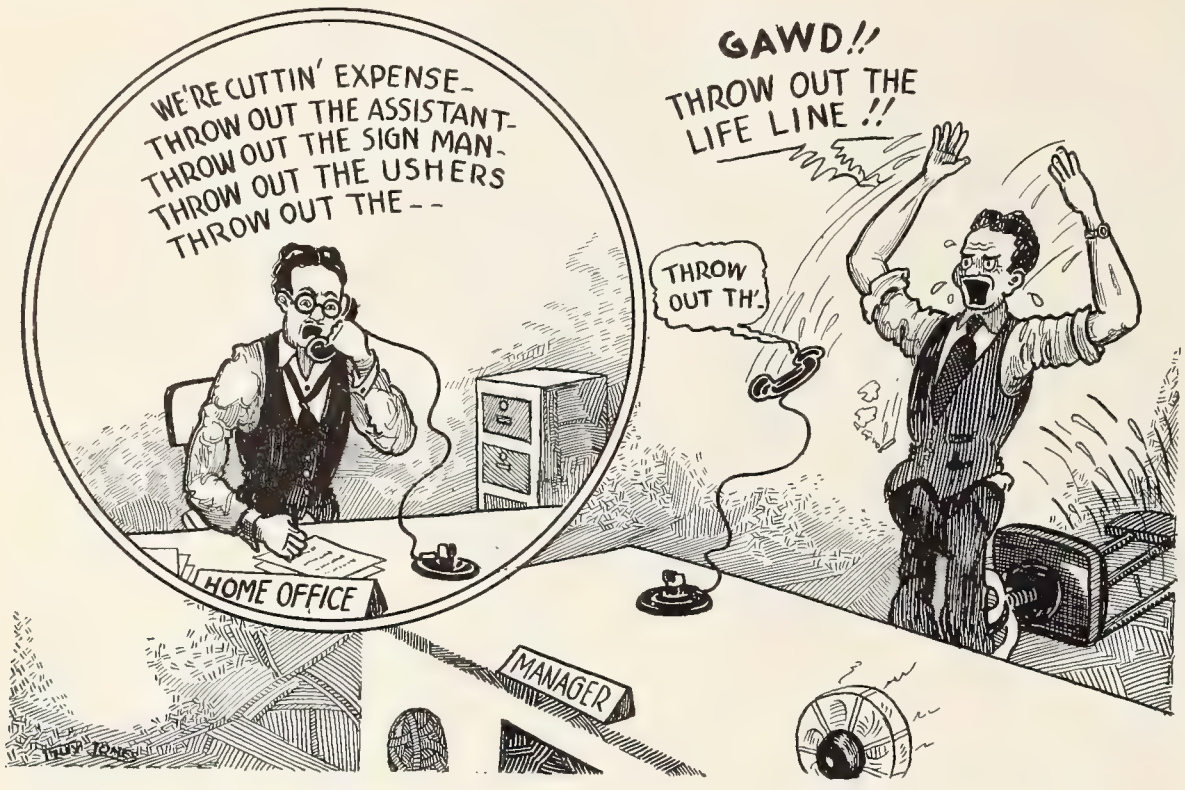
(SEE OPPOSITE PAGE)

Illustration "A" is a three-column by eight-inch display on "Make Me a Star." Exchange Mats Nos. 2-AY, 2-ASX and Stuart Erwin Pencil Sketch Mat are used. Illustration "B" is a two-column by seven-inch ad using Exchange Mat No. 2-ASX and Stuart Erwin Pencil Sketch Mat. Illustration "C" is a one-column by five-inch ad. Exchange Mat No. 1-AZ is used.

Illustration "D" is a two-column by six and one-half-inch ad on "Million Dollar Legs." Exchange Mat No. 2-AZ is used. Illustration "E" is a one-column by six-inch ad using Exchange Mats Nos. 1-AY and 2-A.

KEEPING UP WITH THE TIMES!

By GUY JONES



"JUST A SONG AT TWILIGHT---??"

OLD SHOWMAN STUFF SAYS ASHMANN, BUT IT SOLD THE SHOW

Shortly after being transferred from the Kinema Theatre to the Stadium, another Randforce house in Brooklyn, N. Y., Maurey Ashmann, with the assistance of Manager George Davis, put over a most effective campaign on the Chevalier film, "One Hour With You." "Old showman stuff," says Maurey, "but it sold the show."

Chevalier, the man, the singer, the lover, the inimitable, was stressed in all copy. A sound trailer was used on screen two weeks in advance of playdates. The trailer was placed in feature spot and displayed with color lights at every show. A shadow box was placed in the inner foyer, featuring Chevalier head-cutout, a cutout clock, catchlines, titles, dates, and a caricature of Chevalier head as a background. Included were 40 by 60 display cards and head cutouts on mirror. The 20-foot lobby display consisted of an art study of Chevalier, cutouts of star heads and sales plugs. Head and title cutouts were pasted on doors leading to theatre proper to create a front in keeping with the Chevalier sales angle. Lobby hangers were also used.

An effective tie-up was made with a Five and Ten Cent Store which resulted in an entire window on the busiest corner in the neighborhood. Entire window fronts were used to sell the picture, with theme song records, photos and one-quarter sheet snipes all prominently displayed. The inside of the store was literally covered with window cards, photos, one-quarter snipes and other material.

Other effort included the distribution of 15,000 heralds of special design house to house and in prominent spots; the use of upright banners; a political type banner swung across street intersection; use of a loudspeaker in lobby for playing of theme song from phonograph, and use of public address system to convey manager's personal endorsement of picture and introduction of theme song. A request to join in the chorus was enthusiastically received by the audience.

Ashmann made it possible for us to receive a couple of photos of the tie-up he made with the Five and Ten, but they are clouded up too much for clear reproduction. Next time maybe he'll see that we get some better ones. Like many of the fellows on the Randforce circuit, Maurey is a go-getter and without doubt will prove a valuable helpmate to George Davis. We will hope to hear more from both of these Club members.

DEMPSEY AND AIDES KEEP LOWELL STRAND BEFORE PUBLIC GAZE

Whenever Jim Dempsey of the Strand in Lowell, Mass., puts over an idea, he wants the world to know he has a corking staff at his theatre and that they helped him with his campaigns.

So meet, typographically, John Sharples, stage manager of the house, who helped Jim recently with a "Magic Flame" stunt that netted some great results. McAuliffe, the staff artist, you already know, so there's no need for introducing him.

Well, the trio got to work after Jim contacted a local refrigerator dealer, and arranged a display in the lobby that was certainly an eye pleaser. Sharples did the construction work, McAuliffe did the art work, and Jim put on the showman touches. The refrigerators made the lobby look like a million dollars. As a result of this stunt, Jim received free advertising and lots of good will. The refrigerator company plugged the theatre in all their advertising and heralds.

It was a worthwhile promotion. But Ezra Bailey, Jim's assistant, went out not so long ago, and promoted nearly everything in town. His idea was to give away the goods to fortunate patrons. And did those patrons flock to the theatre! One look at the lobby display arranged for the gag sold them. They were in the house every night seeking gifts, with the result that business boomed.

There are plenty of live-wires in Lowell, and they don't miss an opportunity to get into the headlines or plug the theatre in some manner. Even fire prevention week was turned to good newspaper use.

Jim was tipped off that the local sheet was planning a special section. He immediately corralled a fire lieutenant and a reporter. The result: the lieutenant addressed the theatre staff on fire prevention, and the reporter wrote a big story.

That's showmanship as Jim displays it in Lowell, and we are certain you will agree with us it is good showmanship anywhere.

ONE WEEK'S TRAILERS FREE!

Just Fill Out the Coupon Below and Mail

We will send, absolutely without cost to you, the trailers you need for a week's showing. No "ifs" . . . "ands" . . . or "buts."

We know how good "De Luxe Trailers" are. We think so much of them that we know once you have tried them, you will never use any other service—so we make this startling offer. ACT QUICKLY!

DE LUXE TRAILERS, INC.
630 Ninth Avenue, New York. **Date**.....

Please send, as per your offer in Motion Picture Herald, without cost or obligation to me, the following trailers, which I agree to return in good order, within ten days after use.

.....

.....

.....

Name..... **Theatre**.....

City..... **State**.....

PERSONALITIES

ART MILLER, former West Coast man, is in charge of the State Theatre, Oakland, Calif., a house recently acquired from Golden State. Miller recently returned to California from the East.

▽

HERBERT FRANKEL has opened a motion picture theatre at Truckee, Calif., in order to cater to summer vacationists in the Lake Tahoe district.

▽

FRANK NEWMAN, former manager of the Paramount Theatre, Oakland, Calif., has been transferred to his old stamping ground at Long Beach, Calif.

▽

GERALD F. COVEL, manager of the Daly City Theatre, Daly City, Calif., is the proud father of a brand new baby boy.

▽

WILLIAM and CHARLES HICKS have installed a new refrigerating system in the Hampden Theatre, residential house in Baltimore, Md.

▽

J. H. ROTH has succeeded N. E. Beck as manager of the Circle Theatre, Indianapolis, Ind., the latter having been transferred to the West Coast for Publix. Roth was former manager of the Missouri Theatre, St. Louis.

▽

LOU HOLLEB, manager of the RKO Family Theatre, Cincinnati, is another showman to become a member of the ball and chain gang. Without tipping off any of his film row friends, he recently stole out and married a Columbus, Ohio, girl.

▽

ELLSWORTH STAUP, manager of the Capitol Theatre, Lima, Ohio, is one of the latest of the film fraternity to play host to a hold-up man. While counting up some receipts recently a lone bandit paid him a call and departed with some $300 worth of box office receipts.

▽

EDGAR GOTH, formerly connected with the Paramount Theatre, Plainfield, N. J., is assisting E. S. C. Coppock with the management of the Paramount Theatre, Stapleton, Staten Island, N. Y.

▽

HARRY HERMAN, formerly manager of the Paramount Theatre, Cedar Rapids, Iowa, is very much on the job as manager of the Paramount Theatre in Waterloo, according to word from Round Tabler Ted Emerson, present manager of the Cedar Rapids house.

▽

CHARLES YAEGER, until recently manager of the Rialto Theatre, Sterling, Colo., has returned to his old job of booker at the Denver office.

▽

MAX MINK, formerly assistant manager and treasurer of the Plaza Theatre, Schenectady, N. Y., has been transferred to the Temple Theatre, Rochester, N. Y.

▽

IRVING MARTIN has been made assistant manager of Loew's Parkway Theatre, Wilmington, Del., a house managed by George A. Jones. Martin was formerly connected with Loew in Richmond, Va.

▽

KENNETH REID has been made manager of the Broad Theatre, Columbus. Ohio, with Blaine Griffin as assistant.

▽

EDGAR HART, manager of the Liberty Theatre, Astoria, Ore., for the past five years, recently announced his retirement from show business. For the present it is Hart's intention to devote his time to literary work. He is succeeded at the Liberty by A. M. Dunlop.

▽

REUBEN ROSENBLATT was recently named manager of the Orpheum Theatre, Hancock, Mich., by John Burke, representing Lloyd's Theatres.

▽

H. D. McBRIDE, of the State Theatre, and Tom Olsen, of the Fox, both Spokane houses, recently announced a policy whereby the new amusement tax would be assumed by the theatres.

▽

HAROLD JANECKY, our genial member and district supervisor for Skouras with headquarters at the Jackson Theatre, Jackson Heights, L. I., paid us a visit the other day in the company of handsome **TOM ROBINSON,** manager of the Jackson. Try it again, boys; you're always welcome.

▽

JOHNNIE STANFILL, former manager of the Melba in Dallas, Texas, writes us that he's now doing exploitation at the Riviera Theatre in St. Paul, Minn., a Publix house.

▽

FRED PUTNAM, who for the past seven years has managed the Strand Theatre in Port Arthur, Texas, has been transferred to the Peoples in the same city.

▽

B. B. HAMILTON, manager of the Palace and Broadway Theatres, Norwich, Conn., dropped in to see us today while on his vacation. It was good to chat with "B. B." and hear all about our old stamping grounds.

▽

GEORGE GEMMING has been appointed assistant manager of the Madison Theatre in Rochester, N. Y., and **GEORGE GANS** assistant at the West End.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name.....

Position.....

Theatre.....

Address.....

City.....

State.....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

JACK PORTE surprised us by turning up at the Rex Theatre in East Rutherford, N. J. That's Harold Blumenthal's old hangout, and we're looking forward to East Rutherford making its appearance on our pages again.

▽

EDWIN ENGEL, owner of the Ozark Theatre in St. Clair, Mo., has just sold it to K. M. Lenox.

▽

OSCAR SWANSON, one of our old members, has returned to the management of the Colonial Theatre, Southington, Conn., having just finished up at the Black Rock Theatre in Bridgeport.

▽

VERNON REAVER, former city manager for the Alabama, Strand and Galax Theatres in Birmingham, Ala., dropped in and paid us a surprise visit the other day. These unexpected "drop-ins" of our members are always pleasant.

▽

E. V. DINERMAN of the RKO Cincy office has succeeded Carlos Harrison as advertising and publicity director for that division. **M. J. WHITMAR** has been named as Dinerman's successor.

▽

MARION E. FERRARA is the new manager of the Granada Theatre in New Orleans. He was more recently connected with the Strand in that city.

▽

BOB MONAGHAN, former manager of the Colonial Theatre in Anacortes, Wash., has been appointed manager of the Fox American in Bellingham. For a time, Bob was also in charge of the Florence Theatre in Seattle.

▽

H. B. SOBOTTKA, for six years manager of the Fox Liberty and Rialto Theatres in Wenatchee, Wash., has taken over the reins of the new $2,000,000 RKO Orpheum in Seattle. Lots of luck, H. B.

▽

M. WAINSTOCK has taken over the management of the Lyric Theatre in Watertown, S. D. He succeeds **MIKE GUTTMAN,** who has been transferred to Aberdeen to manage the Lyric in that city.

▽

WALTER SCOTT, for the past two years associated with **LYNN L. PETERSON** as assistant of the Fox Rialto and Rex Theatres, has been appointed manager of the Rex. Congratulations on the new assignment, Scotty.

▽

GEORGE CRISMAN is the assistant manager and aide to **H. B. SOBOTTKA** of the New RKO Orpheum Theatre in Seattle, Wash.

▽

Our old friend **JACK ROTH,** who used to be out in Missouri, shows up in Indianapolis, where he is managing the Skouras-Publix Circle. **N. E. BECK,** former manager of that house, is in Los Angeles.

▽

LES FOUNTAIN has been transferred to the Broadway Theatre in Santa Ana, Cal.

▽

CHARLIE LONG, formerly of Indianapolis, now manages the Valley Stream Theatre in Valley Stream, L. I.

▽

R. W. THAYER, former manager of the RKO Riverside Theatre, Milwaukee, Wis., has been succeeded by **HARY A. BAILEY.**

"TAKA–CHANCE SHOW"

Jameyson and Lawler Are Now Reviving a Surefire Seat-Seller from the Silent Days

"SOMETHING different" being the predominating influence in show-merchandising today many outstanding showmen are reviving ideas of yesterday and the day before, too, bringing them well up-to-date by means of a slightly new twist or dressing them in brand new garments.

In this connection we are pleased to convey the information that H. E. Jameyson and D. S. Lawler of the Fox Theatres in the midwest have brought back to life one of the swellest seat-selling ideas ever created, and while on the subject of creation may we call your attention to the fact that Jameyson originally presented this particular idea as far back as 1924, so don't let the chislers try to tell you that they originated this stunt.

Getting back to the subject at hand, it is best known as a "TAKA-CHANCE SHOW." Does that sound familiar? Of course it does. You've probably heard of it being used time and again in the past and maybe it has been featured in your own theatre.

A week or two ago we commented on the successfully engineered "Mystery Excursions" of several midwest railroads and at the same time suggested that wise showmen could work up something similar in connection with their theatres. The issue containing that item was hardly dry when we received information that Jameyson and Lawler were hard at work on their "Taka-Chance Show" idea and it has been moving along swiftly and smoothly. No doubt our next reference to it will be to report the complete success of the stunt. Such is our faith in the ability, yes and ingenuity of these two showmen.

For the benefit of those who would like to try something along these lines we are showing here some of the teaser slugs and one of the newspaper ads pertaining to this show. Note, especially, the novelty make-up of the larger ad and you will no doubt agree that it must have created the attention that was desired when it was worked out.

There is a certain amount of fascination to these Mystery or Taka-Chance Shows when properly handled and exploited. The assurance that they will NOT be fooled gives the patron a certain amount of confidence in buying a ticket without really knowing anything at all about what they will see. Then again it can be surrounded with other inducements, where other inducements are necessary, in the way of organlogues, community singing or popular songs, the free distribution of cold drinks, and other selling angles. These may be used entirely as a sort of surprise without advertising them at all.



A word of caution is, however, very important. Be absolutely certain that the show you are going to give will be entirely satisfactory to the greater majority of your patrons. Don't dare risk their displeasure by making them sit through a poor feature or any other screen fare for that matter. If you fall down once you will never be able to regain their confidence again in one of these Mystery or Taka-Chance Shows.



"High Brow Appeal"

Although it has no bearing on the subject discussed above, we want to pass along another good idea from Jameyson and Lawler. An idea, by the way, that can be used wherever a good sized batch of high-brows are residents of any community.

These two Wichita showmen made up an interesting two-page folder in which they talk about the "better" pictures that play the theatres in that city and have a particular appeal to the so-called better classes. This folder invites a selected mailing list to list the names of ten friends who, like themselves, would be glad to receive special notification of the better pictures.

They have developed a most impressive "special" mailing list which it used only when they are to play a picture that should appeal to the High-Brows of the town.

Incidentally, those who fill out the list of ten names can use that list as a free admission by presenting it at the theatre. Another swell way to insure a pretty good response and many additions to that special mailing list.

Other showmen interested in such an idea are invited to write to Mr. Jameyson for a copy of the folder and such other information as they may desire. We feel certain that he will comply.

JUNETTE ISSUED A NOVEL CHECK WHICH SENT MESSAGE OVER

A novel little stunt was used a short time ago by Leon E. Junette, manager of the Fox-Martin Theatre, Globe, Ariz., when announcing a change of policy.

Checks, printed up in voucher form (folded) were mailed out to about one thousand prospective patrons. The face of the check carried name of theatre, date line, notation that check did not have value after certain date and the sum of two cents was made payable to Mrs. Jane Doe. The checks were bona fide copies issued by a local bank and bore the signature of "She Wanted a Millionaire" Company, countersigned by Leon E. Junette.

The voucher portion of the check was headed, "Time Is Valuable—The average person's time sells for about one cent a minute. The approximate time consumed in reading the important announcement below will be two minutes—therefore this check pays you to read our ad and is redeemable for two cents at the Fox Martin or the Valley Bank at Globe, Ariz." Balance of space on voucher was devoted to announcement of new price policy, mention of Ladies' Bargain (25c) Night and the current attraction. A dotted line was printed at the bottom for endorsement.

A neat little gag, we believe all will agree, and one which can be adapted to various occasions or pictures. It should be practically costless except for printing, as not many people would take advantage of such a small rebate. However, we'll gamble that it will serve as an attention-getter. It has the additional value of bringing in names for the mailing list.

CLASSIFIED ADS HAD NAMES OF PATRONS SCATTERED IN THEM

Contacting his local paper netted Lou Kusner, manager of the Apollo Theatre in Martinsburg, W. Va., additional business and quite a bit of free advertising.

Lou arranged to have names of several theatre patrons—taken from the mailing list—scattered among the various classified ads. A box on the classified page announced that persons finding their names among the ads, and identifying themselves at the theatre would be presented with free tickets to the current picture. It is interesting to note that everyone whose name appeared in the ad showed up at the theatre for the tickets.

Perhaps you have a spot in your local paper where you can use a stunt of the sort Lou pulled. Why not get set and let it go? We want to thank Lou for sending his gag along to us, and we hope we'll hear from him again very soon.

CO-OPERATIVE PAGE IS ALWAYS A GOOD STUNT FOR SHOWMEN

Good gags never grow old, and they can always be used to plug picture after picture. For this reason, we pass along a stunt used some time ago by Frank Boucher at the Capitol Theatre in Winchester, Va.

It happened when Frank played "Street Scene." He obtained a full-page co-operative ad in the local paper and plugged the picture in all of the dealers' ads. An eight-column line across the top of the page informed Winchesterites they would be given free tickets to see the film providing they wrote a 100-word letter telling of the greatest bargain ever purchased by them on the town's Main Street. A newspaperman selected the letter.

As stated above, the angle is one you can use at almost any time, and is sure to prove a big hit with the merchants. Thanks, Frank, and we know we don't have to report the picture did tremendous business.

WHO WILL CAPTURE THE PRIZE MONEY?

Just a short time ago M-G-M published the winners of the "Tarzan, the Ape Man" contest and at the same time announced another exploitation contest on "Red Headed Woman."

The prizes offered in this exploitation competition are as follows:

First Prize	$100.00	Third Prize	$30.00
Second Prize.....	50.00	Fourth Prize	20.00

The idea of some of the companies offering such inducements to stimulate further activity in the field of show-merchandising appeals to the Round Table Club because that is our forte. We are constantly shouting about the box office possibilities of exploitation and advertising.

Now you can roll up a record gross for your theatre on "Red Headed Woman," send in the full details of how you accomplished it and stand a good chance of winning one of the cash prizes, plus the national publicity that goes with it. Contest ends September 30th.

Round Table members have always stood high in every contest ever conducted during the past three years. We know that when the winners for the "Red Headed Woman" contest are announced, Club members will again prove our boastful claim that the smartest and most aggressive showmen in the business are members of this organization.

"CHICK"

EMORY WILL FOLLOW UP A KIDDIE REVUE WITH 3 MORE SHOWS

A recent Kiddie Revue staged by Lou Emory, manager of the RKO Uptown Theatre, Highland Park, Mich., turned in one of the largest Saturday grosses that showman has had for some time.

At no expense to the theatre, not even the special programs which were paid for by a dancing school, Lou has lined up three other similar Revues for the summer months. He calls them "Rhapsody in Dance" and most every youngster in town, with any talent at all, is looking for a chance to take part.

It's nothing new for this department to call attention to the box office potentialities of a well staged Kiddie Revue, for we've consistently plugged the idea ever since we can remember. However, Emory's success with his show will serve as a reminder.

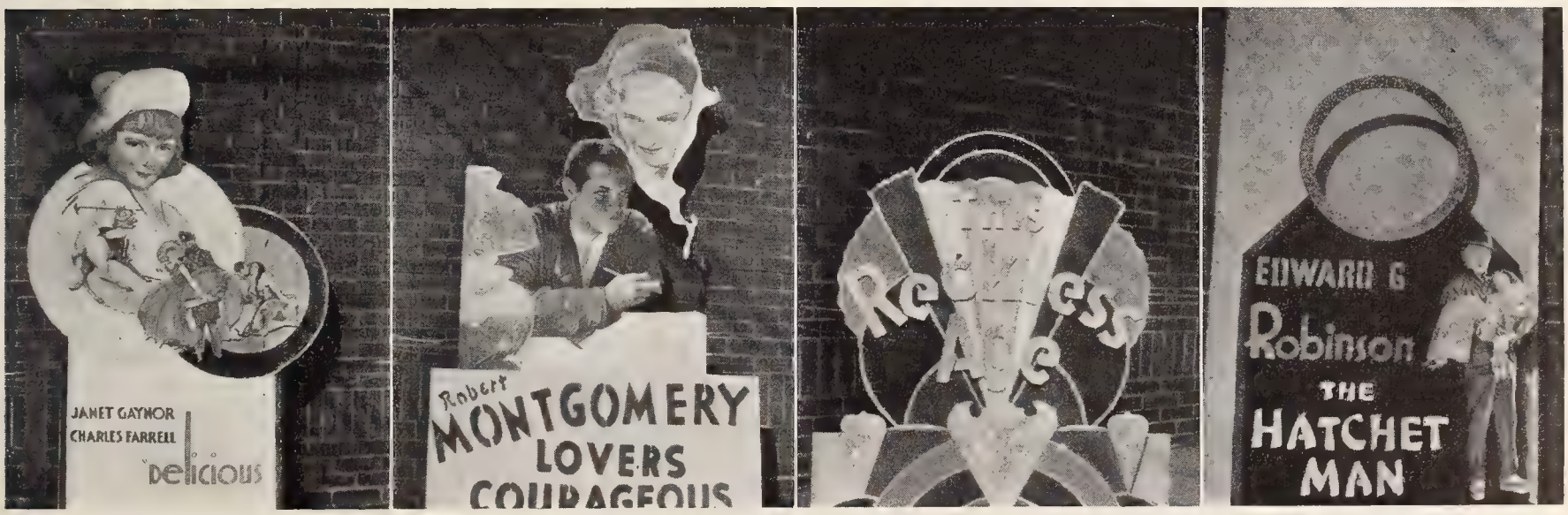
HEAT NO BOTHER TO TOM KANE AS HE SELLS HIS SHOW

Hot or cold, wind or rain, snow or sleet, fair or warmer—it's no use talking, the weather never gets under the skin of Tom Kane, who handles the Sequoia Theatre in Redwood City, Cal.

Tom finds time always to keep his theatre's name before the public, and tries to make it an everlasting point to perform the deed at no cost to the house. And so he hiked over to the local newspaper office and promoted a big ad by offering 4 admission tickets—two adult and two children—for each subscription of a month or more.

The editor thought this a great stunt and you may be sure it will react in Tom's favor whenever he has other gags to pull. Playing ball with the local sheets is usually productive of favors that the showman finds an aid.

E. R. MEDD SUGGESTS SOME ATTRACTIVE DISPLAYS!



It's been some little time since we've had the opportunity to offer photographic evidence of the work of E. R. Medd, former manager of the Carolina Theatre, Lumberton, N. C., and now exploitation man for the Howard-Wells Enterprises in North Carolina, but the strip cut on this page will show that he hasn't lost his knack of turning out attractive work.

Left to right in photo are displays made for "Delicious," "Lovers Courageous," "The Reckless Age" and "Hatchet Man," all of these doing their bit to sell the several pictures via artistic displays.

Medd is now located at Wilmington, N. C,. and although he'll be on the loop taking care of work for the different houses, we hope he'll find time to send along other material to Club headquarters. Details of current campaigns will also be appreciated from the various houses on this circuit.

ANOTHER GOOD "USHER" PLUG!

A long, long time ago we carried an interesting usher gag which caught on so much that it was used by theatres all over the world. In fact, it was one of the first examples of the Round Table Club Clearing House idea wherein one showman could benefit by the activities of the other.

Now, through the courtesy of Walter Morris, who sent it along to us (but we cannot say whether he or anyone else was responsible for the idea), here it is:

Your Usher Is Not An Eavesdropper

But he cannot help overhearing your comments on pictures. Listening to your opinions nightly, he believes he knows the kind of entertainment you like best. That's why he can't resist this opportunity to give you some GREAT News.

It's about THE MOST OUTSTANDING PICTURE of the year coming to the Broadway Theatre . . . Warner Bros.' Hit, **"SO BIG,"** the picture starring BARBARA STANWYCK by which you'll always remember her. It is an epic of American Womanhood! Based on the novel by Edna Ferber, authoress of "Cimarron" and "Show Boat."

The cast includes BETTE DAVIS, marvelous new star discovery, supported by George Brent and Dickey Moore. William Wellman, director of "Night Nurse" and "Public Enemy," directed it.

Ten years from now, when you talk about . . . BARBARA STANWYCK, you'll be proud to say, "I saw her in **'SO BIG,'** the greatest picture she ever made." **"SO BIG"** will be at Warners' Broadway Theatre for one week starting Monday, May 2nd.

Your usher will be waiting to seat you.

—YOUR USHER.

If you like this idea, try it out on your next good picture. It has always been a different form of attracting attention and creates a sort of warm feeling between patron and usher.

WE THINK BARNEY HAS LOTS OF FUN WHILE RUNNING MOUSE CLUB

Somehow, it seems to us, that showmen derive as much, if not more, pleasure out of running a Mickey Mouse Club than the kids who belong to them. We sort of gather this impression from the reams of stuff that wends its way into Club headquarters on the Mickey activities.

Take, for instance, Barney Gurnett of the California Theatre in Santa Rosa. Barney is a showman who is always on his toes, but it appears that he is happiest when figuring out stunts for the kids belonging to his Mickey Mouse Club.

Recently, he tied up with the local newspaper and arranged to take the 500 Club members to the municipal pool for a swim. And there was Barney and an editor from the paper right in the middle of a load of kids, and enjoying it immensely. In fact, Barney is going to hold an all-day party and outdoor picnic for the kids very soon. And the paper is going to help him again. The paper gives him plenty of publicity, too, such as three-column pictures.

Another angle he made use of not so long ago was a half-page co-operative ad requesting readers to: "Patronize These Stores—They're Your Official Mickey Mouse Model Monoplane Campaign Stores."

As can be seen from the copy quoted, Barney is handing out model monoplanes to the Club members. And that's why we wonder if he isn't getting a big kick out of doping new surprises for the kids, and doesn't consider it as work at all.

We wish Barney or some of the other live-wire showmen having Mickey Mouse clubs would give us the lowdown on the situation.

MILLER PROMOTING FREE VACATION GAG FOR CHEYENNE HOUSE

By the time these words appear in print two fortunate young ladies will be well on their way toward winning their right to participate in the elaborate, free vacation trip promoted by Chet Miller, manager of the Fox-Lincoln Theatre, Cheyenne, Wyo.

Chet is one of our several Club members to get behind a move of this kind during vacation time and it's being conducted along the usual lines. He lined up a newspaper and 13 local merchants and the three-cornered tie-up has arranged a trip to Hollywood and return. While in Hollywood the girls will visit the Fox studios and see the Olympic games, with all expenses paid and $100 in their jeans to spend on knick-knacks and spending money.

The vote getting period runs for 30 days and all the fair Wyoming damsels have to do is to clip a vote coupon from the paper to become a nominee. They can even nominate themselves. Naturally, all merchandise purchased at stores of merchants represented in the stunt have vote-procuring qualities. Any 18-year-old girl residing in southeastern Wyoming is eligible to enter her name, providing consent of parents or guardian is obtained. It is not a beauty contest, winners being judged by a committee of three on number of votes resulting from popularity and the efforts of their friends in their behalf. The two winners will travel to Hollywood together.

Always Surefire!

Many Round Tablers have found the above stunt a corking method of keeping interest in their theatres alive during the hot weather months. In Miller's case the newspaper broke the story with a three-column head on the first page and the middle section carried the double-truck reproduced here. Daily mention will, of course, be given the stunt by the paper, along with screen publicity at the theatre. Much word-of-mouth publicity will naturally result from efforts to secure votes for the many candidates. Then the grand finale at the theatre when the winners are named.

Wide Area Covered!

When the amount of territory embraced is taken into consideration it will be seen that Miller is due for extensive distribution of advertising. Ballot boxes are generally provided in the theatre lobby for the votes. That means a trip to the theatre. Sometimes the newspaper handles all the votes. The advertising manager of the newspaper generally takes care of all entries, explaining the rules, etc. Past issues of the Motion Picture Herald have carried the plan in detail.

At the conclusion of this event we hope Chet Miller will drop us a line and let us know just what was accomplished. Often new twists arise during the running of one of these stunts which will be of value to others. If he will oblige Club headquarters with the story, we'll pass it along for the benefit of his fellow showmen, who we know will be looking for further information about this business promoter.



STRAUSS' LONG RECORD, 26 YEARS WITH LOEW'S, AND ALWAYS A BOOSTER

Sigmund Strauss, manager of the Palace Theatre in Brooklyn, for the Loew Circuit, has been with that organization continuously for the past twenty-six years. Truely a record well worth crowing about. But "Sig" being that kind of a chap that never lets his voice rise above a whisper (when talking about himself), just kept plugging along minding his business.

We rather like the idea of talking about Sig Strauss, because we met him personally some six or seven years ago. At that time he was making the Palace one of the real money-makers of the circuit and doing things that many others thought radical and even revolutionary, but he, at least, had the courage of his convictions and perhaps that is one of the reasons why he can boast of a twenty-six year record with one circuit.

It might be a good idea to mention at this time that Loew's is one of the circuits well worth being with at any time, whether it be a short or long time record. Somehow or other we have often wondered what kind of "it" the Loew Circuit possessed that made it the goal for most showmen to try and reach. We can recall a few years back when a manager we know for quite some time came into our office and with a smile that spread itself from ear to ear proclaimed with enthusiasm: "Well, Chick, NOW I'm set. I've landed with Loew's." He's still with them and happy.

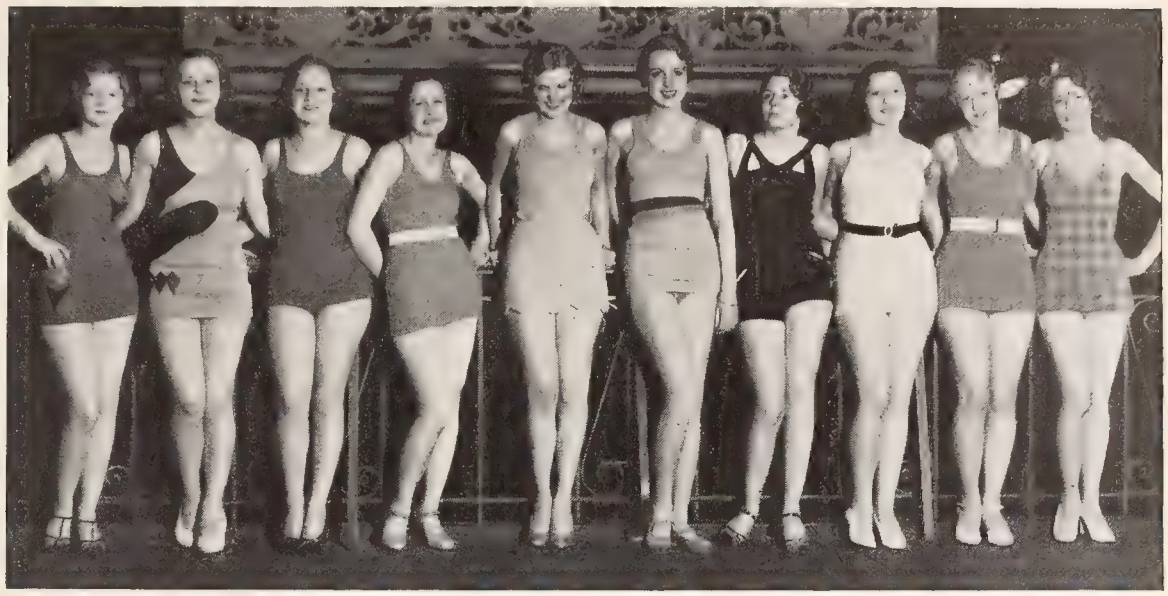
We are rather proud of lining up showmen like Sigmund Strauss. He is a genuine old timer in the sense of the word that he has made showbusiness his life's work and he's proud to be a part of it. Whatever little he can contribute to the activities of our pages, we know, will be well worth reading for every other man in the theatre business. Welcome, Sig, and we hope to say it in person very soon.

RANDFORCE ART!



Below is an example of art work being turned out by men on the Randforce Circuit of Brooklyn, N. Y., this one resulting from the workshop of Harvey Fleischman, manager of the Embassy Theatre. Each theatre on the circuit has its individual shop and all are becoming well known for being able to produce show-selling displays at minimum cost.

LYKE'S BATHING BEAUTY SHOW!



Some time ago we made mention in this department that J. E. Lykes, manager of Loew's Park Theatre, Cleveland, Ohio, had made a tie-up with the large Danceland Ballroom in his neighborhood for the holding of an elaborate Bathing Girl Contest, a stunt which is held high in the esteem of many showmen as a means for boosting trade during the hot weather months. It is now our pleasure to report that the show was a great success and the accompanying photographic evidence will support the claim that ten beautiful Cleveland damsels were finally adjudged the pick of the district.

The ten ladies you see in the photo were picked from a flock of forty-five that paraded at the Ballroom on a Thursday night. The ten winners appeared at the theatre on the following night for award of the ten prizes donated by local merchants. To make it interesting the audience was asked to pick one girl by popular applause for winner of the first award of a ten dollar gold piece. The rest of the girls received the balance of the awards, which included a dress; pair of shoes; a hat; bathing suit; a compact; lingerie; permanent wave; hosiery; purse and candy. All these articles were displayed in a large showcase (see photo) in the theatre lobby one week in advance of judging night. The Ballroom displayed two large banners, two 1-sheets and printed and distributed 15,000 tickets that offered a discount on regular admission while the contest was on. The Ballroom also made daily announcements at the hall and over the radio.

All three newspapers carried announcements and status of the contest and the photographs for the theatre were promoted free of charge from a local studio that cashed in by selling prints to nearly all the girls and merchants who participated in the stunt. A one-sheet in the theatre lobby on opening day, with photo of the ten girls, helped receipts at the box office.



Lykes advises us that the above stunt attracted a lot of attention and consequently helped boost trade over the period. This department has plugged this stunt consistently since the start of the season and we hope that many other Club members have cashed in on the move. There's nothing novel about holding a Bathing Beauty Contest, to be sure, but these old stunts are certainly worth trying again and again. We will be glad to hear from other members who have used the same stunt this summer.

THE FARTHEST NORTH MICKEY MOUSE CLUB IN JUNEAU, ALASKA

Mickey Mouse, that hilarious rodent, and his girl friend, Minnie, have stolen into the hearts of the patrons of the Capitol Theatre in Juneau, Alaska, and they just won't let them go.

The adults like the mischievous mouse and his sweetheart. But the kids go simply crazy over the pair! So it was up to E. Paulson, manager of the theatre, to start a Mickey Mouse Club. This he did, and it is going along like a house afire.

The Club even has a special paper in which is recorded all the "doin's" of the week. And it is interesting to notice therein an item stating that four small boys recently stole some chickens which they intended to roast in a "pirates' den." Captured by deputies, the youngsters were brought before the sheriff. The arm of the law, instead of sending the kids to the woodshed, barred them from the Mickey Mouse Club meetings for a month, which proved a very severe sentence to the youngsters, who were almost heartbroken when the order was passed.

The club has an orchestra, a jazz band, a glee club, a sick committee, and an art school. There is a membership of 297 in this farthest north Mickey Mouse Club, and activities hum weekly.

Paulson is certainly to be congratulated on his enterprising showmanship and we are sure his fellow members and showmen think the same way and want to hear and see some more of his work. Right?

BATHING BEAUTY REVUES!

The reason we are back again on this idea is because last week's mail revealed the fact that close to twenty-five more of these revues have been successfully put over by showmen in various parts of the country. When we say "successfully," we mean it in every sense of the word. They not alone brought valuable free space for the theatre, created word-of-mouth publicity for the theatre and the idea, gained free displays and circulars in the best shops in town, but came close to or did smash box office records and at a time when such an achievement is badly needed.

Aside from the appeal to the eye for the average patron, these Bathing Beauty Revues can be made to mean a steady flow of business over the period they are spread. One or two nights a week is quite possible, with a grand finale that is certain to be a sell-out from the moment you open your box office sale of tickets.

Tied into the Revue you can attach a Popularity Contest slant, as well as capitalizing on the talents of the girls participating. Besides, you can work out innumerable other angles all tending to build up popular interest in the entire idea.

This is the summer when showmanship must stand the acid test at the box office. Never before has so much activity and effort been centered on warm-weather business stimulants, and here is one that is as close to be surefire as anything ever thought of.

Get busy and start your Bathing Beauty Revue within the next two weeks. Have them run until late in August, with a whirlwind windup for a big finish. It will mean an S.R.O. show at least one night in the week and that may be just what you need to keep out of the red this summer.

NANCE THINKS TIME HAS COME TO REVERT TO CIRCUS BALLYHOO

Believing with others in this industry that what it takes to sell pictures these days is the old-time circus method, F. D. Nance, general manager of Hall Industries Theatres, Beeville, Texas, decided on "Scarface" as the vehicle for experimentation along these lines. We cannot give readers the result of his campaign at this writing, but we can advise that the sensational angles were stressed and that the "no children" line was written into all advertisements.

To begin with, an unusually flashy front was built for the theatre, with enough material to stop the average passerby. Among the different "stoppers" prepared was an electric chair with a trick coil arrangement, so as to make a spark jump across the three-foot space between top and bottom of chair. This made a sharp, crackling noise and was plainly visible in the daytime.

Nance mapped out a most complete advance campaign, all presented in concise style in a well arranged booklet. He had a number of special one-sheets printed, plugging the picture, and these were posted in all surrounding towns along the Hall Circuit. It was also planned to use newspaper tie-ups, cooperative ads and word-of-mouth advertising right up until opening day and arrival of bally. A special truck body, in keeping with picture, has been made and the bally will make the different towns at the proper time.

The adult angle was stressed both on account of the selling possibilities in a move of this kind and the fact that the original, uncensored version of the picture was being sold. The several managers were all instructed to charge top prices, hence no children's tickets were issued for these showings. Trip passes were also counted out for the occasion, only annual passes being honored. Bill posting men were instructed to tell store-owners, etc., that paper handed out would not be accepted at the box office for admissions on "Scarface."

In short, Nance handled this picture on a roadshow basis and shaped his campaign accordingly. He has a limited number of his booklets on hand and will be glad to mail them to interested Club members on receipt of a card or letter. We can assure any Round Tabler that show-selling suggestions set down in print by this showman are worth looking over.

Reprints Not Available!

In response to numerous requests we must advise that there are no reprints available on the Ken Long ad suggestions. Inasmuch as they were primarily intended as just suggestions our advice is that you frame your local ads along the lines laid down by Ken without trying to actually duplicate them, and it might be a good idea to also try making up some experimental ads.

We are soliciting further expressions regarding this fine series and would appreciate some comment from the ad artists in the larger cities so as to get their opinions. They are in a good position to offer some constructive criticism because the type of ads suggested by Long are supposed to be the solution to the problem of exhibitors without the services of ad artists.

MAC EACHRON NOW INDIE EXHIBITOR IN WEST HELENA

It is indeed a pleasure to see that J. B. (Mac) MacEachron is making good as an independent exhibitor in West Helena, Arkansas, and right at the start of this story, we want to wish him the best of luck.

He informs us that he is charging only 10 cents admission, and must play to volume to get out from under. This he is doing. While working as city manager and manager for various corporations he learned a lot of tricks that stand him in good stead at his present spot.

It used to be his pleasure to make up unique heralds, and he is now doing them again, distributing them in outlying towns and getting surprising results. Another of his stunts was to run an article plugging theatre parties in the local paper, informing the public that ten people could see his excellent shows for a dollar. This, he explained, was perhaps less than the radio cost to run, or electric lights to burn, and surely cheaper than automobile riding, Many people responded to this story.

Mac has also been busy plugging the angle that families should visit the theatre. As a result, merchants in the town have been bringing their families and receiving a cordial welcome from Mac, who stands at the door every morning "helloing" to his patrons and instructing his ushers to do the same inside the theatre.

The idea has been clicking wonderfully well and it looks to us as though Mac, through his live-wire showmanship, is going to have a busy little house. And we certainly hope our prediction will come true, Mac.

A STUNT THAT REALLY ATTRACTS!



Arnold Stoltz, publicity director, and Charlie McCleary, manager of Loew's Century Theatre in Baltimore, doped out this unique ballyhoo gag which attracted plenty of attention. The fake movie equipment mounted on the truck was manned by two ushers dressed as cameraman and director. They would shoot a scene enacted by two characters located a few stories from the street level, and when enough of a crowd had gathered the two actors would release a long banner sign directing attention to the picture then playing. Good gag, boys, bet it had the natives laughing and talking about "Make Me a Star."





- HERE IS ANOTHER GROUP OF FINE NEWSPAPER ADVERTISING IN WHICH EXCHANGE MATS PLAY AN IMPORTANT PART.
- HARRY BOTWICK, MANAGER OF THE PARAMOUNT THEATRE, RUTLAND, VT., IS THE SHOWMAN RESPONSIBLE FOR THESE ADS AND CHALKS UP STILL ANOTHER STUDENT IN THE EXCHANGE MAT ADVERTISING SERIES BEING CONDUCTED BY KEN LONG ON THE ROUND TABLE CLUB PAGES.
- OTHER SHOWMEN USING EXCHANGE MATS IN THEIR ADVERTISING ARE INVITED TO SEND IN TEAR SHEETS.











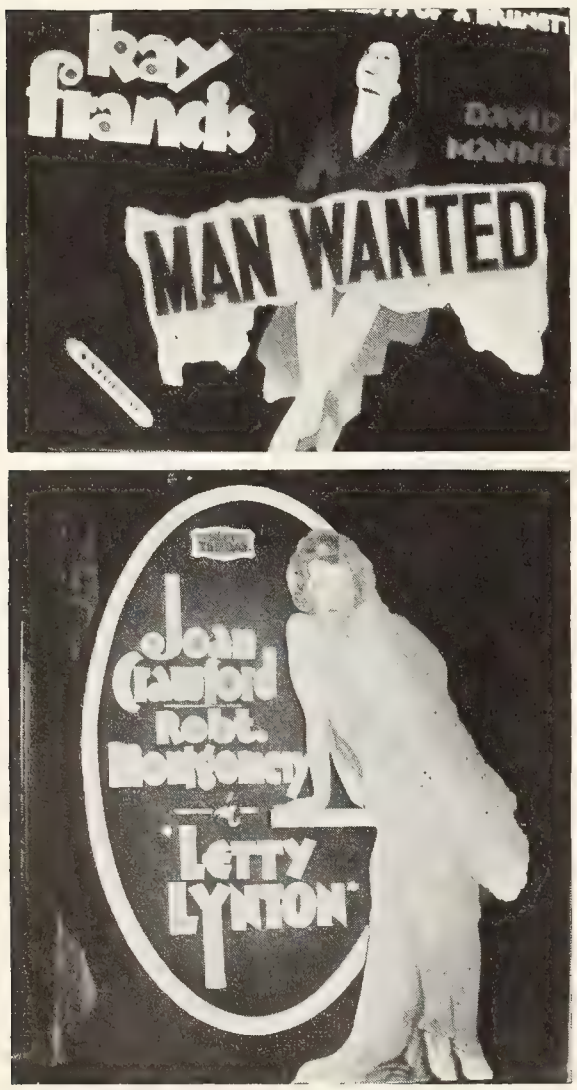


HERE'S A NEW KIND OF DISPLAY USED BY DOUGLAS, SIOUX CITY

Something different in lobby set piece work is being turned out by Roland Douglas, manager of the RKO Orpheum Theatre, Sioux City, Iowa, and from all reports this innovation has been coming in for considerable comment on part of the public. It is called the "Ragagraph," because practically all of the piece is made from cloth.

The accompanying illustration only briefly describes the attractive results produced by the process, but will serve to portray a fair idea of the finished display. The first step is to take a photograph of the Star you wish to feature, blowing up same with the machine. Then a pattern is made, along the same procedure a dressmaker would follow in the design of a dress. Felt cloth of different colors is cut to fit the figure. Everything in the upper portion of the photo of "Man Wanted" was made from cloth with exception of the title. Seven different colored cloths were used.

In the lower portion of the photo showing the "Letty Lynton" set piece, five different colored cloths were dressed after



the figure was painted and cut from composboard. Even a pair of shoes was used, split, because only half of the shoe shows. Recently, when making heads of Edmund Lowe and Claudette Colbert, the same method was followed except that a real shirt, neck open, was placed on Lowe. Likewise, Colbert was dressed with a real hat, patent leather belt, gloves, etc.

We've described the above displays as well as possible under the circumstances and feel that most any ingenious showman can duplicate the stunt if it appeals to him.

H. B. FRANKLIN SAYS:

(From "R.K.O. Now")

We cannot over-estimate the importance we should place upon advertising. In the business of Showmanship, it is a major item, accruing an annual expenditure equal to any other financial problem facing us.

It demands constant, shrewd attention . . . carefulness of creation and preparation . . . the measuring of every word and the avoiding of hackneyed phrases.

Simplicity is a keynote from which one does not dare deviate without wasting time . . . space . . . Money!

Frankness is a style that is imperative, if confidence is to be invited . . . with daring, if necessary, to get over our message.

Sincerity is the builder of Prestige . . . the rock, upon which we cast our lot of continued existence . . . then leadership . . . and continued leadership.

Truthfulness must guide every step . . . for without it the largest space is wasted.

My earnest wish is that you never fall for the temptation to exaggerate. In preparing to fight the heat, do not call your theatre "The Coolest Spot in Town." Your public does not want to believe that. . . . But they will be inclined to believe it is "ONE of the Coolest Spots in Town."

It is also wise to add . . . that it is "Carefully Cooled." Those two words speak volumes, illustrating both brevity and common sense.

You are dealing with Human interest . . . be Human . . . and write your copy along Human lines.

No greater example of combined brevity and human interest can be found than Arthur Brisbane's daily column.

He tells lengthy feature stories in short paragraphs. No words wasted there. Even syllables count. Elaborate phrases would be as out of place in his column as they are when they get into theatrical advertising.

WHITE SPACE IS COSTLY, BUT NOT HALF AS COSTLY AS SPACE SMEARED WITH USELESS WORDS.

And it is still over-costly, if over-crammed with exaggerated "high pressure" copy . . . not a few resent being screamed at . . . even in print.

Take more time in solving your advertising problems. Take more time in creating your layouts and copy. Take more time in juggling every inch of your space-budget to get the maximum results.

How to advertise more effectively . . . yet less expensively . . . requires managerial skill of a high order. . . . The extent to which theatre advertising cost should be limited depends entirely on local conditions. It is essential, holding to a limited advertising allowance, to choose the media which attracts the largest number of persons. In this respect newspapers are entitled to receive favored consideration.

Medium sized space . . . appropriately illustrated and straightforward, logical copy will give best results during ensuing months.

As Douglas states, a manager doesn't have to be a Pansy in order to work out one of these affairs. If you can't handle it, call in the wife, sister or girl-friend. In case you want additional information, we believe Douglas will furnish same. He tells us the women were quite nutty over the sets, and that even the men hung around them.

HERBERT SOBOTTKA has succeeded William Houck as manager of the RKO Orpheum Theatre, Seattle, according to a recent announcement by Homer W. Gill, Northwest division manager. Sobottka has represented Fox-West Coast in Yakima and Wenatchee for the past eight years. His position as manager of the two Fox houses in Wenatchee, Wash., is being filled by Glen Gennoway, according to information from Frank L. Newman.

SIMONS PROMOTED A RADIO LOG AS GIFT TO THEATRE PATRONS

As a courtesy to all patrons attending his theatre a certain week a short time ago, Hoy O. Simons, manager of the Fayette Theatre, Washington Court House, gave each family a nicely gotten-up radio log of all stations in the U. S. possessions and Canada, the entire cost of which was promoted without cost to theatre.

Advertising secured from local merchants and printed on the inside and back covers of the booklet took care of the cost. The front cover was "stolen" by the theatre



and carried the name of house, the slogan, "Where Sound Sounds Best," and a reproduction of the photo of this page. Incidentally, this shows a special 5 Cent Matinee held for all teachers and school children a few weeks ago on "Washington, the Man and Capitol." It was necessary to hold two shows to accommodate the 1,600 patrons.

Apparently there are lots of people who still take their radios seriously, for we understand the booklet described above met with appreciative response from patrons of the Lafayette. A foreword in the book pointed out that it was a useful article, in no sense an advertising specialty and was distributed by a progressive merchant through support of the advertisers

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ROUND TABLE BIOGRAPHIES

Starting in showbusiness at 20 years of age, John R. Elliott, manager of the RKO Palace Theatre, Youngstown, Ohio, first tried his hand at bill posting and selling song books and after a whirl at that decided he liked the game.



John R. Elliott

His connections in the past include Chas. Hoyt's musical comedies, Cohan and Harris, the Nixon, Cohan and Harris Circuit, the Barnum and Bailey Circus and twenty-two years with Keith's. He either managed a company or theatre when connected with the afore-mentioned concerns.

Elliott was born in Youngstown, Ohio, Feb. 19, 1879, and was educated in the public and high schools of that city. He went into showbusiness because he liked it and there isn't any thought in his head at the present time of ever leaving for another field. He is married, the father of two children, and belongs to the Elks, Masons, Rotarians, Friars' Club and Jesters' Club.

STAGE ATTRACTIONS
FOR PICTURE THEATRES

PLAYLETS

Lew Cody
New York Capitol

This villain of the films steps out of character and offers several amusing anecdotes about Hollywood. After a somewhat dramatic bit in which he emotes with a French-Canadian dialect, Cody assumes the role of a movie mogul and Una Merkel is the little girl from Dixie who wants to be a star. A bit of hokum comedy with Jack Benny supplying the big laugh.—H. P.

Danny Duncan and Company (5)
Baltimore Hippodrome

Here's an excellent musical playlet with snappy dialogue, good songs and dances, and put over in delightful style. In a special living room set, Danny Duncan and a woman take the roles of an old husband and wife worried about their daughter's squabbles with her husband. It is all put over with songs, dances and special costumes in a fast manner. The act is entitled "Old Sweethearts."

Joe Morris & Co. (4)
New York Palace

In this comedy skit Morris, as the henpecked husband, and a youngster who plays his wisecracking son, provide the comedy which gained hearty laughs from the audience. The bit in which Morris and the boy occupy seats in the box was particularly well received.—H. P.

Jack Benny
New York Capitol

Benny offers a comedy skit taking the part of a motion picture producer and is assisted by Una Merkel. He easily gets laughs throughout the bit and then acts as master of ceremonies for the show, his every appearance resulting in amusing comedy bits. Benny is a master showman, a polished entertainer and possesses personality to the *n*th degree.—H. P.

Gus Edwards' Radio Discoveries
San Francisco Fox

The setting is that of a radio studio and Bill Arnson acts as announcer. Eddie Bruce puts on a clever Amos and Andy stunt, imitating all the voices, and also takes off Rudy Vallee and Bing Crosby. Kate Fair, a contralto, does a Kate Smith song, and a quartet of girls present a Boswell Sisters' act, singing, dancing and playing musical instruments. The affair is a good takeoff on radio advertising.

Jean Hersholt
New York Capitol

Jean Hersholt received a nice hand on his appearance and offered a bit from his latest picture, "Unashamed," which also appeared at this theatre this week. During his makeup preparation, he eulogizes the late Lon Chaney, with whom he was intimately friendly for 18 years.—H. P.

75 at San Francisco Get Opportunity in RKO Revue

In cooperation with the *San Francisco Chronicle*, the RKO Golden Gate theatre, San Francisco, put on an Opportunity Revue for a week, with 75 participants. The winner, selected by the judges, will be sent to join the RKO National Opportunity Revue. The local judges included Mayor Angelo Rossi; "Terry" Duffy, Pacific Coast stage producer; Mrs. W. B. Hamilton, clubwoman; Ronald Telfer, head of the Children's theatre, and William R. Woodfield, Jr., director general of the Shrine convention to be held in San Francisco this month.

Acts Four Times Daily To Avoid "Doubling Up"

Vaudeville shows at the RKO Orpheum theatre in Seattle now are appearing four times daily, every day in the week. This was the first move made by Herbert Sobottka, new manager. Heretofore stage shows appeared three times daily, except on Saturday and Sunday. The new schedule allows patrons to see a complete show, including both stage and screen entertainment, at any time they enter the theatre, without "doubling up" of film presentations to accommodate former schedules.

Stage Policy for Two RKO Cincinnati Houses

Tentative plans for next season, which are reported as practically certain, for Cincinnati, contemplate reinstatement of vaudeville at the RKO Albee and the inauguration of a stage policy at the RKO Palace. Both houses will play the stage attractions in addition to pictures, the change to become effective Labor Day.

Theatre Musician Dead

Theodore A. Hahn, 41, formerly violinist with orchestras at the Lyric, Strand and Old Walnut Street theatres in Cincinnati, is dead. Mr. Hahn was recently on the staff of radio station WLW in Cincinnati.

To Write Film Songs

Harry Warren, film and revue song writer, under contract to Warner music publishing companies, is in Hollywood writing the songs for Bebe Daniels' forthcoming film, "Radio Girl." Al Dubin will write the lyrics.

Kentucky Organist Moves

Haden Read, former organist at Loew's State, Louisville, Ky., has been named organist at the Kentucky, also in Louisville.

NOVELTY

Gaston Palmer
New York Palace

Offering a variety of juggling and difficult balancing bits, with steady comedy chatter, Palmer stopped the show cold. Making the most of a situation in which he unsuccessfully endeavors to spoon a dozen glasses, he finally completes the trick for a spontaneous reception. An ace act that will please anywhere.—H. P.

Lottie Mayer and Girls (15)
Cincinnati Albee

This aquatic miss with her company of 14 diving mermaids presents one of the most picturesque acts seen at this house in a long time. In addition to plain and fancy diving by the girls in general and Miss Mayer in particular, the girls do a complete change of costume under water each time they go into the huge tank on the stage. To prove their versatility, they do some intricate dance steps before taking their initial plunge.

Red Donahue and Uno
Cincinnati Albee

Donahue in blackface enters in a buckboard drawn by Uno, a highly educated donkey, who kicks against the dash just at the opportune time to fit in with the comedy lines. With the buckboard finally collapsing, Uno is released for a series of biting, kicking and balking, which seems to be done intuitively at the right moment, and apparently without command. The highspot of the act is where the donkey deliberately sits on Donahue. The act is crammed full of laughs.

Jack and Jerry
Denver Denver

Irish lad and lassie—the lad can scoot clear across the stage sliding on his shoes—must have rollers in them. Jack gives an imitation of the Prince of Wales riding a horse—and falling off. Jerry does a tap number on the stairs and both dance on roller skates.

The DuPonts
New York State

The male member of the team offers a routine of clever juggling, the while going through an eccentric dance. He is accompanied by his pretty partner in a martial rhythm, each using three balls and a drum. For an encore DuPont juggles an apple, a plate and a wooden club, biting the apple at each catch until it is gone. The audience liked this opening act.—H. P.

De Vito and Denny
Omaha Orpheum

"Lady Harrower's Reception" is a novelty in surprises, invoking many laughs. They clown as the two musicians who are to play at the reception. Their nonsense includes jumping upon a musician in the pit, pulling down drops center stage to expose others in dressing rooms, jumping from a balcony on what would seem

(*Continued on next page, column* 1)

ATTENTION EXHIBITORS BOOKING TALENT! This department aims to serve you in booking acts. We have on file the information on how to get in touch with any act reviewed. Write to Stage Attractions Department, Motion Picture Herald, 1790 Broadway, New York City.

STAGE ATTRACTIONS

REVIEWS OF ACTS FOR PICTURE THEATRES

NOVELTY

(*Continued from preceding page*)

to be a grand piano, but proves to be the frame work well fitted with coil springs, so they bounce aplenty. A violin is crashed over the head of one of the pair, a fire extinguisher is operated upon the other by the pit orchestra leader. Both have nearly all their clothes stripped from them toward the end of the act, as does the pit orchestra leader. It is a rough-and-tumble affair and keeps the house guessing and laughing.

Niles
Cincinnati Albee

This impersonator has a fairly good feminine appearance, an elaborate and complete wardrobe, and, above all, an excellent singing voice for this type act. However, his really clever impersonations suffer considerably by his constantly changing to a man's voice between song numbers. The act would have clicked much better if the audience were not deprived of the illusion by the changes of voice mentioned.

Bob Garney (3)
With Miss Greenwood and Harry Pollard
Baltimore Hippodrome

A nice singing, dancing and chatter act with plenty of comedy that goes over well. It was applauded generously.

Stoopnagle and Budd
Detroit Fisher

These clown radio announcers found a warm reception here. Their act is similar to one of their broadcasts, including a garbled sports radio report, impersonations of Bing Crosby, Rudy Vallee, Calvin Coolidge and Al Smith, and an assortment of foolish gestures and gags. Insistent applause carried over into the next act.

Senator Murphy
Cincinnati Albee

It is like turning back the hands of time to hear this veteran trouper again deliver his famous old monologue on the political situation, and the country in general. It is brought right up to the minute. His style of delivery and his German accent have not changed through the years, and he goes over just as big. A few of his lines are a trifle blue for a mixed audience, but otherwise the act is okey to the nth degree.

Hobart Bosworth
New York Palace

Using slides, Mr. Bosworth tells the history of Hollywood in an interesting fashion. He shows a still of the first picture made there, in which he played the principal role. After the act he assumes again the kindly mien of "The Miracle Man," telling the audience that faith will carry them through these times. This informal bit can hardly be called an act, yet it is different and highly pleasing.—H. P.

Harris and Brookins
Omaha Orpheum

Bill Harris and Tom Brookins, colored entertainers, have an act of pianologue, song and clowning, augmented with a tap dance by Harris' younger brother. The act carries well. The younger Harris draws more applause than any other single number on the week's bill. Harris' and Brookins' "Repeal Song" makes a hit. Brookins sings "Mother Macree" effectively. "Sleepy Time Down South," sung as solo and duet, also is executed artistically, while a parody on the Japanese-Russian-Chinese situation draws laughs.

Thurston (19)
Detroit Michigan

There is no penetrating Thurston's tricks. Five times a day he saws a girl in two, heedless of her blood-curdling screams, but it has not been reported that he employs five new fair assistants daily. Thurston opens his performance by inviting about 60 youngsters to the stage. The alacrity with which all the youngsters in the house responded is an indication of the effect of the magician's genial manner on them. Having about an hour to himself, Thurston offers a generous fare from his bag of tricks. From large collapsible hats he draws everything from handkerchiefs and parasols to assistant performers. A rod is passed through a girl. A cage suspended over the heads of the orchestra and beneath the eyes of the balcony contains a girl who vanishes into thin air. The show closes with the "Mysteries of the Water Fountain," in which the wizard makes fountains spring from everything he touches.

Big Bill Blomberg
And His Alaskan Huskies
Baltimore Hippodrome

The dogs do jumping tricks and some comedy bits, while two assistants help Blomberg. In one specialty a dog balances on a slack rope to applause. Three men and seven dogs are in the act.

INSTRUMENTAL

Abe Lyman & Orchestra
New York Capitol

Abe Lyman's orchestra is one of the finest stage bands in the country. The boys have youth, stage technique and are accomplished musicians. Opening with a rhythm bit played in sections, a vocal sextet offers a satire on famous operas, singing the lyrics of "Piccolo Pete," which proves extremely amusing. The band then goes into a medley of "Blue" songs consisting of "Blue Heaven," "Blue," "Blue Days" and "Under the Spell of the Blues," the latter with a vocal recitation by one of the band, who receives well-merited applause. Abe closes his act with a hot instrumental arrangement of "Milanburg Joys," and takes several bows.—H. P.

Russ Columbo & Orchestra
New York Palace

Opening with the theme song which he made famous, "You Call It Madness," Columbo directs his band into a series of popular songs, including "Keepin' Out of Mischief Now," "Paradise," "Between the Devil and the Deep Blue Sea," "Pris'ner of Love," "My Mom," and "If You Were Only Mine," and sings the vocal to each. For the finale the orchestra plays a hot arrangement of "I Got Rhythm," Columbo offering a violin solo. Columbo would do as well minus the band.—H. P.

Master Eugene
Detroit Fisher

This energetic xylophone performer is about 12 years of age. He offers his own arrangement of "Humoresque," a fast version of "Now's the Time to Fall in Love" and "Happy Days Are Here Again." He interrupts his second number for a brief tap dance interlude.

COMEDIANS

Douglas Leavitt and
Ruth Lockwood
New Orleans Orpheum

This turn is called "Satires" but is more truthfully a series of burlesques on the times. Leavitt, following Daphne Pollard, manages to wring laughter from an exhausted audience through the brightness of his material. With Miss Lockwood, he presents the usual before-and-after marriage skit, ludicrously effective, a scene between two deaf people in a movie, gags with Miss Lockwood and his pianist, Charles Strickland, and practically takes the house with his burlesque on a radio broadcast. The act was placed in a closing spot, but carried itself over through showmanship and ability.

Chas. "Slim" Timblin (3)
New York Palace

This standard blackface comedian offers a satirical sermon which kept this audience in howls throughout. Following his monologue, his performance of a marriage ceremony, aided by two assistants, continues the comedy without a letup. This act should go well anywhere. —H. P.

Daphne Pollard
New Orleans Orpheum

Miss Pollard tells the audience in a thank you speech that this is her return to vaudeville after an absence of five years making pictures. Vaudeville needs comedians like Miss Pollard. From the moment she steps on the stage with her exaggerated walk and sings a song, until her last routine, which she calls a bit from one of her pictures, she provides continuous laughter. She sings three songs, one about her charms in a bathing suit, a mother song with dramatic overtones which go ludicrously astray when the child in the crib turns out to be a huge dog, and the one with which she opens.

Bernie and Walker
Milwaukee Wisconsin

These two lads pack a big comedy wallop. They toss plenty of wisecracks back and forth and act nonsensically in general. The one is also good for some chords on the piano assisted by his partner dusting the boards at tap dancing.

Ray and Harrison
Baltimore Hippodrome

First they present a jazz song, interrupted by the man, whereupon they go into comic chatter. He does a novelty soft-shoe dance and she a burlesque toe ballet, the two combining in burlesque adagio work for the finale. They won many laughs.

Buddy Doyle
Baltimore Hippodrome

Doyle does his routine of songs, dances and comedy chatter in blackface. He sings "But I'll Take Potato Pancakes." Best are the imitations he gives, asking the audience to recognize them, including Crosby, Downey, Amos 'n' Andy, and Cantor. He also sings "When the Clouds Roll By."

Al Bayes and Harvey Speck
Detroit Fox

This pair delivers an acceptable brand of song, dance and patter.

STAGE ATTRACTIONS

REVIEWS OF STAGE ACTS

DANCERS

Armida
New York Capitol

Armida, the Mexican star and a protege of Gus Edwards, offers a pleasing routine of singing and dancing. Her feature, a "Bullfight" dance, was well received.—H. P.

Twelve Parisian Steppers
Baltimore Hippodrome

This troupe of six boys and six girls did several specialties in the tabloid version of "Fifty Million Frenchmen" and in the ensembles worked with the girls of the chorus. They did fast work and were applauded. Their big specialty was done at the opening of the second part in a hotel lobby set when they sang "Somebody's Going to Have a Party," with the girls as maids and boys as bell hops. Their next was with Clark and Barnett in "Paree, What Did You Do to Me?" in a novelty "drunk" dance.

Stone & Gibbons (6)
New York Palace

Assisted by a quartet of girls who dance well, this team offers a routine of adagio and acrobatic dancing which pleased this audience. Gibbons does well in an acrobatic bit, followed by Bernice Stone, who gracefully goes through a solo dance featuring a dive over the four girls. This act rates better than an opening spot.—H. P.

Art Frank, Vivien Peterson
Baltimore Hippodrome

Art Frank came on as usual in Civil War veteran costume as an old man in search of women and fun. He is joined by Miss Peterson in black, which she later removes, exposing black tights. They go into comedy chatter about the old man being as good as ever with the girls and then Miss Peterson goes into high kicking dance, Frank into eccentric dance. The two compare rhythm tap steps prior to the combination finale. The act gained good applause.

Buck & Bubbles
New York State

This colored team is one of the best entertainers of the type. Offering up-to-the-minute rhythm in both dance and piano, Buck and Bubbles intersperse their routine with comedy chatter which clicks. Their efforts were enthusiastically received.—H. P.

Carl Shaw & Co. (3)
New York State

Aided by a boy and a girl, Shaw offers a bit of clowning and acrobatic dancing which clicked. His dance, in which his partner is a dummy, provided a hearty laugh, after which Carl proves his versatility by singing "Who's Your Little Woozis" to advantage. Good entertainment.—H. P.

Lucille and Laverne
Detroit Fox

These two toe dancers give a performance free from the stilted grimaces characteristic of much of this type of work.

Jessie Draper
Denver Denver

A neat little specialty dancer, one who can dance with a lot of clothes on and get away with it. She is mighty limber.

SINGERS

Ben Alley
New York State

This radio star received an ovation, opening with "When Day Is Done," using a microphone throughout the act. In a pleasing tenor he sings "Home," "Paradise" and "When Irish Eyes Are Smiling." Alley encored with "Song of Songs." His radio popularity should draw the customers anywhere.—H. P.

Anna May Wong
New York Capitol

This Chinese screen star is brimful of personality. She opens with an old Chinese folk song, following this with a song entitled "The American Girl." Then dressed in a silk topper and satin evening gown, Miss Wong sings a novelty song called "Any Minute Now," gaining a nice hand. For a finale she thanks the audience in English, French, Chinese, German and Jewish. Darn clever the Chinese, especially this one.—H. P.

Henri Therrien
Milwaukee Wisconsin

Henri Therrien is a tenor who should click most anywhere. He made a hit singing "Cuban Love Song" and "Angela Mia," winding up with "Farewell to Thee." His voice has a highly pleasing quality.

Martha Vaughn
Denver Denver

She can hit the high notes, and sings pleasingly in Spanish. In company with Eddy Peabody, she does a neat tambourine number.

The Brox Sisters
Cincinnati Albee

These girls possess charming personalities, and offer a series of songs in a manner which leaves no doubt with the audience that their talents for harmony are natural rather than acquired. The act is dignified and refined, and will appeal to any type of audience.

Eddie White
Baltimore Hippodrome

His songs and jokes warm the audience quickly. He sang "I'm So Alone in a Crowd," "Making the Best of Each Day," "Second-Hand Mose."



SPOTS & SHOTS ON BROADWAY

Did you know that **Richy Craig, Jr., may** trek to the Coast soon with a nice contract from **Warners** under his arm?

▽

And now they're referring to the "There You Are" show as "There You Were." It struggled through two weeks.

▽

Miller Music Co. feels that it has a worthy successor to "Time on My Hands," "Two Loves" and "Mardi-Gras in Strange Interlude," composed by **Phil Baker, Ben Bernie** and **Walter Hirsch.**—Ah, there is some optimism in Tin Pan Alley.

▽

The dance team of **Seiller** and **Wills** were rebooked at the Palace within two months' time.

▽

Ginger, of **Bill** and **Ginger,** heard over the Columbia network, is none other than the Quaker town's favorite, **Virginia Baker,** long a feature over WCAU. Vaudeville is in the offing.

▽

Benny Baker, Lou Holtz's stooge, interrupted **Jack Benny** at the Capitol last week saying, "Is this the Capitol?" "Yes," agreed **Benny.** "Well, are you **Lou Holtz?"** piped the stooge. "No, he's here next week." "Pardon me; I'm early again," answered the **Holtz** disciple as he nonchalantly lit a —— cigaret. (Not an ad.)

▽

Roxanne, platinum blonde orchestra maestress heard over **WOR** and **WMCA** Sundays, will tour a vaudeville route this fall.

▽

Jean Hersholt welcomed the Danish Olympic team to America this week, arriving on the SS. United States. Incidentally, **Hersholt's** sister, whom he hasn't seen in 22 years, was also a passenger on this ship.

▽

A newsreel, depicting several dry advocates, provided more laughs for New York audiences than many a comedy feature.

▽

George Minor, energetic little manager of the New York Loew's State, is back from a two weeks' vacation in the Hinterlands.

▽

Sophie Tucker just left for the City of Conventions, to appear with **Georgie Jessel** at the Oriental.

▽

Billy Barry, songwriter and m. c., went to the Adirondacks for a rest—and came back with a fractured leg. Now he wants me to go for a rest.

HERMAN PINCUS

NBC to Manage Goldman

Edwin Franko Goldman, march composer and director of his own band, has signed an exclusive long-term management agreement with National Broadcasting Company.

Vitaphone Signs Jack Denny

Vitaphone has signed Jack Denny and his band for one of the company's short subjects in the "Melody Masters" series. Roy Mack will direct.

STAGE ATTRACTIONS

ORGAN SOLOS

TED CRAWFORD (Phoenix Orpheum) presented a timely solo which turned the minds of a large audience away from the outside temperature of 110 and incidentally earned for himself an encore and an appreciative reception. The solo, titled "Two Weeks With Pay," began with a cleverly worded parody on "Good Old Summertime," bemoaning the fact that since most people were too broke to take a vacation, he would take them places (in song) instead. First, those who wanted to go to the country were asked to sing "By a Lazy Country Lane;" those who wanted the mountains sang "Springtime in the Rockies." For the seashore, Crawford offered a parody to "Moonlight Saving Time," which wisecracked the local nude bathing going on in these parts, and he closed with the new hit, "With Summer Coming On." The hand at finish was so big that an encore was necessary.

CLARENCE LEVERENZ (Kalamazoo State), the popular "boy" organist at this theatre, offered two first-class organ novelties for this week, playing "It Pays to Memorize" for the first half and "Popular Melodies of the Day" for the last. The first solo was built up of the "Merry Widow Waltz" and was played in various styles. The story used as continuity concerned an organist and music director who knew only one number and would change its tempo and style while traveling. Though the audiences were small the first half of the week, enthusiastic "hands" were given Leverenz. For the last half, Leverenz offered his own individual styles for each of the popular tunes. This proved a pleasing contrast to the previous solo and evoked much appreciative response from the audience. Numbers used, each being played in different styles, were: "Somebody Loves You," "Every Time My Heart Beats," "Lawd, You Made the Night Too Long," "Goofus," "My Mom" and "Paradise."

EGON DOUGHERTY (New York Astoria Triboro) further enhanced his usual good solo this week with a background of color film, projected on the wide screen. To this reviewer's knowledge this particular stunt has never before been done and it certainly added to the effectiveness of the solo. Comedy and seriousness were both incorporated in the effort, the comedy first, with Dougherty taking a firm stand on the "wet plank," and playing "Good Bye, Mr. Dry," and special lyrics to "Let's Get Together and Repeal It," the audience lustily joining in. For the serious part, Egon played in concert style, "Lullaby of the Leaves," "Call Me Darling," "Why Dance" and "Paradise." Each of these numbers had the film as background. For the grand climax, a film of parading soldiers was used as the audience sang "I Love a Parade." The popular Dougherty received the most enthusiastic reception ever accorded him at this house.

ROBERT G. CLARKE (Detroit Hollywood) after five years of exceptional success at this console plays a farewell solo. The change of policy will separate him from the audience with which he has become a favorite for at least the duration of the summer. Clarke's final solo, under the title, "Kiddin' On The Keys," includes "You Try Somebody Else," "Dream Sweetheart," "In the Gloaming by the Fireside," "Was That the Human Thing To Do" and a depression parody of "The Million Dollar Baby From the Five and Ten Cent Store." The audience responded with its usual rousing heartiness.

ADA RIVES (New Orleans State) gets a nice hand on her solo "Love." The introduction is a parody of "Whoozis," parody on the "Farmer in the Dell," then gets down to a song slide with "Somebody Loves You." A Scotch Lassies number to the "Highland Fling" follows, getting laughs. Then comes Miss Rives's microphone announcement that if love doesn't run smoothly why "Can't We Talk It Over?" Then "Love You Funny Thing." A short solo, popular with the audience and well lighted.

ARSENE SIEGEL (Detroit Fisher) wraps his pleasant swinging rhythm around a solo entitled "A Singing Marathon," including such favorites as "Sing A New Song," "Lawd, You Made The Night Too Long," "You're My Everything" and "Whistling In The Dark." One version of "You're My Everything" carried a parody lyric in the manner of 12th Street (local colorful Jewish neighborhood). "Night Shall Be Filled With Music" proved a splendid choice for a closing number.

THE TWO JACKS (Brooklyn Savoy). A mediocre organ presentation was offered by Jack Meyer, organist, and Jack, the Singing Usher of this neighborhood house. The solo consisted of the playing of a number of popular songs, with no thought given to continuity or novelty. The only originality shown in the entire solo was the two theme songs, "See You in My Dreams" and "Bye Bye Blues." The first was used to open the solo and the other to close. Jack, the singer, obviously has a nice voice, but forcing caused him to flat several high notes.

ARMIN FRANZ (Detroit Fox) admits having difficulty in finding a variety of fresh numbers, but succeeds in pleasing his audience twice a day nevertheless. His solo, "Animal Antics," a fanciful trip through a zoo. includes "Snuggled On Your Shoulder, "Auf Wiedersehn," "Somebody Loves You" and "Night Shall be Filled With Music." A second chorus of the final number, played softly, brought out a good audience response.

CHARLES DARRIN (Mansfield Straughn Hall) presented a novel solo which offered this college audience a chance to sing old and new favorites. Songs included in the program were: "Sweet and Lovely," "Somewhere a Voice Is Calling," "Don't Know Why," "Call It Madness" and "Concentratin' on You." Solo was enhanced by violin interpolations and by stunning lighting effects.

OVERTURES

MARK LEVANT (New York Astoria Triboro) and his orchestra recently presented an overture titled, "L'Italia," which met with the good approval of the patrons. Levant proved his knowledge of what constitutes audience appeal by incorporating into the overture five of the most popular and beautiful Italian melodies. The audiences of this neighborhood house, have learned to look forward to Mr. Levant's violin solos, knowing they will hear a master violinist. His own specialties never fail to get a great reception and it is he who is responsible for the popularity of this small but talented orchestra.

JACK SPRIGG (Cincinnati Albee) offers a special arrangement of Spanish tunes under the title of "Spanorama." The harmony is excellent in both the ensemble and the violin and saxophone numbers which are featured separately. Sprigg has shown marked improvement since taking charge of the pit a few weeks ago. The audience liked "Spanorama."

WALT ROESNER (San Francisco Fox) and the Fox Concert Orchestra offer a decidedly pleasing overture for the third birthday anniversary with selections from musical numbers that have met with special favor in the past year. During part of the overture the O'Neill Sisters' talented kiddies, to the number of almost one hundred, fill the stage, presenting a dance and, finally, a patriotic flag drill on steps to the stirring music of the "Stars and Stripes Forever." Joaquin Garay offers as a timely vocal solo, "Lazy Days."

SAMUEL BENAVIE (Detroit Fisher) offers a novelty overture which presents sections of the orchestra in duets. A slide trombone duet presents "When the Blue of the Night Meets the Gold of the Day." "The Indian Love Call" seems a perfect choice for muted trumpets. The feature of the overture is a one-man saxophone duet of "Twelfth Street Rag."

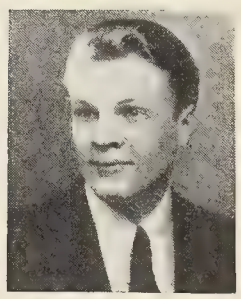
HERSCHEL LEIB (Detroit Fox) dips into the elegant measures with an overture of "Hits from Grand Opera." He opens with a brief excerpt from the beginning of the third act of "Lohengrin," followed by the ringing notes of the "Anvil Chorus." For a violin solo Leib takes the spotlight with the intermezzo from "Cavalleria Rusticana." The program sweeps to a satisfying finish with a ballet from "Carmen," a waltz from "Faust" and the strains of the Faust finale.

BANKS KENNEDY
IN HIS
35TH SUCCESSFUL
WEEK AT
PUBLIX
PALACE
STAMFORD,
CONN.



CLARENCE
LEVERENZ
ORGANIST

First Year
RADIO STATION WKZO
Kalamazoo



Fifth Year
SOLOIST
STATE THEATRE
Kalamazoo

For the
W. S. BUTTERFIELD THEATRES, INC.
OF MICHIGAN

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
A Man's Land	Hoot Gibson	June 11,'32	65	June 11,'32
Clearing the Range	Hoot Gibson			April 25
File 113	Lew Cody-Mary Nolan	Feb. 19,'32	63	Mar. 5,'32
Gay Buckaro, The	Hoot Gibson-Myrna Kennedy			
Local Bad Man, The	Hoot Gibson-Sally Blane			Jan. 16,'32
Spirit of the West	Hoot Gibson-Doris Hill	Mar.. '32		
Stoker, The	Monte Blue-Dorothy Burgess		70	June 25,'32
Unholy Love	H. B. Warner-Lila Lee		78	July 9,'32
Vanity Fair	Myrna Loy-Conway Tearle	Mar.. '32		
Wild Horse	Hoot Gibson-Alberta Vaughn			

Coming Feature Attractions

Anna Karenina	All Star
Midnight Alarm	All Star
Three Castles	All Star

ARTCLASS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Devils	Harry Carey	Apr. 4,'32	75	
Cavalier of the West	Harry Carey	Nov. 15	65	Apr. 9,'32
Cross Examination	H. B. Warner-Sally Blane-Natalie Moorhead		72	Feb. 13,'32
Phantom, The	"Big Boy" Williams-Allene Ray	Dec. 1	70	
Pleasure	Conway Tearle-Carmel Myers	Sept. 1	66	
They Never Come Back	Regis Toomey-Dorothy Sebastian	May '32	68	June 11,'32
Unmasked	Robert Warwick	Oct. 1	62	
White Renegade		Oct. 1	66	
Without Honors	Harry Carey	Jan. 2,'32	66	Jan. 16,'32

Coming Feature Attractions

Across the Line	Harry Carey
Double Sixes	Harry Carey
Horseheofs	Harry Carey
Hurricane Rider, The	Harry Carey
Night Rider, The	Harry Carey

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Human Targets	Buzz Barton	Jan. 10,'32		Feb. 6,'32
Mark of the Spur	Bob Custer	Feb. 10,'32		
Murder at Dawn	Mulhall-Dunn	Feb. 22,'32	60	Mar. 12,'32
Quick Trigger Lee	Bob Custer	Nov. 24	60	
Scarlet Brand, The	Bob Custer	May 7,'32		
Tangled Fortunes	Buzz Barton	Mar. 22,'32		

Coming Feature Attractions

Dance Hall Kisses	6 reels
Blazed Trails	6 reels
Bull Dog Edition	
Guns and Saddles	6 reels
Pony Express Kid	
Rip Roaring Broncs	6 reels
Rio Grande Raiders	6 reels

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Attorney for the Defense	Edmund Lowe-C Cummings-E. Brent	May 21,'32	68	June 4,'32
Behind the Mask	Jack Holt-C. Cummings (Reviewed under the title "The Man Who Dared")	Feb. 25,'32		Feb. 6,'32
Big Timer, The	Ben Lyon-C. Cummings	Mar. 10,'32	74	Mar. 26,'23
Blonde Captive, The		Feb. 26,'32	58	Mar. 5,'32
Border Law	Buck Jones-L. Tovar	Oct. 15	61	
Deadline	Buck Jones	Dec. 3	68	Jan. 30,'32
Fighting Fool, The	Tim McCoy	Jan. 20,'32	58	Apr. 9,'32
Final Edition, The	Pat O'Brien-Mae Clarke	Feb. 20,'32	66	Feb. 27,'32
Forbidden	Barbara Stanwyck-Adolphe Menjou-Ralph Bellamy	Jan. 15,'32	83	Jan. 16,'32
Love Affair	Dorothy Mackaill - Humphrey Bogart	Mar. 17,'32	68	May 7,'32
High Speed	Buck Jones-Loretta Sayers	Apr. 2,'32	62	May 14,'32
Menace, The	Walter Byron-Bette Davis-H. B. Warner	Jan. 25,'32	64	Feb. 6,'32
No Greater Love	Alexander Carr-Dickey Moore	June 4,'32	60	May 21,'32
One Man Law	Buck Jones	Dec. 4	63	Feb. 20,'32
Ridin' for Justice	Buck Jones	Jan. 4,'32	64	Jan 16,'32
Shopworn	Barbara Stanwyck-R. Toomey	Mar. 25,'32	78	Apr. 9,'32
Shot Gun Pass	Tim McCoy	Nov. 1	59	
South of the Rio Grande	Buck Jones	Mar. 5,'32		
Texas Cyclone	Tim McCoy	Feb. 24,'32		
Three Wise Girls	Jean Harlow - Mae Clarke - Walter Byron-M. Prevost	Jan. 11,'32	68	Feb. 13,'32
Two Fisted Law	Tim McCoy-Alice Day	June 8,'32		

Coming Feature Attractions

American Madness	W. Huston - C. Cummings-K. Johnson — July 9,'32
Bitter Tea of General Yen	B. Stanwyck-Nils Asther
Brief Moment	Barbara Stanwyck
Bullet Trail, The	Tim McCoy
By Whose Hand?	Ben Lyon-Barbara Weeks — July 6,'32
Child of Manhattan	
Daring Danger	Tim McCoy
Destroyer, The	
Hello Trouble	Buck Jones-Lina Basquette — July 15,'32
Hollywood Speaks	Genevieve Tobin-Pat O'Brien — June 25,'32
Long Loop Laramie	Tim McCoy
McKenna of the Mounted	Buck Jones-Greta Granstedt
Mike	
Night Club Lady, The	Adolphe Menjou-Mayo Methot-Skeets Gallagher
Night Mayor	Lee Tracy-Evelyn Knapp
No More Orchids	
Polo	Jack Holt
Riding Tornado, The	Tim McCoy-Shirley Grey
13th Man, The	Chas. Bickford-C. Cummings
War Correspondent	Jack Holt-Ralph Graves-Lila Lee — July 25,'32
Washington Merry Go Round	Donald Cook-Sidney Fox
White Eagle	Buck Jones-Barbara Weeks
Wild Horse Stampede	

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Doctor	Richard Barthelmess	Mar. 26,'32	62	Mar. 12,'32
Dark Horse, The	Warren William-Bette Davis	July 2,'32	75	June 18,'32
Famous Ferguson Case, The	Joan Blondell	May 14,'32	74	Apr. 30,'32
Fireman, Save My Child	Joe E. Brown	Feb. 27,'32	67	Feb. 27,'32
Hatchet Man, The	Edward G. Robinson	Feb. 6,'32	74	Feb. 13,'32
It's Tough to Be Famous	Douglas Fairbanks, Jr.	Apr. 2,'32	79	Apr. 16,'32
Love Is a Racket	Douglas Fairbanks, Jr.	June 25,'32	72	June 18,'32
Miss Pinkerton	Joan Blondell- George Brent	July 30,'32	66	July 16,'32
Rich Are Always With Us	Ruth Chatterton	May 21,'32	71	May 21,'32
Strange Love of Molly Louvain	Lee Tracy-Ann Dvorak	May 28,'32	74	May 14,'32
Tenderfoot, The	Joe E. Brown	June 18,'32	70	May 28,'32
Two Seconds	Edward G. Robinson	June 4,'32	68	May 28,'32
Union Depot	D. Fairbanks, Jr.-J. Blondell	Jan. 30,'32	68	Dec. 26
Week-end Marriage	Loretta Young-Norman Foster	July 9,'32	66	June 11,'32

Coming Feature Attractions

Cabin in the Cotton	Richard Barthelmess
Crash, The	Ruth Chatterton
Crooner	David Manners — Aug. 20,'32
Dr. X	Lionel Atwill-Fay Wray — Aug. 27,'32 — 77 — June 11,'32
Life Begins	Loretta Young-Eric Linden
Son of Russia	D. Fairbanks, Jr.-N. Carroll
They Call It Sin	Loretta Young-David Manners
Three on a Match	Blondell-William-Dvorak
Tiger Shark	Edw. G. Robinson
You Said a Mouthful	Joe E. Brown

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Tomorrow	Chas. Farrell-Marian Nixon	Mar. 13,'32		Mar. 5,'32
Amateur Daddy	Warner Baxter-Marian Nixon	Apr. 10,'32	74	Apr. 30,'32
Bachelor's Affairs	Adolphe Menjou-Miana Gombell-Joan Marsh-I. Purcell	June 26,'32	76	June 18,'32
Business and Pleasure	Will Rogers-Jetta Goudal	Mar. 6,'32	57	Aug. 15
Careless Lady	Joan Bennett-John Boles	Apr. 3,'32	67	Mar. 12,'32
Charlie Chan's Chance	Warner Oland-L. Watkins-M. Nixon-Ralph Morgan-H. B. Warner-A. Kirkland	Jan. 24,'32	71	Jan. 9,'32
Cheaters at Play	Thomas Meighan-L. Watkins	Feb. 14,'32	57	Jan. 23,'32
Congorilla	Mr. & Mrs. Martin Johnson		72	July 16,'32
Dance Team	James Dunn-Sally Eilers	Jan. 17,'32	85	Jan. 2,'32
Devil's Lottery	Elissa Landi-Alexander Kirkland-Vic. McLaglen	Mar. 27,'32	74	Apr. 9,'32
Disorderly Conduct	Sally Eilers-Ralph Bellamy-Spencer Tracy	Mar. 20,'32	82	Apr. 16,'32
Gay Caballero, The	George O'Brien - Conchita Montenegro	Feb. 28,'32	60	Apr. 2,'32
Man About Town	Warner Baxter-Karen Morley	May 22,'32	76	June 4,'32
Mystery Ranch	Geo. O'Brien-C. Parker	June 12,'32	65	June 25,'32
Rainbow Trail, The	Geo. O'Brien-Cecilia Parker	Jan. 3,'32	60	Dec. 5
She Wanted A Millionaire	J. Bennett-S. Tracy	Feb. 21,'32	74	Feb. 27,'32
Silent Witness, The	Lionell Atwill-Greta Nissen	Feb. 7,'32	73	Feb. 13,'32
Society Girl	J. Dunn-P. Shannon-S. Tracy	May 29,'32	74	June 18,'32
Trial of Vivienne Ware, The	J. Bennett-D. Cook-L. Bond	May 1,'32	56	May 7,'32
Week Ends Only	Joan Bennett-Ben Lyon	June 19,'32	70	June 11,'32
Woman in Room 13, The	Landi-Bellamy-Hamilton	May 15,'32	69	May 28,'32
While Paris Sleeps	McLaglen-Helen Mack	May 8,'32		
Young America	Tracy-Kenyon-Bellamy	Apr. 17,'32	70	May 14,'32

Coming Feature Attractions

Almost Married	Wm. Boyd — Aug. 14,'32; Violet Heming-Ralph Bellamy-Alexander Kirkland — July 17,'32 — 51
Chandu	Edmund Lowe-Irene Ware
Down to Earth	Will Rogers — Sept. 4,'32
First Year, The	Gaynor-Farrell — July 31,'32
Painted Woman, The	P. Shannon-Spencer Tracy-
Passport to Hell, A	Elissa Landi-Paul Lukas-A. Kirkland-Warner Oland — Aug. 7,'32
Pier 13	Joan Bennett-Ralph Bellamy
Rebecca of Sunnybrook Farm	Marian Nixon-R. Bellamy — July 3,'32 — 80 — July 16,'32
Robber's Roost	George O'Brien

(THE RELEASE CHART--CONT'D)

MAYFAIR PICTURES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Alias Mary Smith	Gwen Lee-John Darrow	July	15,'32		
Behind Stone Walls	Eddie Nugent-Priscilla Dean	Mar.	15,'32		Mar. 26,'32
Docks of San Francisco	Mary Nolan-Jason Robard	Feb.	1,'32	60	Jan. 30,'32
Dynamite Denny	Jay Wilsey-Blanche Mehaffey	May	27,'32		
Gorilla Ship	Ralph Ince-Vera Reynolds	June	11,'32		
Hell's Headquarters	Jack Mulhall-Barbara Weeks	Apr.	15,'32	63	May 14,'32
Honor of the Press	Edw. J. Nugent-Rita La Roy	May	15,'32		
Love In High Gear	Alberta Vaughn-H. Ford	May	1,'32	65	May 7,'32
Monster Walks, The	Rex Lease-Vera Reynolds	Feb.	10,'32	60	Feb. 6,'32
Passport to Paradise	Jack Mulhall-B. Mehaffey	Apr.	1,'32		
Sin's Pay Day	D. Revier-Forrest Stanley	Mar.	1,'32	63	Mar. 19,'32
Temptation's Workshop	Helen Foster-Tyrrell Davis	June	20,'32		
Widow in Scarlet	D. Revier-Kenneth Thompson	July	1,'32		

Coming Feature Attractions

Missing Witness	Barbara Kent-Gilbert Roland	Sept.	1		
Pretty Ankles	Beryl Mercer-Chas. Delaney-Gwen Lee	Aug.	1		
Ship Thirteen	Lloyd Whitlock-Doris Hill	Aug.	15		

METRO-GOLDWYN-MAYER

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Are You Listening?	William Haines-M. Evans	Mar.	26,'32	76	Mar. 5,'32
Arsene Lupin	Lionel and John Barrymore-Karen Morley	Mar.	5,'32	84	Jan. 16,'32
As You Desire Me	Garbo-Von Stroheim-M. Douglas	May	28,'32	71	June 11,'32
Beast of the City, The	Walter Huston-Jean Harlow	Feb.	13,'32	90	Mar. 5,'32
Ben Hur	Ramon Navarro-May McAvoy (Reissue-Synchronized)	Jan.	2,'32	128	Dec. 12
But the Flesh Is Weak	Robt. Montgomery-Greger	Apr.	9,'32	82	Apr. 23,'32
Emma	Marie Dressler	Jan.	2,'32	73	Jan. 2,'32
Freaks	Wallace Ford-Leila Hyams	Feb.	20,'32	64	Jan. 23,'32
Grand Hotel	Garbo-John Barrymore			115	Apr. 16,'32
Hell Divers	Beery-Gable	Jan.	16,'32	113	Dec. 26
Huddle	Ramon Novarro-M. Evans	May	14,'32	104	June 25,'32
Letty Lynton	Joan Crawford-Montgomery	May	7,'32	86	May 7,'32
Lovers Courageous	R. Montgomery-Madge Evans	Jan.	23,'32	77	Feb. 27,'32
Mata Hari	Garbo-R. Navarro	Dec.	26	91	Jan. 9,'32
New Morals for Old	Robert Young-M. Perry	June	4,'32	76	July 2,'32
Night Court	W. Huston-P. Holmes-A. Page	May	7,'32	95	June 4,'32
Passionate Plumber	Buster Keaton-Durante	Feb.	6,'32	74	Mar. 19,'32
Polly of the Circus	Marian Davies-C. Gable	Feb.	27,'32	70	Mar. 26,'32
Red Headed Woman	Harlow-Chester Morris	June	25,'32	75	June 25,'32
Tarzan, the Ape Man	Johnny Weismuller-Maureen O'Sullivan	Apr.	2,'32	101	Feb. 20,'32
Unashamed	Helen Twelvetrees	July	2,'32	77	
Wet Parade	Walter Huston-Dorothy Jordan-Neil Hamilton	Apr.	16,'32	122	Apr. 30,'32
When A Feller Needs A Friend	Jackie Cooper-"Chic" Sale	Apr.	30,'32	76	May 21,'32

Coming Feature Attractions

Blondie of the Follies	Marion Davies-R. Montgomery	July	30,'32		
China Seas	Clark Gable				
Downstairs	John Gilbert	Aug.	6,'32		
Father and Son	Jackie Cooper				
Flesh	Wallace Beery				
Pack Up Your Troubles	Laurel & Hardy			64	July 9,'32
Prosperity	Dressler-Moran				
Red Dust					
Skyscraper Souls	W. William-M. O'Sullivan	July	16,'32	80	July 16,'32
Smilin' Thru	Norma Shearer-Frederic March-Leslie Howard				
Speak Easily	Buster Keaton	July	23,'32		
Strange Interlude	Shearer-Gable				
Turn To The Right					
Untitled	Ethel, John, Lionel Barrymore				
Washington Masquerade (Reviewed under the title "Washington Show")	Lionel Barrymore	July	9,'32	74	July 2,'32

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Arm of the Law	Rex Bell-Lina Basquette	Apr.	20,'32	68	
County Fair	Ralph Ince-Hobart Bosworth	Apr.	1,'32	71	Apr. 9,'32
Flames	Johnny Mack Brown	May	30,'32	70	June 18,'32
Galloping Thru	Tom Tyler	Dec.	5	58	
Ghost City	Cody-Shuford	Dec.	20	60	Apr. 9,'32
Honor of the Mounted	Tom Tyler	June	20,'32	60	
Law of the North	Bill Cody-Andy Shuford	May	30,'32	55	
Law of the Sea	All Star	Dec.	15	61	
Man from New Mexico	Tom Tyler	Apr.	1,'32	60	
Mason of the Mounted	Bill Cody-Nancy Drexel	May	15,'32	58	
Midnight Patrol	Regis Toomey-Mary Nolan	Apr.	10,'32	60	Apr. 9,'32
Oklahoma Jim	Bill Cody	Oct.	10	60	Jan. 23,'32
Police Court	Leon Janney-H. B. Walthall	Feb.	15,'32	65	Mar. 5,'32
Single Handed Sanders	Tom Tyler	Feb.	1,'32	50	
Texas Pioneers	Bill Cody-Andy Shuford	Feb.	15,'32	58	
Two-Fisted Justice	Tom Tyler	Oct.	20	63	Feb. 6,'32
Vanishing Men	Tom Tyler	Apr.	15,'32	62	

Coming Features

From Broadway to Cheyenne	Rex Bell	Aug.	5,'32	6 reels	
Girl from Calgary	Fifi D'Orsay	Aug.	20,'32	7 reels	
Klondike	All Star	Aug.	30,'32	7 reels	
13th Guest	Ginger Rogers	Aug.	10,'32	7 reels	
Western Limited, The	Estelle Taylor	July	20,'32	7 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Aren't We All	Gertrude Lawrence	July	'32	68	July 9,'32
Broken Lullaby (Reviewed under the title "The Man I Killed")	L. Barrymore-N. Carroll-P. Holmes	Feb.	26,'32	94	Jan. 16,'32
Broken Wing, The	Lupe Velez-Melvyn Douglas	Mar.	25,'32	74	Apr. 2,'32
Dancers in the Dark	Miriam Hopkins-Jack Oakie	Mar.	11,'32	74	Mar. 26,'32
Forgotten Commandments	Sari Maritza-Gene Raymond	May	27,'32	65	June 11,'32
Husband's Holiday	Clive Brook-V. Osborne	Dec.	19	68	Jan. 2,'32
Make Me a Star	Joan Blondell-Stuart Erwin	July	1,'32	68	June 18,'32
Man From Yesterday	C. Colbert-C. Brook	June	24,'32	70	June 25,'32
Merrily We Go To Hell	S. Sidney-Fredric March	June	10,'32	78	June 18,'32
Million Dollar Legs	Jack Oakie	July	8,'32	64	July 2,'32
Miracle Man, The	S. Sidney-C. Morris	Apr.	1,'32	87	Apr. 30,'32
Misleading Lady, The	Claudette Colbert-Stuart Erwin-Edmund Lowe	Apr.	15,'32	74	Apr. 16,'32
One Hour with You	Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin	Mar.	25,'32	80	Apr. 2,'32
Reserved for Ladies	Leslie Howard-Benita Hume	May	20,'32	71	May 28,'32
Shanghai Express	Marlene Dietrich-C. Brook	Feb.	12,'32	84	Feb. 27,'32
Sinners In the Sun	Carole Lombard-C. Morris	May	13,'32	70	May 21,'32
Sky Bride	Rich'd Arlen-J. Oakie-Robert Coogan-Virginia Bruce	Apr.	29,'32	78	Apr. 30,'32
Strange Case of Clara Deane	Wynne Gibson-Pat O'Brien	May	6,'32	78	May 14,'32
Strangers In Love	Fredric March-Kay Francis	Mar.	4,'32	70	Feb. 20,'32
This Is the Night	Lily Damita-Chas. Ruggles	Apr.	8,'32	82	Apr. 23,'32
This Reckless Age	Buddy Rogers-Peggy Shannon	Jan.	9,'32	76	Jan. 16,'32
Thunder Below	T. Bankhead-C. Bickford-P. Lukas	June	17,'32	69	June 25,'32
Tomorrow and Tomorrow	Ruth Chaterton-Paul Lukas	Feb.	5,'32	80	Feb. 6,'32
Two Kinds of Women	P. Holmes-M. Hopkins	Jan.	16,'32	73	Jan. 23,'32
Wayward	Nancy Carroll-Richard Arlen	Feb.	19,'32	74	Feb. 20,'32
Wiser Sex, The	C. Colbert-Wm. Boyd	Mar.	18,'32	74	Mar. 19,'32
World and the Flesh, The	G. Bancroft-M. Hopkins	Apr.	22,'32	74	May 14,'32

Coming Features

Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith-Leila Hyams-Mills Bros.-Boswell Sisters-Cab Calloway-Guy Lombardo-Arthur Tracy-Sharon Lynn	Sept.			
Blonde Venus	Marlene Dietrich	Sept.			
Devil and the Deep	T. Bankhead-G. Cooper	Aug.	12,'32		
Farewell To Arms, A	Helen Hayes-Gary Cooper				
Guilty As Hell	Edmund Lowe-Victor McLaglen	Aug.	5,'32		
Honest Finder, The	Miriam Hopkins				
Horse Feathers	Four Marx Bros.	Aug.			
Lady and Gent	Geo. Bancroft-Wynne Gibson	July	15,'32	80	July 9,'32
Lily Christine	Corinne Griffith-Colin Clive				
Lives of a Bengal Lancer, The	Clive Brook-Phillips Holmes				
Love Me Tonight	Maurice Chevalier-Jeanette MacDonald	Aug.			
Madame Racketeer	Ailson Skipworth-R. Bennett	July	22,'32		
Movie Crazy	Harold Lloyd-C. Cummings				
Night of June 13	Clive Brook	Sept.	16,'32		
Phantom President, The	Geo. M. Cohan-J. Durante	Sept.	30,'32		
70,000 Witnesses	Phil Holmes-Dorothy Jordan	Sept.	9,'32		
Sign of the Cross	Frederic March-Elissa Landi-Claudette Colbert				
Vanishing Frontier	John Mack Brown-Evalyn Knapp-Zasu Pitts	July	29,'32		

PEERLESS PRODUCTIONS, INC.

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Lovebound	N. Moorhead-J. Mulhall-Roy D'Arcy	Mar.	1,'32	61	
Reckoning, The	Jas Murray-Sally Blane	Feb.	15,'32	83	Apr. 9,'32

POWERS PICTURES, INC.

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Bridegroom for Two	Gene Gerrard	Jan.	15,'32	65	Jan. 30,'32
Carmen	Marguerite Namara-Tom Burke	May	15,'32	70	Jan. 16,'32
Fascination	Madeleine Carroll	Apr.	1,'32	68	
Flying Fool, The	Henry Kendall	Feb.	1,'32	62	Aug. 29
Gables Mystery, The	Lester Matthews-Anne Grey	Feb.	15,'32	71	May 7,'32
Her Radio Romeo	Gene Gerrard	July	15,'32	60	
Her Strange Desire	Laurence Olivier	July	1,'32	70	
Limping Man, The	Franklin Dyall	June	15,'32	63	
My Wife's Family	Gene Gerrard	Apr.	15,'32	62	Mar. 26,'32
Shadow Between, The	Godfrey Tearle-Kathleen O'Regan	May	1,'32	68	Sept. 19
Skin Game	Edmund Gwenn-Phyllis Konstam	June	1,'32	70	
Trapped In a Submarine	John Batton-Sydney Seaward	Jan.	15,'32	45	Feb. 6,'32

RKO PATHE

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Carnival Boat	Bill Boyd	Mar.	19,'32	62	Mar. 26,'32
Ghost Valley	Tom Keene-Myrna Kennedy	May	13,'32	54	
Lady with a Past	C. Bennett-B. Lyon	Feb.	19,'32	80	Feb. 13,'32
Panama Flo	Helen Twelvetrees	Jan.	29,'32	74	Jan. 23,'32
Partners	Tom Keene	Jan.	8,'32	58	Mar. 12,'32
Prestige	Ann Harding	Jan.	22,'32	71	Jan. 16,'32
Saddle Buster, The	Tom Keene	Mar.	19,'32	60	
Westward Passage	Ann Harding	May	27,'32	73	June 11,'32
Young Bride (Reviewed under the title "Love Starved")	Helen Twelvetrees	Apr.	8,'32	76	Apr. 23,'32

Coming Features

Beyond the Rockies	Tom Keene-Rochell Hudson	July	8,'32		
Last Frontier	Creighton Chaney				
What Price Hollywood	Constance Bennett	June	24,'32	88	June 18,'32

RKO RADIO PICTURES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Bring 'Em Back Alive	Frank Buck's Adventure	Aug.	19,'32	70	June 4,'32
Girl Crazy	E. Quillan-D. Lee-Wheeler-Woolsey	Mar.	25,'32	75	Apr. 2,'32
Girl of the Rio, The	Dolores Del Rio-Lee Garrilo	Jan.	15,'32	69	Jan. 16,'32
Is My Face Red?	Helen Twelvetrees-Ricardo Cortez-Robt. Armstrong	June	17,'32	68	June 11,'32
Ladies of the Jury	Edna May Oliver	Feb.	5,'32	64	Dec. 19
Lost Squadron	Richard Dix-Mary Astor	Mar.	12,'32	79	Mar. 5,'32
Office Girl	Renate Muller-J. Hulbert	Apr.	8,'32	83	July 2,'32
Roadhouse Murder, The	Eric Linden-Dorothy Jordan	May	6,'32	73	May 7,'32
State's Attorney	John Barrymore-H. Twelvetrees-Mary Duncan	May	29,'32	79	May 14,'32

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Symphony of Six Million	Irene Dunne-Ricardo Cortez	Apr. 29,'32	94	May 28,'32

Coming Feature Attractions

Age of Consent, The	Richard Cromwell-Eric Linden-Arline Judge	Aug. 15,'32	
Animal Kingdom	Leslie Howard		
Bill of Divorcement	John Barrymore-Billie Burke		
Bird of Paradise	D. Del Rio-Joel McCrea	Aug. 12,'32	80
Come On Danger	Tom Keene		
Conquerors	Ann Harding-Richard Dix		
Hell Bent for Election	Edna May Oliver		
Hold 'Em Jail	Edna May Oliver-Wheeler-Woolsey-Roscoe Ates		74
Kong	Fay Wray-Bruce Cabot		
Liberty Road	Richard Dix		
Little Orphan Annie	Mitzi Green		
Most Dangerous Game, The	Leslie Banks-Joel McCrea		
Mysteries of the French Secret Police	Gwili Andre		
Phantom of Crestwood	Ricardo Cortez-Karen Morley		
Roar of the Dragon	Richard Dix-Gwili Andre	July 8,'32	76
Thirteen Women	Irene Dunne-Gregory Ratoff	Aug. 26,'32	
Whoopee Cruise	Edna May Oliver		

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Nous La Liberte	Rolla France	Harold Auten		93	June 25,'32
Cain	Thomy Bourdelle	Principal Distributing Corp.	Jan. 15,'32	78	Feb. 20,'32
Cossacks of the Don	Emma Cessarskays	Amkino	Mar. 18,'32	81	Mar. 26,'32
Crooked Lady, The	Austin Trevor	MGM-British		77	Apr. 9,'32
Dangers of the Arctic		Exp. Film. Co.		58	July 9,'32
Diary of a Revolutionist	G. V. Mouzalevsky	Amkino	June 8,'32	100	June 18,'32
Down Our Street	Elizabeth Allan	Para.-British		87	July 2,'32
Drifter, The	Wm. Farnum-Noah Beery	Capital Film	Feb. 10,'32	71	Mar. 26,'32
Ebb Tide	Joan Barry	Para.-British		74	Mar. 12,'32
Emil and the Detectives	Fritz Rasp	Ufa	Dec. 18	75	Jan. 9,'32
Explorers of the World		Raspin Prod't'ns		82	Dec. 19
Faithful Heart, The	Herbert Marshall-Edna Best	Gaumont			May 28,'32
First Mrs. Fraser, The	Henry Ainley	Sterling Films		90	May 7,'32
Fool's Advice, A	Frank Fay	Frank Fay			Feb. 20,'32
Forbidden Company	Sally Blane	Chesterfield	June 1,'32	67	July 9,'32
Frail Women	Mary Newcomb	Radio-British		71	Feb. 6,'32
Gentleman of Paris, A	Arthur Wontner	Gaumont		78	Jan. 16,'32
Hell's House	Jr. Durkin-Pat O'Brien Bette Davis	B. F. Zeidman	Feb. 10,'32	75	Feb. 20,'32
His Grounds for Divorce	Lien Deyers	Ufa	Feb. 19,'32	79	Feb. 27,'32
Immortal Vagabond, The	Gustav Froelich	Ufa		88	June 4,'32
In a Monastery Garden	John Stuart	Associated Prod. & Distr. of America		80	Apr. 9,'32
Jack's the Boy	Jack Hulbert	Gaumont-Gainsborough			July 16,'32
Life Goes On	Hugh Wakefield	Para.-British		78	Apr. 23,'32
Love Is Love	Kathe von Nagy	Ufa			June 11,'32
Love's Command	Delly Haas	Tobis	Apr. 26,'32	90	May 7,'32
Man of Mayfair	Jack Buchanan	Paramount-British			Jan. 9,'32
Mayor's Nest	Sydney Howard	British and Dominions		75	July 16,'32
Midnight Lady, The	John Darrow	Chesterfield		65	June 11,'32
Missing Rembrandt, The	Arthur Wontner	Twickenhem Films		84	Mar. 19,'32
Monte Carlo Madness	Sara Maritaz	First Division	Sept. 15,'32	66	June 11,'32
Night Like This, A	Ralph Lynn	British and Dominions		73	May 21,'32
Nine Till Six	Louise Hampton	Asso. Radio-British		76	May 21,'32
Probation	John Darrow - Sally Blane	Chesterfield	Apr. 1,'32	70	Apr. 23,'32
Puss in Boots	Junior Addario	Picture Classics	Mar. 27,'32	58	Mar. 12,'32
Ringer, The	Franklyn Dyall	First Division	Sept. 15,'32	65	June 11,'32
Road to Life	Mikhail Zharev	Amkino			Feb. 6,'32
Renny	Kathe von Nagy-Willy Fritsch	Ufa	Apr. 13,'32	82	Apr. 23,'32
Shop Angel	Marion Shilling	Tower Prod.	Mar. 19,'32	71	May 7,'32
Schubert's Dream of Spring	Alfred Laeutner	Capital		75	July 2,'32
Silver Lining, The	Maureen O'Sullivan	Patrician Pictures		58	June 4,'32
Song Is Over, The	Liane Haid	Asso. Cinemas	Apr. 11,'32	90	Mar. 12,'32
South Sea Adventures		Principal Distr. Corp.	Mar. 31,'32	50	Apr. 9,'32
Sunshine Susie	Renate Muller	Gainsborough		88	Jan. 9,'32
Tempest, The	Emil Jannings	Ufa	Mar. 15,'32	105	Mar. 26,'32
Theft of the Mona Lisa	Willy Forst	Tobis	Mar. 27,'32	92	Apr. 9,'32
Trapeze	Anna Sten	Protex	May 2,'32	80	May 14,'32
Two White Arms	Adophe Menjou	MGM-British		80	Mar. 26,'32
Unfortunate Bride, The	Maurice Schwartz-Lila Lee	Judea Film, Inc.			
Waltz by Strauss, A	Hans Junkerman	Capital Films	Feb. 10,'32	89	Mar. 5,'32
Water Gypsies	Sari Maritza	Asso. Radio-British		79	May 21,'32
White Face	John H. Roberts	Gainsborough-British		71	June 11,'32
Women Who Play	Mary Newcomb-Benita Hume	Para. British		79	Apr. 16,'32

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hell Fire Austin	Ken Maynard	June 26,'32	70	July 2,'32
Hotel Continental	Peggy Shannon-Theodor Von Eltz	Mar. 7,'32	71	Feb. 6,'32
Lena Rivers	Charlotte Henry-M. Galloway	Mar. 28,'32	67	May 28,'32
Pocatello Kid	Ken Maynard	Dec. 6	61	Jan. 9,'32
Strangers of the Evening	Zasu Pitts-Lucien Littlefield	May 15,'32	70	June 11,'32
Texas Gun-Fighter	Ken Maynard	Feb. 7,'32	63	Feb. 20,'32
Whistlin' Dan	Ken Maynard	Mar. 20,'32	64	Mar. 26,'32

Coming Feature Attractions

Between Fighting Men	Ken Maynard	Sept. 4,'32	
Dynamite Ranch	Ken Maynard	July 31,'32	
Last Mile, The	Preston Foster		
Man Called Back, The	Conrad Nagel-Doris Kenyon	July 17,'32	80
These We Love			

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arrowsmith	Ronald Colman	Feb. 27,'32	110	Nov. 21
Cock of the Air	Billie Dove-Chester Morris	Jan. 23,'32	80	Jan. 30,'32
Congress Dances	Lilian Harvey		83	May 28,'32
Greeks Had a Name for Them	Ina Claire-M. Evans-Blondell	Feb. 13,'32	80	Nov. 28
Scarface	Paul Muni	Mar. 26,'32	95	May 28,'32
Sky Devils	All Star	Mar. 12,'32	89	Jan. 12,'32
Struggle, The	Zita Johann-Hal Skelly	Feb. 6,'32	77	

Coming Feature Attractions

Cynara	Ronald Colman	
Happy Ending	Mary Pickford	
Kid from Spain, The	Eddie Cantor	
Magic Night	Jack Buchanan	
Mr. Robinson Crusoe	Douglas Fairbanks	
New Yorker, The	Al Jolson	
Perfect Understanding	Gloria Swanson	
Rain	Joan Crawford	
White Zombie	Bela Lugosi	

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cohens & Kellys in Hollywood	G. Sidney-C. Murray	Mar. 28,'32	75	Mar. 19,'32
Destry Rides Again	Tom Mix	Apr. 17,'32		
Doomed Battalion, The	Tala-Birell-Victor Varconi	June 16,'32	82	June 18,'32
Fast Companions	Tom Brown	June 23,'32	78	
Igloo		July 14,'32	58	July 16,'32
Impatient Maiden	Lew Ayres-Mae Clarke	Mar. 1,'32	90	Feb. 6,'32
Law and Order	Walter Huston-Lois Wilson	Feb. 7,'32	73	Mar. 12,'32
Michael and Mary	Edna Best-Herbert Marshall	Jan. 31,'32	78	Nov. 21
Murders in the Rue Morgue	Bela Lugosi-Sidney Fox	Feb. 21,'32	61	Feb. 20,'32
Nice Women	Sidney Fox-Frances Dee	Nov. 28	67	Feb. 27,'32
Night World	Lew Ayres-Mae Clarke	May 5,'32	58	June 4,'32
Racing Youth	Slim Summerville-Louise Fazenda	Feb. 14,'32	63	Dec. 12
Radio Patrol	Rob't Armstrong-June Clyde-Lila Lee	June 2,'32	68	
Scandal for Sale	Chas. Bickford-Rose Hobart	Apr. 17,'32	75	Apr. 16,'32
Steady Company	Norman Foster-June Clyde	Mar. 14,'32		Jan. 30,'32
Stowaway	Fay Wray-Leon Waycoff	Apr. 11,'32	50	Mar. 19,'32
Texas Bad Man	Tom Mix	June 30,'32		
Unexpected Father, The	Slim Summerville-Zazu Pitts	Jan. 3,'32	62	Apr. 16,'32

Coming Feature Attractions

Air Mail	Pat O'Brien-Ralph Bellamy	Sept. 3,'32	
Back Street	Irene Dunne-John Boles	Sept. 10,'32	
Jungle Mystery	Tom Tyler		
Laughing Boy	Zita Johann		
My Pal, The King	Tom Mix	Aug. 4,'32	75
Once In A Lifetime	Jack Oakie-Sidney Fox		
Okay U.S.A. (Tent.)	Lew Ayres	Aug. 25,'32	
Old Dark House, The	Boris Karloff-L. Bond	Sept. 24,'32	74
Pony Boy	Tom Mix	Sept. 9,'32	
Rider of Death Valley	Tom Mix-Lois Wilson	May 26,'32	78
Tom Brown of Culver	Tom Brown	July 21,'32	70

WARNER BROTHERS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beauty and the Boss	M. Marsh-W. William	Apr. 9,'32	66	Feb. 27,'32
Crowd Roars, The	Cagney-Blondell	Apr. 16,'32	84	Apr. 2,'32
Expert, The	Charles "Chic" Sale	Mar. 5,'32	69	Mar. 5,'32
Heart of New York, The	Smith & Dale	Mar. 26,'32	74	Mar. 12,'32
High Pressure	Wm. Powell-Evelyn Brent	Jan. 30,'32	74	Jan. 9,'32
Man Wanted	Kay Francis	Apr. 23,'32	63	Mar. 25,'32
Man Who Played God	George Arliss	Feb. 20,'32	83	Feb. 13,'32
Mouthpiece, The	Sidney Fox-Warren William	May 7,'32	86	Mar. 26,'32
Play Girl	Loretta Young-Norman Foster-Lightner	Mar. 12,'32	61	Feb. 27,'32
Purchase Price, The	B. Stanwyck	July 23,'32	68	July 16,'32
So Big	Barbara Stanwyck	Apr. 30,'32	82	Mar. 19,'32
Stranger In Town	Ann Dvorak-David Manners	Aug. 6,'32	66	June 18,'32
(Reviewed under the title "Without Consent")				
Street of Women	Kay Francis	June 11,'32	60	June 4,'32
Winner Take All	James Cagney	July 16,'32	67	June 25,'32

Coming Feature Attractions

Big City Blues	Joan Blondell	Sept. 10,'32	68
Big Stampede, The	John Wayne		
Blessed Event	Lee Tracy-Mary Brian		84
Illegal	Ivor Barnard		
Jewel Robbery	Wm. Powell-Kay Francis	Aug. 13,'32	68
One Way Passage	Wm. Powell-Kay Francis		
Ride Him Cowboy	John Wayne		
Successful Calamity, A	George Arliss	Sept. 24,'32	72
Two Against the World	Constance Bennett	Sept. 3,'32	

WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor's Folly	Herbert Marshall-Edna Best	June 12,'32	69	July 2,'32
Cannonball Express, The	Tom Moore-Rex Lease-Lucille Browne	Feb. 7,'32	63	Mar. 19,'32
Law of the West	Bob Steele	Mar. 20,'32	58	Mar. 26,'32
Man from Hell's Edges, The	Bob Steele	June 5,'32	61	June 4,'32
Mounted Fury	J. Bowers-Blanche Mehaffey	Dec. 1	65	Jan. 9,'32
Riders of the Desert	Bob Steele	Apr. 24,'32	59	May 28,'32
South of Sante Fe	Bob Steele	Jan. 8,'32	61	

Coming Feature Attractions

Crooked Circle, The	Ben Lyon-Irene Purcell		
Racetrack	Leo Carrillo	June 5,'32	78
Sign of Four, The	Arthur Wontner	Aug. 14,'32	76
Son of Oklahoma	Bob Steele	July 10,'32	55

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1931 unless otherwise stated]

COLUMBIA

Title	Rel.	Date	Running Time Minutes	Reviewed
CURIOSITIES				
C 230	Jan.	7,'32	1 reel	
C 231	Feb.	18,'32	1 reel	
C 232	Feb.	18,'32	1 reel	
C 233			1 reel	
EDDIE BUZZELL SPECIALTIES				
Gall of the North	Feb.	15,'32	1 reel	
Chris Crossed	Aug.	3	1 reel	
Love, Honor and He Pays	Jan.	14,'32	9	Apr. 23,'32
She Served Him Right	Dec.	10		
Soldiers of Misfortune	Oct.	26	1 reel	
Wolf in Cheap Clothing	Apr.	21,'32	1 reel	
KRAZY KAT KARTOONS				
Birth of Jazz	Apr.	13,'32		
Hash House Blues	Nov.	2	1 reel	
Hiccoups	May	28,'32		
Hollywood Goes Krazy	Feb.	13,'32		
Lighthouse Keeping				
Love Krazy	Jan.	25,'32	6	Apr. 9,'32
Paperhanger				
Piano Mover	Jan.	4,'32		
Restless Sax, The	Dec.	1		
Ritzy Hotel	May	9,'32		
Soldier Old Man	Apr.	2,'32		
Weenie Roast, The	Sept.	14	1 reel	
What a Knight	Mar.	14,'32		
MEDBURY SERIES				
Laughing with Medbury in Abyssinia	Mar.	2,'32	10	Apr. 30,'32
Laughing with Medbury in Africa	Dec.	16	1 reel	
Laughing with Medbury in India			1 reel	
Laughing with Medbury in Mandalay	May	31,'32	1 reel	
Laughing with Medbury in Turkey	Sept.	7	9	Dec. 5
Laughing with Medbury in Voodoo Land	Jan.	28,'32	1 reel	
MICKEY MOUSE				
Barnyard Broadcast	Oct.	9	7	Mar. 5,'32
Barnyard Olympics	Apr.	18,'32	7	May 21,'32
Beach Party, The	Nov.	4		Feb. 13,'32
Duck Hunt	Jan.	28,'32	7	Apr. 23,'32
Fishin' Around	Sept.	14	1 reel	
Grocery Boy, The	Feb.	3,'32	1 reel	
Mad Dog, The	Mar.	5,'32	7	May 21,'32
Mickey Cuts Up	Dec.	2	1 reel	
Mickey's Revue	May	27,'32		
Musical Farm				
MONKEYSHINES				
Dangerous Dapper Dan	Dec.	16	1 reel	
Jazzbe Singer	Nov.	9	9	Jan. 23,'32
Monkeydoodles	Oct.	12	1 reel	
Sez You	Jan.	30,'32	1 reel	
RAMBLING REPORTER				
Vale of Kashmer, The	Aug.	21	1 reel	
SCRAPPY CARTOONS				
Dog Snatcher, The	Oct.	15	1 reel	
Chinatown Mystery	Jan.	4,'32	1 reel	
Fare Play				
Pet Shop, The	Apr.	28,'32		
Railroad Wretch				
Scrappy Minds the Baby	Nov.	16	1 reel	
Stepping Stones	May	17,'32		
Showing Off	Nov.	16	1 reel	
Treasure Hunt, The	Feb.	25,'32		
SILLY SYMPHONIES				
Bird Store, The	Jan.	16,'32	7	May 21,'32
Busy Beavers, The			7	
Fox Hunt, The	Nov.	18	1 reel	
In the Clock Store	Sept.	30	1	
Spider and the Fly	Oct.	16	1 reel	Dec. 19
Ugly Duckling, The	Dec.	16	1 reel	

EDUCATIONAL

Title	Rel.	Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES				
For the Love of Ludwig	July	24,'32	19	
Giddy Age, The			21½	June 4,'32
Boudoir Butler, The	May	28,'32	22	
Heavens! My Husband!	Mar.	6,'32	30	Mar. 12,'32
His Royal Shyness	Aug.	28,'32	21	
Shopping with Wife	Feb.	7,'32	20	Jan. 9,'32
Speed in the Gay Nineties	Apr.	3,'32	18	Mar. 26,'32
BILL CUNNINGHAM'S SPORTS REVIEWS				
He-Man Hockey	Dec.	20	10	Jan. 9,'32
Inside Baseball	Oct.	11	9	
Slides and Glides	Feb.	21,'32	9	Mar. 26,'32
Speedway	Jan.	24,'32	9	Jan. 23,'32
CAMEO COMEDIES				
Anybody's Goat	Jan.	24,'32	10	
Bridge Wives	Feb.	21,'32	16	Feb. 27,'32
Mother's Holiday	Mar.	20,'32	11	
One Quiet Night	Oct.	25	10	
Smart Work	Dec.	27	10	Jan. 9,'32
That's My Meat	Oct.	4	11	
CANNIBALS OF THE DEEP				
Man Eating Sharks	Apr.	10,'32	8½	June 11,'32
Playground of the Mammals	Jan.	10,'32	9	Mar. 26,'32
Wrestling Swordfish	Nov.	8	8	
HODGE-PODGE				
All Around the Town	Feb.	21,'32	9	
Fury of the Storm	July	3,'32	9	
Prowlers, The	May	1,'32	9	May 7,'32
Wonder Trail, The	Oct.	11	10	
IDEAL COMEDIES				
Hollywood Lights	May	8,'32	20	Apr. 30,'32
Hollywood Luck	Mar.	13,'32	21	Mar. 5,'32
Brooks-Flynn-Dean Moonlight and Cactus	Jan.	10,'32	21	Dec. 26
MACK SENNETT COMEDIES				
Alaska Love	July	17,'32	20	
Candid Camera, The	June	19,'32	19	
Divorce a La Mode	May	22,'32	22	May 21,'32
Flirty Sleepwalker	Mar.	27,'32	19	Apr. 9,'32
Stone-Granger Girl in the Tonneau	Jan.	31,'32	20	
Lady Pleasel	Feb.	28,'32	20	Jan. 30,'32
Line's Busy, The	Apr.	24,'32	19	
Arthur Stone-D. Granger Neighbor Trouble	Aug.	14,'32		
Poker Widows	Sept.	13	19	
Pottsville Palooka, The	Dec.	27	21	Jan. 16,'32
Gribbon-Granger				
MACK SENNETT FEATURETTES				
Billboard Girl	Mar.	20,'32	21	Mar. 26,'32
Bing Crosby Dream House	Jan.	17,'32	17	Jan. 9,'32
Hatta Marri	July	10,'32	20	July 2,'32
Harry Gribbon I Surrender Dear	Sept.	13	22	
Bing Crosby One More Chance	Nov.	15	21	
Bing Crosby Spot on the Rug, The	June	19,'32	19	May 21,'32
MERMAID COMEDIES				
It's a Cinch	Mar.	27,'32	20	Apr. 9,'32
Collins-Crane Keep Laughing	Jan.	24,'32	20	Feb. 20,'32
Up Pops the Duke	Sept.	20	20	
Chandler-Bolton				
NOVELTIES				
War in China	Mar.	20,'32	19	Mar. 26,'32
OPERALOGUES				
Idol of Seville	Aug.	28,'32	21	
Milady's Escapade	May	15,'32	21	Apr. 30,'32
Vendetta	July	3,'32	20	
ROMANTIC JOURNEYS				
Harem Secrets	Oct.	4	10	Dec. 5
Lost Race, The	Mar.	13,'32		
Mediterranean Blues	Apr.	17,'32		
Peasant's Paradise	Nov.	15	10	Dec. 12
Road to Romance	Jan.	17,'32	10	Jan. 2,'32
Treasure Isles	Feb.	14,'32	9	
TERRY-TOONS				
Around the World	Oct.	4	6	
Bluebeard's Brother	May	29,'32	6	July 9,'32
Bull-ero	Apr.	3,'32	6	
China	Nov.	15	6	Nov. 7
Cocky Cock Roach	July	10,'32	6	July 16,'32
Farmer Al Falfa's Bedtime Story	June	12,'32	6	June 18,'32
Lorelei, The	Nov.	29	6	Dec. 12
Mad King, The	June	26,'32	6	
Noah's Outing	Jan.	24,'32	6	Jan. 16,'32
Peg Leg Pete	Feb.	21,'32	6	Jan. 30,'32
Play Ball	Mar.	6,'32	6	
Radio Girl	Apr.	17,'32	6	Apr. 9,'32
Romance	May	15,'32	6	May 28,'32
Spider Talks, The	Feb.	7,'32	6	
Spring Is Here	July	24,'32	6	
Summer Time	Dec.	13	6	
Villain's Curse, The	Jan.	10,'32	6	
Woodland	May	1,'32	6	
Ye Olde Songs	Mar.	20,'32	6	Mar. 12,'32
TORCHY				
Torchy	Oct.	4	22	Oct. 8
Ray Cooke-Dorothy Dix Torchy's Night Cap	Apr.	3,'32	20	Mar. 26,'32
Torchy Passes the Buck	Dec.	6	22	Nov. 14
Torchy Raises the Auntie	May	1,'32	19	Apr. 30,'32
Torchy Turns the Trick	Feb.	7,'32	21	Feb. 20,'32
Torchy's Two Toots	June	5,'32	20	May 14,'32
VANITY COMEDIES				
For the Love of Fanny	Dec.	27	27	Jan. 9,'32
Freshman's Finish, The	Sept.	20	22	
He's a Honey	Apr.	17,'32	21	Apr. 9,'32
Harry Barris Now the Time	June	12,'32	20	June 4,'32
Harry Barris Ship A-Hooey	Aug.	7,'32	22	
Glenn Tryon That Rascal	Feb.	21,'32	21	Mar. 12,'32

FOX FILMS

Title	Rel.	Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES				
28 Big Game of the Sea			8	
29 Manhattan Medley			10	
30 By-Ways of France			9	
31 Zanzibar			9	
32 Incredible India			9	
33 The Tom-Tom Trail			9	
34 Over the Bounding Main			9	
35 Belles of Bali			8	
36 Fisherman's Fortune			9	
37 Rhineland Memories			8	
38 Pirate Isles			9	
39 Sampans and Shadows			9	
40 In the Clouds			9	
41 Sailing a Square-Rigger			9	
42 In the Guianas			9	
43 Venetian Holiday			10	
44 Havana Ho!			9	
45 Paths in Palestine			8	
46 The Lure of the Orient			9	
47 Mediterranean Memories				
48 The Iceberg Patrol				
49 Silver Springs				
50 Broadway by Day				
51 Here Comes the Circus				
52 Tripoli				

METRO-GOLDWYN-MAYER

Title	Rel.	Date	Running Time Minutes	Reviewed
BOY FRIENDS, THE				
Call a Cop	Sept.	12	20	
Kick Off, The	Dec.	5	21	Dec. 5
Knockout	Dec.	5	21	
Love Pains	Feb.	13,'32	21	Apr. 23,'32
Mama Loves Papa	Oct.	24	17	
Too Many Women	May	14,'32	19	
You're Telling Me	Apr.	16,'32	19	
Wild Babies			17	
CHARLEY CHASE				
First in War	May	28,'32	20	Apr. 9,'32
Hasty Marriage	Dec.	19	21	Dec. 12
In Walked Charley	Apr.	23,'32	21	
Nickel Nurser	Mar.	12,'32	21	Feb. 13,'32
Skip the Malee	Sept.	26	21	
Tobasco Kid, The	Jan.	30,'32	21	Mar. 5,'32
What a Bozo	Nov.	7	21	
DOGVILLE				
Trader Hound	Nov.	28	15	Jan. 9,'32
Two Barks Brothers	Oct.	17	17	Nov. 14
FISHERMAN'S PARADISE				
Color Scales			9	May 14,'32
Fisherman's Paradise	Aug.	15	10	
Pearls and Devilfish	Sept.	19	9	Nov. 7
Piscatorial Pleasures	Nov.	28	9	
Sharks and Swordfish	Oct.	24	10	
Trout Fishing			9	
FITZPATRICK TRAVELTALKS				
Bali, the Island Paradise	Dec.	5	10	Dec. 6
Benares, the Hindu Heaven	Oct.	31	9	Nov. 7
Colorful Jaipur	Mar.	19,'32	10	Dec. 5
Come Back to Erin			9	June 4,'32
Cradles of Creed	Feb.	6,'32	10	
Home Sweet Home	Jan.	9,'32		
Ireland, The Melody Isle	Jan.	9,'32	10	Mar. 26,'32
London, City of Tradition	Feb.	6,'32	10	
Madeira, a Garden in the Sea	Sept.	26	8	Oct. 3
Melody Isle, The			9	Jan. 9,'32
Over the Seas to Borneo			9	
Tropical Ceylon	Feb.	27,'32	10	Dec. 12
World Dances, The			9	
FLIP THE FROG				
Africa Squeaks	Oct.	17	8	Jan. 9,'32
Bully			7	
Fire, Fire			6	Mar. 5,'32
Jailbirds	Sept.	26	9	Nov. 21
Milkman, The	Feb.	20,'32	7	
Puppy Love			7	
School Days			7	
Spooks	Dec.	21	7	
Village Specialist, The	Sept.	12	8	Dec. 12
What A Life	Mar.	26,'32	7	Apr. 23,'32
HARRY LAUDER				
I Love a Lassie	Dec.	19	8	Jan. 9,'32
Nanny	Nov.	14	8	Dec. 19
LAUREL & HARDY				
Any Old Port	Mar.	5,'32	21	Feb. 13,'32
Chimp, The	May	21,'32	25	Apr. 9,'32
Come Clean	Sept.	19	21	Nov. 28
County Hospital	June	25,'32	20	Apr. 23,'32
Helpmates	Jan.	23,'32	20	Dec. 12
Music Box	Apr.	16,'32	29	Mar. 12,'32
One Good Turn	Oct.	31	21	Nov. 21
NOVELTIES				
Desert Regatta				Jan. 9,'32
Duck Hunter's Paradise				Feb. 6,'32
Jack Cooper's Christmas Party				Jan. 2,'32
OUR GANG				
Big Ears	Aug.	29	21	
Choo Choo	May	7,'32	20	May 21,'32
Dogs Is Dogs	Nov.	21	21	
Free Eats	Feb.	13,'32	20	Feb. 18,'32
Pooch	June	4,'32	21	May 28,'32
Readin' and Writin'	Jan.	2,'32	21	Dec. 19
Spanky	Mar.	26,'32	20	Apr. 9,'32
PITTS-TODD				
Old Bull	June	4,'32	20	May 7,'32
On the Loose	Dec.	26	20	
Pajama Party	Oct.	3	20	Nov. 7
Red Noses	Mar.	19,'32	21	Mar. 26,'32
Seal Skins	Feb.	6,'32	21	
Strictly Unreliable	Apr.	30,'32	20	
War Mamas	Nov.	14	21	May 7,'32
SPORT CHAMPIONS				
Athletic Daze	Mar.	26,'32	10	June 11,'32
Dive In	Feb.	2,'32	10	Oct. 31
Flying Spikes	Apr.	16,'32	9	
Lesson In Golf, A	Jan.	16,'32	10	
Olympic Events	Mar.	5,'32	10	May 28,'32
Splash	Oct.	3	10	
Timber Toppers	May	7,'32	9	
Whippet Racing	Dec.	12	9	

PARAMOUNT PUBLIX

Title	Rel.	Date	Running Time Minutes	Reviewed
HOLLYWOOD ON PARADE				
No. 1	Aug.	26,'32	1 reel	
No. 2	Sept.	26,'32	1 reel	
No. 3	Oct.	21,'32	1 reel	
ONE REEL ACTS				
Babbling Book, The	Mar.	11,'32	10	May 7,'32
Burns and Allen Backyard Follies	Dec.	12		
Haig Trio Beyond the Blue Horizon	Apr.	1,'32		
Vincent Lopez Breaking Even	Sept.	30,'32		
Tom Howard Bridge It Is	May	13,'32		
The Musketeers Bun Voyage	June	3,'32		
Lester Allen Cheaper to Rent	Sept.	19	10	Apr. 23,'32
Willie West & McGinty Close Harmony	Jan.	9,'32		
Boswell Sisters Coffee and Aspirin	Apr.	8,'32		
Solly Ward Hollywood Beauty Hints	July	15,'32		
Ireno	July	1,'32		
Ethel Merman Jazz Reporters	Nov.	21		
Charlie Davis & Gang Knowmore College	Apr.	15,'32		
Rudy Vallee Meet the Winner	May	6,'32		
Tom Howard Musical Justice	Dec.	26	10	Dec. 26
Rudy Vallee Naughty Cal	Feb.	19,'32		
Lillian Roth Oh My Operation	Jan.	16,'32		
Burns and Allen Old Man Blues	Mar.	18,'32		
Ethel Merman Old Songs for New	Mar.	4,'32	10	Feb. 20,'32
Technicolor Out of Tune	Feb.	12,'32		
Herb Williams Patents Pending	Aug.	5,'32		
Burns and Allen Pro and Con	July	8,'32		
Tom Haword-Alan Brooks Quit Your Kickin'	Jan.	23,'32		
Red Donahue Rhapsody in Black & Blue	Sept.	2,'32		
Louis Armstrong Rhythm In the River	Feb.	5,'32	11	Feb. 6,'32
Geo. Dewey Washington Roaming	Nov.	28		
Ethel Merman				

(THE RELEASE CHART--CONT'D)

Title	Rel.	Date	Running Time Minutes	Reviewed
Seat on the Curb, A..... Hugh Cameron - Arthur Aylesworth	June	24,'32		
Singapore Sue ..... Anna Chang	June	10,'32		
Switzerland ..... Lester Allen	Apr.	29,'32		
Taxi Tangle ..... Jack Benny	Dec.	19	10	Mar. 19,'32
Ten Dollars or Ten Days.. Eddie Younger and His Mountaineers	July	22,'32		
Those Blues ..... Vincent Lopez	May	27,'32		
PARAMOUNT PICTORIAL STARTING AUGUST, 1931				
No. 5—A Drink for Six Million—Educated Toes—The Pony College.....	Dec.	26	7	Feb. 20,'32
No. 6—Vincent Lopez—Jewels—Lowell Thomas..	Jan.	30,'32	1 reel	
No 7—Ann Leaf at the Organ — New Styles for Old — Film Editor's Nightmare	Feb.	26,'32	1 reel	
No. 8—Mt. Vernon—Mittens on Keys—Down the World's Most Dangerous River	Mar.	25,'32	1 reel	
No. 9—Harry Von Tilzer—Daddy of the Popular Song — Beauty on the Wing — Music from the Mines	Apr.	29,'32	1 reel	
No. 10—Chasing Rainbows —Footnotes of 1932— Rubinoff and His Violin.	May	27,'32	1 reel	
No. 11—Threads From The Past—An Ancient English Water Trail—Nuts In Your Loud Speaker..	June	24,'32	1 reel	
No. 12—A Modern Caravan Conquers a Pre-Historic Desert — Aristocrat of Flowers — Hurricane House	July	29,'32	1 reel	
PARAMOUNT PICTORIAL— NEW SERIES				
No. 1.....	Aug.	12,,32		
No. 2.....	Sept.	9,'32		
No. 3.....	Oct.	7,'32		
SCREEN SONGS				
I Ain't Got Nobody..... (Mills Bros.)	June	17,'32		
Down Among the Sugar Cane ..... Lillian Roth	Aug.	26,'32		
Just a Gigolo..... Irene Bordoni	Sept.	9,'32		
Just One More Chance....	Apr.	1,'32		
Let Me Call You Sweetheart. Ethel Merman	May	20,'32	1 reel	
Little Annie Rooney.....	Oct.	10	1 reel	
My Baby Just Cares for Me.	Dec.	5	1 reel	
Oh, How I Hate to Get Up In the Morning.....	Apr.	22,'32	7	May 7,'32
Rudy Vallee Melodies.... Rudy Vallee	Aug.	5,'32	1 reel	
Russian Lullaby	Dec.	26	1 reel	
School Days ..... Gus Edwards	Sept.	30,'32		
Shine on Harvest Moon... Alice Joy	May	6,'32	1 reel	
Show Me the Way to Go Home	Jan.	30,'32	1 reel	
Sweet Jenny Lee	Jan.	9,'32	1 reel	
When the Red Red Robin Comes Bob Bob Bobbin' Along	Feb.	19,'32	1 reel	
Wait Till the Sun Shines, Nellie	Mar.	4,'32	1 reel	
You Try Somebody Else... Ethel Merman	July	29,'32	10	June 25,'32
SCREEN SOUVENIRS				
No. 5—Old Time Novelty.	Dec.	5	10	Jan. 23,'32
No. 6—Old Time Novelty.	Jan.	2,'32	1 reel	
No. 7—Old Time Novelty.	Jan.	30,'32	1 reel	
No. 8—Old Time Novelty.	Feb.	26,'32	1 reel	
No. 9—Old Time Novelty.	Mar.	25,'32	10	Apr. 9,'32
No. 10—Old Time Novelty.	Apr.	22,'32	1 reel	
No. 11—Old Time Novelty.	May	20,'32	1 reel	
No. 12—Old Time Novelty.	June	17,'32	1 reel	
SCREEN SOUVENIRS NEW SERIES				
No. 1	Aug.	5,'32	1 reel	
No. 2	Sept.	2,'32		
No. 3	Sept.	30,'32		
No. 4	Oct.	28,'32		
PARAMOUNT SOUND NEWS				
Two Editions Weekly				
SPORTS EYE VIEW				
Building Winners	Aug.	19,'32	1 reel	
Water Jamboree	Sept.	16,'32	1 reel	
TALKARTOONS				
Admission Free	June	10,'32		
A Hunting We Did Go....	Apr.	29,'32	1 reel	
Any Rags	Jan.	2,'32	7	Dec. 26
Betty Boop's Bamboo Isle.	Sept.	23,'32		
Betty Boop's Bizzy Bee...	Aug.	19,'32	1 reel	
Betty Boop Limited	July	1,'32		
Betty Boop, M.D.	Sept.	2,'32		
Boop-Oop-A-Doop	Jan.	23,'32	1 reel	
Bum Bandit, The.....	Apr.	4,'32	1 reel	
Chess Nuts	May	13,'32		
Crazy Town	Mar.	25,'32	1 reel	
Dancing Feet	Apr.	8,'32	1 reel	
Hide and Seek	May	27,'32	7	Apr. 16,'32
In the Shade of the Old Apple Sauce	Oct.	17	1 reel	
Jack and the Beanstalk....	Nov.	21	1 reel	
Kidnapping (Tent.).....	July	1,'32	1 reel	
Mask-a-Raid	Nov.	7	1 reel	
Minnie the Moocher..... Cab Calloway	Feb.	26,'32	1 reel	
Minding the Baby.....	Sept.	26	1 reel	
Robot, The	Feb.	5,'32	1 reel	
Stopping the Show	Aug.	12,'32		
Swim or Sink.....	Mar.	11,'32	7	Apr. 16,'32
Twenty Legs Under the Sea.	June	6	8	Oct. 8
TWO REEL COMEDIES				
All Sealed Up..... Al St. John	Mar.	18,'32		
Arabian Shrieks, The..... Smith & Dale	Mar.	4,'32	22	Feb. 13,'32
Auto Intoxication ..... Ford Sterling	Oct.	17		
Big Splash, The..... Weismuller-Kruger	Jan.	17,'32		
Bridge It Is ..... The Musketeers	May	13,'32		
Door Knocker, The..... Al St. John	May	27,'32		
Dunker, The ..... Billy House	Apr.	1,'32	19	May 7,'32
Harem Scarem ..... Al St. John	June	10,'32		
Hawkins and Watkins, Inc.	July	8,'32		
His Week End ..... Johnny Burke	May	13,'32		
Jimmy's New Yacht.....	June	3,'32		
Lease Breakers, The..... Dane & Arthur	Sept.	5	18	Mar. 12,'32
Light House Love	May	6,'32		
Loud Mouth	June	17,'32		
Mlle. Irene The Great.... Al St. John	Nov.	7		
Meet the Senator.....	May	20,'32		
Mysterious Mystery, The.. Johnny Burke	Feb.	12,'32		
Out of Bounds..... Billy House	Nov.	14		
Pretty Puppies ..... Ford Sterling	Jan.	2,'32		
Put Up Job, A..... Dane & Arthur	Jan.	23,'32		
Rookie, The ..... Tom Howard	Apr.	29,'32		
Shove Off ..... Dane & Arthur	Oct.	31		
Singing Plumber ..... Donald Novis	Sept.	23,'32		
Socially Correct ..... Lulu McConnell	Oct.	10		
Summer Daze ..... Dane-Arthur	Apr.	15,'32	20	May 14,'32
Twenty Horses ..... Ford Sterling	Apr.	29,'32		
Unemployed Ghost, The... Tom Howard	Dec.	19		
Up Popped The Ghost....	July	22,'32		
What Price Air..... Tom Howard	June	24,'32	20	June 18,'32
Where East Meets Vest... Smith & Dale	Nov.	28		

RKO PATHE SHORT SUBJECTS

Title	Rel.	Date	Running Time Minutes	Reviewed
AESOP'S FABLES				
Cat's Canary, The.....	Mar.	26,'32	7	
Chinese Jinks	July	23,'32	7	
Circus Romance	June	25,'32	7	
Cowboy Cabaret	Oct.	26	7	Dec. 26
Farmerette	June	11,'32	6	
Fly Frolic	Mar.	5,'32	7	
Happy Pole	May	14,'32		
Horse Cops	Oct.	12	10	Jan. 23,'32
In Dutch	Nov.	9	7	
Last Dance, The.....	Nov.	23	8	
Magic Art	Apr.	25,'32	7	
Romeo Monk, A.....	Feb.	20,'32	7	
Spring Antics	May	21,'32	7	May 21,'32
Stone Age Error	July	9,'32	7½	
Toy Time	Jan.	27,'32	8	Jan. 30,'32
BENNY RUBIN COMEDIES				
Dumb Dicks	Mar.	21,'32	19	
Full Coverage	Nov.	9	18	Nov. 14
FRANK McHUGH COMEDIES				
Big Scoop, The.....	Nov.	16	19	
Extra, Extra	Apr.	4,'32	20	May 7,'32
Hot Spot, The.....	Sept.	14	18	Oct. 10
News Hound, The.....	Jan.	25,'32	20	
Pete Burke, Reporter.....	June	13,'32	20	
Promoter, The	May	30,'32	17	June 4,'32
GAY GIRL COMEDIES				
Gigolettes	May	23,'32	18	
Niagara Falls	July	18,'32	19	Apr. 23,'32
Only Men Wanted.....	Feb.	8,'32	20	
Riders of Riley.....	Oct.	26		
Take 'Em and Shake 'Em.	Sept.	28	20	
GRANTLAND RICE SPORTLIGHTS				
Bob White	Mar.	12,'32	9	
Canine Champions	Nov.	16	10	Dec. 12
College Grapplers	Jan.	27,'32	10	Feb. 20,'32
Ducks and Drakes.....	Dec.	14	10	
Floating Fun	Sept.	7	10	
Flying Leather	Feb.	27,'32	8	
Outboard Stunting	May	3	1 reel	May 31
Pack and Saddle.....	Oct.	19	11	
Slim Figuring	Feb.	6,'32	10	
Take Your Pick.....	Mar.	26,'32	10	Apr. 9,'32
Timing	Oct.	5	10	
Uncrowned Champion	Nov.	30	10	
KNUTE ROCKNE FOOTBALL SERIES				
Backfield Aces	Sept.	26	1 reel	
Flying Feet	Sept.	26	1 reel	
Hidden Ball, The.....	Sept.	26	1 reel	
Last Yard, The.....	Sept.	26	1 reel	
Touchdown	Sept.	26	1 reel	
Two Minutes to Go.....	Sept.	26	1 reel	
MASQUERS COMEDIES				
Iron Minnie	July	4,'32		
Rule 'Em and Weep.....	May	2,'32	19	May 21,'32
Wide Open Spaces.....	Dec.	28	20	
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)				
Bon Voyage	Feb.	22,'32	20	
Camping Out	Dec.	14	20	
Giggle Water	June	27,'32	20	May 21,'32
Mother-In-Law's Day	Apr.	25,'32	20	
PATHE NEWS Released twice a week				
PATHE REVIEW Released once a month				
RUFFTOWN COMEDIES (JAMES GLEASON)				
Battle Royal	Feb.	29,'32	18	
Doomed to Win.....	Dec.	21	10	
Slow Poison	Oct.	19	21	Oct. 24
Stealing Home	May	9,'32	19	Apr. 23,'32
TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)				
Blondes by Proxy.....	Apr.	11,'32	17	July 2,'32
Perfect 36	June	20,'32	17	
Stop That Run.....	Feb.	1,'32	19	
VAGABOND ADVENTURE SERIES				
Children of the Sun.....	Dec.	21	9	
Door of Asia.....	Feb.	22,'32	8	Feb. 20,'32
Drums of the Orient.....	June	18,'32	9	
Empire of the Sun.....	Apr.	25,'32		
Fallen Empire	July	27	10	
Land of Ghandi.....	Jan.	18,'32	10	Feb. 6,'32
Second Paradise	Mar.	19,'32	9	
Shanghai	May	23,'32		

RKO-RADIO PICTURES

Title	Rel.	Date	Running Time Minutes	Reviewed
CHARLES "CHIC" SALE SERIES				
County Seat, The.....	Aug.	15	20	
Cowslips	Sept.	19	15	Jan. 2,'32
Ex-Rooster	Jan.	30,'32	19	Jan. 30,'32
Hurry Call, A.....	Mar.	12,'32	16	
Many a Slip.....	Dec.	19	19	
Slip at the Switch, A....	Apr.	16,'32	18	May 7,'32
HEADLINER SERIES				
House Dick, The..... Jimmy Savo	Oct.	17	18	
False Roomers ..... Clark & McCullough	Oct.	10	20	
Scratch as Catch Can.... Clark & McCullough	Oct.	24	19	
LIBERTY SHORT STORIES SERIES				
Beautiful and Dumb.....	Apr.	16,'32	11	Apr. 30,'32
Double Decoy	Dec.	16	11	
Endurance Flight	Feb.	13,'32	20	
Ether Talks	Dec.	12	11	
Secretary Preferred	Mar.	26,'32	11	May 14,'32
LOUISE FAZENDA SERIES				
Blondes Prefer Bonds.....	May	15	21	
MICKEY McGUIRE SERIES				
Mickey's Big Business....	May	21,'32		
Mickey's Golden Rule....	June	4,'32	19	
Mickey's Helping Hand...	Dec.	19	18	
Mickey's Holiday	Mar.	5,'32	19	
Mickey's Sideline	Dec.	26	19	
Mickey's Thrill Hunters...	Sept.	19	18	
Mickey's Travels	Feb.	20,'32	20	
Mickey's Wildcats	Sept.	12	18	
NED SPARKS SERIES				
Big Dame Hunting.....	Jan.	16,'32	20	Dec. 19
Strife of the Party, The..	Oct.	17	16½	Jan. 30,'32
When Summons Comes....	Feb.	20,'32	18	
NICK HARRIS DETECTIVE SERIES				
Facing the Gallows.....	Sept.	26	21	
Mystery of Compartment C.	Oct.	31	21	
Swift Justice	Jan.	2,'32	21	
Self Condemned	Feb.	27,'32	20	Apr. 9,'32
ROSCO ATES SERIES				
Never the Twins Shall Meet	Feb.	13,'32	20	
Use Your Noodle.....	Oct.	31	20	
TOM AND JERRY SERIES				
In the Bag.....	Mar.	26,'32	7	
Joint Wipers	Apr.	23,'32		
Jungle Jam	Nov.	14	8	
Plane Dumb	June	25,'32	7	
Pots and Pans.....	May	14,'32	8	
Rabid Hunters	Feb.	27,'32	7	
Rocketeers	Jan.	30,'32	7	
Swiss Trick, A.....	Dec.	19	7	
Trouble	Oct.	10	7	
Tuba Tooter, The.....	June	4,'32	7	May 21,'32

STATE RIGHTS

Title	Rel.	Date	Running Time Minutes	Reviewed
B. I. P. AMERICA				
Land of the Shamrocks.....			10	Apr. 9,'32
Mystery of Marriage, The..			18	Apr. 9,'32
Special Messengers			9	Mar. 26,'32
CAPITAL				
Japanese Rome			10	Mar. 5,'32
CENTRAL FILM				
In Old New Orleans.....				May 28,'32
Syria				May 21,'32
FEATURETTES, INC.				
A Night In the Jungle.....			10	Apr. 30,'32
Holy Men of India.....			10	May 7,'32
FILM EXCHANGE, INC., THE				
At the Race Track.....			9	
Could I Be More Polite.....			9	
Living Book of Knowledge:				
3—Solace of the Hills.....			7	
4—Silvery Salmon			6	
5—Lonely Soul			7	
6—Flying Fleet			9	
HAROLD AUSTIN				
Perils of the Desert.....				Feb. 27,'32
LOUIS SOBOL				
Newsreel Scoops			9	Mar. 19,'32
OLYMPIAD PRODUCTIONS				
Tenth Olympiad			19	Apr. 2,'32
PRINCIPAL				
Mexico			43	June 11,'32
Isle of Peril			32	July 16,'32
UFA				
Cod Liver Oil Preferred..			22	June 11,'32
German Students on a Ramble Through Greece.....			11	Mar. 26,'32
Last Pelicans in Europe...			10	May 7,'32
Secrets of an Eggshell.....			13	Mar. 26,'32
Steel			10	May 21,'32

TIFFANY

Title	Rel.	Date	Running Time Minutes	Reviewed
TIFFANY CHIMP SERIES				
11—My Children	Dec.	28	18	
12—Broadcasting	Jan.	31,'32	18	Jan. 30,'32
VOICE OF HOLLYWOOD SERIES (NEW) STATION S-T-A-R				
No. 6—John Boles & Helen Chandler	Oct.	11	9	
No. 7—Roscoe Ates	Oct.	25	11	Dec. 5
No. 8—Monte Blue	Nov.	8	11	Nov. 21
No. 9—Pat O'Brien	Nov.	22	11	
No. 10—Andy Clyde	Dec.	6	11	Dec. 12
No. 11—Marjorie White ..	Dec.	20	10	Jan. 2,'32
No. 12—Franklyn Pangborn.	Jan.	3,'32	9	Jan. 23,'32
No. 13—John Wayne	Jan.	17,'32	11	Jan. 30,'32

UNITED ARTISTS

Title	Rel.	Date	Running Time Minutes	Reviewed
MICKEY MOUSE			1 reel	
SILLY SYMPHONIES				
Bears and Bees			1 reel	
Bugs In Love			1 reel	
Flowers and Trees			1 reel	
Just Dogs			1 reel	

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Title	Rel. Date	Minutes Running Time	Reviewed
OSWALD CARTOONS			
Beau and Arrows	Mar. 28,'32	7	Apr. 23,'32
Busy Barber	Aug. 1,'32	1 reel	
Carnival Capers	Aug. 15,'32		
Catnipped	May 23,'32	7	June 25,'32
Clown, The	Dec. 21	6	Jan. 16,'32
Day Nurse	July 25,'32	1 reel	
Fisherman, The	Dec. 7	7	Jan. 9,'32
Foiled	Apr. 25,'32		
Grandma's Pet	Jan. 18,'32	8	June 4,'32
Great Guns	Feb. 29,'32	1 reel	
Hare Mail, The	Nov. 30	1 reel	
Hunter, The	Oct. 12	8	Jan. 30,'32
In Wonderland	Jan. 4,'32	6	Dec. 5
Jungle Jumble, A	July 4,'32	1 reel	
Let's Eat	Apr. 25,'32	7	Apr. 30,'32
Making Good	Apr. 11,'32		
Mechanical Cow	Jan. 4,'32		Jan. 30,'32
Mechanical Man	Feb. 15,'32	1 reel	
Oh, Teacher	Feb. 1,'32	1 reel	
Stone Age, The	Nov. 23	1 reel	
To the Rescue	May 23,'32		
Wet Knight, A	June 20,'32	1 reel	
Winged Horse	May 9,'32	1 reel	
Wins Out	Mar. 14,'32		
SHADOW DETECTIVE SERIES			
No. 4—House of Mystery	Dec. 16	16	Jan. 2,'32
No. 5—The Red Shadow	Jan. 20,'32	2 reels	
No. 6—Circus Showup	Feb. 17,'32	18	Feb. 6,'32
SPORT REELS			
Basket Ball Reel No. 1 (Doc Meanwell)	Dec. 21	1 reel	
Basket Ball Reel No. 2 (Doc Meanwell)	Dec. 28	1 reel	
Basket Ball Reel No. 3 (Doc Meanwell)	Jan. 4,'32	1 reel	
Carry On (Notre Dame Football)	Oct. 3	1 reel	
Developing a Football Team (Pop Warner Football)	Nov. 2	10	
Fancy Curves (Babe Ruth No. 4)	Mar. 7,'32	1 reel	
Just Pals (Babe Ruth No. 2)	Feb. 22,'32	1 reel	
Over the Fence (Babe Ruth No. 5)	Mar. 14,'32	1 reel	
Perfect Control (Babe Ruth No. 3)	Feb. 29,'32	9	May 14,'32
Running with Paddock (Chas. Paddock)	Apr. 11,'32	10	Apr. 23,'32
Slide, Babe, Slide (Babe Ruth No. 1)	Feb. 15,'32	1 reel	
Soccer (Pop Warner Football)	Nov. 16	1 reel	
Victory Plays (Tilden Tennis Reel)	May 2,'32	9	May 7,'32
STRANGE AS IT SEEMS SERIES			
No. 17—Novelty	Feb. 22,'32	9	Mar. 26,'32
No. 18—Novelty	Apr. 18,'32	9	May 14,'32
No. 19—Novelty	May 16,'32	1 reel	
No. 20—Novelty	July 18,'32	1 reel	
No. 21—Novelty	Aug. 22,'32	1 reel	
UNIVERSAL BREVITIES			
Runt Page, The	Apr. 11,'32		
Unshod Maiden, The	Apr. 18,'32		
UNIVERSAL COMEDIES (1931-32 SEASON)			
Around the Equator on Roller Skates	July 28,'32	2 reels	
Around the World in 18 Minutes	June 15,'32	18	
Bless the Ladies (Summerville)	Dec. 9	2 reels	
Dancing Daddies (E. Lambert)		17	May 21,'32
Doctor's Orders	June 29,'32	2 reels	
Eyes Have It, The (Slim Summerville)	Mar. 9,'32	2 reels	
Hollywood Kids	July 13,'32	2 reels	
Foiled Again	June 1,'32	2 reels	
Hollywood Halfbacks	Dec. 23	2 reels	
Hollywood Handicap, A	Aug. 10,'32	2 reels	
In the Bag (Summerville)	Apr. 5,'32	21	Mar. 26,'32
Marriage Wow, The (Bert Roach)	Apr. 20,'32	16	Mar. 26,'32
Meet the Princess (Summerville)	May 4,'32	17	Apr. 16,'32
Models and Wives (Sidney-Murray)	Nov. 25	2 reels	
Monkeyshines (Daphne Pollard)	Mar. 23,'32	2 reels	
Peekin' In Peking (Summerville)	Dec. 30	2 reels	
Robinson Crusoe & Son (Lloyd Hamilton)	Feb. 24,'32	2 reels	
Running Hollywood	Jan. 27,'32	19	Jan. 23,'32
Sea Soldiers' Sweeties	Feb. 10,'32	2 reels	
Sold at Auction (Daphne Pollard)	Jan. 13,'32	18	Jan. 9,'32

VITAPHONE SHORTS

Title	Rel. Date	Minutes Running Time	Reviewed
ADVENTURES IN AFRICA		2 reels	
BELIEVE IT OR NOT—ROBERT L. RIPLEY			
No. 7		1 reel	
No. 8		1 reel	
No. 9		1 reel	
No. 10		1 reel	
No. 11		1 reel	
BIG STAR COMEDIES			
No. 1—Lucky 13 (Thelma White and Fanny Watson)		21	Nov. 21
No. 2—The Smart Set-Up (Walter O'Keefe)		2 reels	
No. 3—Of All People (Thelma White and Fanny Watson)		22	Nov. 21
No. 4—Relativity and Relatives (Dr. Reekoll)		18	Dec. 12
No. 5—Her Wedding Night-Mare (Thelma White and Fanny Watson)		18	Jan. 30,'32
No. 6—Shake a Leg (Thelma White and Fanny Watson)		17	
No. 7—The Perfect Suitor (Benny Rubin)		2 reels	
No. 8—Maybe I'm Wrong (Richy Craig, Jr.)		18	May 28,'32
No. 9—The Toreador (Joe Penner)		17	May 7,'32
No. 10—On Edge (Wm. and Joe Mandel)		19	May 7,'32
No. 11—Poor but Dishonest (Thelma White and Fanny Watson)		2 reels	
No. 12—In the Family (Thelma White-Fanny Watson)		2 reels	
BOOTH TARKINGTON SERIES			
No. 1—Snakes Alive (Billy Hayes-Bobby Jordan)		1 reel	
No. 2—Batter Up (Billy Hayes-Bobby Jordan)		1 reel	
No. 3—One Good Deed (Billy Hayes-Dave Gorcey)		9	
No. 4—Detectives (Billy Hayes-Dave Gorcey)		9	Mar. 5,'32
No. 6—His Honor, Penrod (Billy Hayes-Dave Gorcey)		9	Mar. 19,'32
No. 7—Hot Dog		1 reel	
No. 8—Penrod's Bull Pen (Billy Hayes-Dave Gorcey)		1 reel	
BROADWAY BREVITIES SERIES			
No. 1—The Musical Mystery (Janet Reade-Albertina Rasch Girls)		18	
No. 2—Words and Music (Ruth Etting)		17	Nov. 21
No. 3—Footlights		19	Jan. 16,'32
No. 4—Hello, Good Times! (Barbara Newberry-Albertina Rasch Girls)		17	
No. 5—The Imperfect Lover (Jack Haley)		19	Feb. 13,'32
No. 6—Subway Symphony		18	Mar. 26,'32
No. 7—Sea Legs		19	Apr. 23,'32
No. 8—Absentminded Abner (Jack Haley)		2 reels	
No. 9—A Regular Trouper (Ruth Etting)		2 reels	
No. 10—A Mail Bride (Ruth Etting)		18	June 4,'32
No. 11 Artistic Temper (Ruth Etting)			
No. 12—What an Idea (Harriet Hilliard)		18	June 25,'32
HOW TO PLAY GOLF—BOBBY JONES		1 reel (each)	
LOONEY TUNES SERIES SONG CARTOONS NEW SERIES			
No. 1—Bosko's Shipwrecked		7	
No. 2—Bosko, the Doughboy		7	
No. 3—Bosko's Soda Fountain		7	Nov. 21
No. 4—Bosko's Fox Hunt		7	Jan. 23,'32
No. 5—Bosko at the Zoo		7	Mar. 5,'32
No. 6—Battling Bosko		7	Feb. 6,'32
No. 7—Big Hearted Bosko		7	Apr. 16,'32
No. 8—Bosko's Party		7	May 7,'32
No. 9—Bosko and Brune		7	
No. 10—Bosko's Dog Race		8	July 9,'32
No. 11—Bosko at the Beach			
MELODY MASTER SERIES			
No. 4—Horace Heidt and His Famous Californians			
No. 5—It's a Panic (Benny Meroff and His Band)		8	
No. 6—Up on the Farm (Henry Santrey and His Band)		9	Apr. 23,'32
No. 7—Pie, Pie, Blackbird (Eubie Blake and Band Nina Mae McKinney)		9	June 25,'32
MERRY MELODIES SONG CARTOONS			
No. 1—Smile, Darn Ya, Smile		1 reel	
No. 2—One More Time		1 reel	
No. 3—Ya Don't Know What You're Doin'		7	Dec. 5
No. 4—Hittin' the Trail for Hallelujah Land		7	Dec. 19
No. 5—Red Headed Baby		7	
No. 6—Pagan Moon		7	
No. 7—Freddie the Freshman		7	Mar. 12,'32
No. 8—Crosby, Columbo and Vallee		7	Apr. 9,'32
No. 9—Goopy Gear		6	Apr. 30,'32
No. 10—It's Got Me Again		6	June 11,'32
No. 11—Moonlight for Two		7	July 2,'32
No. 12—The Queen Was In the Parlor			
THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH			
The Naggers at the Opera		10	Feb. 13,'32
NEW SERIES			
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
The Naggers Go Ritzy		10	June 4,'32
Spreading Sunshine		10	Apr. 23,'32
Movie Dumb		1 reel	
Four Wheels—No Brakes		1 reel	
NOVELTIES			
Bigger They Are, The (Prime Carnero)		2 reels	
Gypsy Caravan (Martinelli)		1 reel	
Handy Guy, The (Earl Sande)		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The (Christmas Special)		5	
Trip to Tibet, A		1 reel	
Washington, The Man and the Capital (Clarence Whitehill)		18	
ONE-REEL COMEDIES			
Baby Face (Victor More)			
Bitter Half, The (Ann Codee)		9	Feb. 13,'32
Military Post, The (Roberto Guzman)			
No-Account, The (Hardie-Hutchison)			
No Questions Asked (Little Billy)			
Second Childhood		7	Dec. 26
Strong Arm, The (Harrington-O'Neil)			
Travel Hogs (Hugh Cameron-Dave Chasen)		9	Nov. 28
ORGAN SONG-NATAS			
For You (Organ-Vocal)		1 reel	
Say a Little Prayer for Me (Organ-Vocal)		1 reel	
When Your Lover Has Gone (Organ-Vocal)		1 reel	
JOE PENNER COMEDIES			
Moving In		2 reels	
Rough Sailing		16	
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	
PEPPER POT SERIES			
No. 1—The Eyes Have It (Edgar Bergen)		10	Dec. 12
No. 2—Thrills of Yesterday			
No. 3—Hot News Margie (Marjorie Beebe)			
No. 4—High School Hoofer (Hal Le Roy)		10	Jan. 9,'32
No. 5—Free and Easy (Edgar Bergen)			
No. 6—Cigars, Cigarettes (Marjorie Beebe)		10	Mar. 26,'32
No. 7—The Movie Album		10	Mar. 26,'32
No. 8—The Wise Quacker (Novelty with cast of ducks)		9	
No. 9—Remember When		9	May 7,'32
No. 10—Campus Spirit, The (Douglas Stanbury and N. Y. U. Glee Club)		9	May 21,'32
No. 11—Napoleon's Bust (Dan Coleman-Ted Husing)		10	June 25,'32
No. 12—Featurette Movie Album			
No. 13—Movie Album Thrills			
SPORTSLANT SERIES—TED HUSING			
No. 4		9	Feb. 20,'32
No. 5		9	Feb. 13,'32
No. 6		9	Apr. 16,'32
No. 7		8	Apr. 23,'32
No. 8		1 reel	
No. 9		1 reel	
No. 10		1 reel	
No. 11		1 reel	
No. 12		1 reel	
S. S. VAN DINE MYSTERY SERIES (Donald Meek-John Hamilton)			
No. 1—The Clyde Mystery		21	Oct. 31
No. 2—The Wall Street Mystery			
No. 3—The Week-End Mystery			
No. 4—Symphony Murder Mystery			
No. 5—Studio Murder Mystery			
No. 6—Skull Murder Mystery, The		2 reels	
No. 7—The Cole Case		20	Apr. 23,'32
No. 8—Murder in the Pullman		20	June 4,'32
No. 9—The Side Show Mystery		20	June 11,'32
No. 10—Campus Mystery, The			
No. 11—Crane Poisen Case, The			
TWO-REEL COMEDIES			
Dandy and the Belle, The (Frank McGlynn, Jr.-Mary Murray)			
For Two Cents (De Wolf Hoper)			June 6
Freshman Love (Ruth Etting)			
Old Lace (Ruth Etting)			
Politics (George Jessel)		18	Jan. 30,'32
Regular Trouper, A (Ruth Etting)			
WAYNE AND WHITE COMEDIES			
In Your Sombrero (Billy Wayne)		7	Dec. 3
WORLD TRAVEL TALKS—E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—South American Journeys		9	June 25,'32
No. 9—Soviet Russian		1 reel	
No. 10—Paris Glimpses		1 reel	
No. 11—Dear Old London		1 reel	
No. 12—When In Rome		9	June 18,'32
No. 13—Berlin Today		1 reel	

SERIALS

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Minutes Running Time	Reviewed
Air Mail Mystery (James Flavia-Luellie Browne)	Mar. 28,'32 (each)	18	Apr. 16,'32
Battling with Buffalo Bill (Tom Tyler-Rex Bell)	Nov. 28		Oct. 3
Detective Lloyd (Jack Lloyd)	Jan. 4,'32		Jan. 16,'32
Heroes of the West (Noah Berry, Jr.)	June 20,'32 (each)	18	June 18,'32
Jungle Mystery (Tom Tyler)			

ON BROADWAY

Week of July 16

CAPITOL
Overseas to Borneo..... MGM
Red Noses ..... MGM

MAYFAIR
Switzerland ..... Paramount
Red Skin Blues..... RKO Radio

PARAMOUNT
Pro and Con..... Paramount
Screen Souvenirs No. 12..... Paramount
Hawkins and Watkins..... Paramount

RIALTO
Rudy Vallee Melodies..... Paramount
Hawkins and Watkins, Inc..... Paramount
Hollywood On Parade..... Paramount

RIVOLI
Shine On, Harvest Moon..... Paramount
Jimmy's New Yacht..... Paramount
Ten Dollars or Ten Days..... Paramount

STRAND
Sport Slants No. 10..... Vitaphone
Believe It or Not No. 10..... Vitaphone
Artistic Temper..... Vitaphone

WINTER GARDEN
Sport Slants No. 12..... Vitaphone

Tobis, Germany, To Handle Radio and Pathe Product

Radio Pathe product will be distributed in Germany by Tobis, according to a deal completed by Ambrose J. Dowling, export manager for RKO, who has returned to New York after four months abroad. The company will retain its London office. Mr. Dowling also closed deals for distribution in other countries.

Italian Firm in New Offices

Angelo De Vito, president of Cinema Productions, Inc., has moved the New York executive offices of the concern to larger quarters at 1457 Broadway, while maintaining its exchange in the Film Center building. The company is now working on "Love's Tragedy," second of a series of Italian-American talking pictures, in which Rosina De Stephano is to be starred under direction of Harold Godsoe.

Six for Warner in August

Warner will place six features in production during the month of August, with the first, "I'm a Fugitive," starring Paul Muni, probably starting the last week in July. The others are "20,000 Years in Sing Sing," "Central Park," "Lawyer Man," "Some Call It Love," a Barbara Stanwyck film.

To Extend Exploitation

South American exhibitors will gain the benefit of exploitation on the Mickey Mouse cartoons, distributed by United Artists, since Walt Disney, producer, has granted 25 manufacturers of Mickey Mouse articles permission to extend their territory to include South America.

Producers Name Clarke

The Producers Association on the Coast has named Victor H. Clarke, for many years identified with Paramount as general manager of production, in charge of labor matters. He succeeds John H. Gain, who has joined the Fox studio staff.

ON THE DOTTED LINE...

Columbia

Jason Robards and Frank Hagney in "White Eagle" . . . Dolores Rey, Rex Ingram and Gerald Fielding in "Night Club Lady" . . . Buck Jones in "Rustlers War," Lambert Hillyer directing . . . Noah Beery and Walter Long added to "Long Loop Laramie" . . . Tom O'Brien signed for "Night Mayor" . . . William Gaxton, Lois Moran and Victor Moore in "Lambs Gambols," Joseph Santley directing. . . .

▽

Fox

Alexander Kirkland in "Tess Of The Storm Country" . . . Joan Bennett in "Salomy Jane," Raoul Walsh directing . . . Clive Brook borrowed from Fox for "Cavalcade" and "Sherlock Holmes," Frank Lloyd directing the first. . . .

▽

Mack Sennett

Ernest Torrence and Marjorie Beebe in "Hypnotized". . . .

▽

M-G-M

Charles Brabin to direct Ethel, John and Lionel Barrymore's untitled picture, story by Alfred Henschke Klabund . . . Jean Harlow and John Gilbert in "Red Dust," Jacques Feyder directing. . . .

▽

Paramount

Richard Alexander, Ferdinand Gottschalk, Clarence Burton and Arthur Hohl in "Sign of the Cross," Cecil B. DeMille directing . . . George Barbier, Alex Melesh, Ann Chandler and Ralph Peterson added to "Big Broadcast," George Marion, Jr. signed to write screen play. . . .

▽

R-K-O Radio

John Barrymore signed for "Bill of Divorcement" . . . Lee Kinney signed for "Firehouse Honeymoon," a two reeler . . . Harriet Hagman and Louise Carter in "Liberty Road" . . . Constance Bennett in an original story by Adela Rogers Hyland, Fulton Oursler to write dialogue and adaptation . . . Miss Gwili Andre in "Mysteries of the French Secret Police" . . . Tom Brown in "Liberty Road" . . . Betty Grable, Phyllis Fraser and Mary Mason in "Age of Consent" . . . Leon Gordon, Australian actor and author to write dialogue of "Kong"

▽

Samuel Goldwyn

Leo McCarey replaces Al Rogell in directing "Kid from Spain.". . .

▽

United Artists

William Anthony McGuire, playwright, signs long-term contract, starting with screen treatment of "Whistling in the Dark." . . .

▽

Universal

Frank La Rue, Margaret Lindsay, Earl McCarthy and Johnny Morris added to "Once in a Lifetime" . . . Noah Beery, Jr., to star in series of six Western features. . . .

▽

Warner-First National

Charles Farrell borrowed from Fox to appear with Joan Blondell in "Central Park," John Adolfi succeeds Mervyn LeRoy as director . . . Dick Powell in "Jubilo" . . . Spencer Tracy borrowed from Fox to replace George Brent in "20,000 Years In Sing Sing" . . . George Brent in Ruth Chatterton's next picture . . . Richy Craig, Jr., signed to appear in at least one short . . .

▽

World Wide

Ben Lyon, Zasu Pitts, Berton Churchill, C. Henry Gordon, Frank Reicher and Roscoe Karns signed for "Crooked Circle," H. Bruce (Lucky) Humberstone to direct the original by Ralph Spence. . . .

NEWS PICTURES

FOX MOVIETONE NEWS—No. 85—Governor Roosevelt rests before presidential campaign—American mermaids get set for the Olympics—John D. Rockefeller expresses optimism at 93—Great throng of New Yorkers cool off at Coney Island—French community celebrates birthday of champagne's originator—Rumanian royalty hailed on tour of Danube.

FOX MOVIETONE NEWS—No. 86—New York's Coney Island swept by fire—Japanese swimming stars are set for the Olympics—Adolf Hittler stirs Germany at Munich rally—Irma Duncan dancing girls aid unemployed—New York City youngsters have their own "swimming hole"—National Guard unit goes into training in Maine.

HEARST METROTONE NEWS—No. 284—Europe's athletes invade America for the Olympics—Coast artillery unit of National Guard tries its skill in Maine—Italy's ancient horse race still a thriller when re-enacted—Reparations pact starts uproar in Germany—Grandmothers' parade in New York for beauty parade—Spectacular fire section of Coney Island.

HEARST METROTONE NEWS—No. 285—Girl stars picked for United States Olympic teams—Young exiles from Canada have no use for dry diet—Auto racers defy blinding dust at Reading, Pa.—Coney Island digs itself out of fire ruins—Bulls get a "break" at unusual Spanish fete—Europe signs pact ending Germany's war reparations—Automatic parachute tested at Los Angeles by its inventor.

PARAMOUNT NEWS—No. 101—600-year-old horse race re-enacted in Italy—Veterans continue to picket capitol—Flashes from everywhere—Wrestlers battle to a draw in New York—Teams of all nations assembling for Olympics—Fire sweeps part of Coney Island.

PARAMOUNT NEWS—No. 102—Congress adjourns after enactment of relief bill—United States Olympic contenders in speed trials in Los Angeles—Settle reparations, at least temporarily, at Lausanne—Coney Island plans immediate rebuilding following disastrous fire—Passenger plane safety device is demonstrated by its inventor, H. P. Trusty, in Los Angeles.

PATHE NEWS—No. 100.—John D. Rockefeller certain of return of prosperity—Governor Roosevelt vacations in yawl on Long Island Sound—New sales plan to keep factories open proves success—California wins right to represent country in Olympic rowing—Indicating what happens to the burglar in London—Jack Sharkey turns crooner at Bow Lake, N. H.

UNIVERSAL NEWSPAPER NEWSREEL—No. 58—Disastrous fire sweeps section of Coney Island—Kaye Don breaks Gar Wood's speed boat record in Scotland—Fugitive from prison for 19 years wins his freedom—West Virginia river floods countryside—Thousands gather in Italian community for historic fete—Amazing Czechoslovakian calisthenic demonstration stirs spectators to cheers.

UNIVERSAL NEWSPAPER NEWSREEL—No. 59—Women stars shine in Olympic tryouts at Evanston, Ill., and at Jones Beach, N. Y., where swimmers have their chance—Heroic fire fighters conquer blazing oil tanker near New Orleans—United States-Mexican bridge pact dooms old peon custom—Gar Wood launches new speed boat in try for Kaye Don's title——Natives face famine as locust scourge ravishes Morocco farms—Rocket-glider pilot drops from blimp in sensational flight.

Guinan With American Reel

Tom Guinan, former Big 4 sales manager, has been named general sales manager of American Newsreel, succeeding Charles Kranz, resigned. The first issue of the new reel is scheduled for September 15.

RKO Has New Division

RKO, which recently divided its houses in the country into six divisions, has formed a separate division of the houses in Detroit, Grand Rapids and Toledo, with Arthur Frudenfeld in charge.

Columbia to Make Shorts

Jules White has been signed to head a newly created short feature production division at the Columbia Coast studio. Mr. White will produce 12 two-reel comedies.

Reopen Vitaphone Plant

The Warner Vitaphone studio, in Brooklyn, production center of the company's short subjects, reopened last week following a temporary shutdown.

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PRICES SLASHED—BRAND NEW EQUIPMENT: Newsreel Cameras, $66.60; Genuine W. E. Photocells, $4.95; Decorative Acoustics, 4c ft.; Portable Soundfilm Complete, $495.00; Acoustifelt, 27½c yd.; 30" Ventilating Fans, $40.00; Lobby Frames, $5.60; Beaded Screen, 29c ft.; Rewind Tables, $12.50. Catalog mailed. S.O.S. CORP., 1600 Broadway, New York. Cable "SOSOUND".

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WILL PAY $10 each for Simplex Pedestals any type. Box 211, Motion Picture Herald, 1790 Broadway, New York City.

WANTED, TO BUY: Powers 6B or 6A Projector Bases, Mechanisms and Lamphouses; also Power Amplifiers and Speakers. Box 485, Rochester, New York.

WANTED—Mechanical effects, displays, ballyhoos, new or used, for theatre front. Box 212 ,Motion Picture Herald, 1790 Broadway, New York.

CASH for Simplex Machines or Heads. Box 210, Motion Picture Herald, 1790 Broadway, New York City.

THEY STARTED WITH

"INKIES"

AND ENDED WITH

DAYLIGHT

●

WHEN first announced, Eastman Super-sensitive Panchromatic Negative was used chiefly with incandescent lighting. It was found, however, to be equally valuable under arcs. And now cameramen are finding it ideally suited to *daylight* shots, particularly when it is provided with the non-halation gray backing. Expert in every branch of cinematography, Eastman Super-sensitive "Pan" is an all-purpose negative, the advantages of which are felt all the way from the lot to the screen. Eastman Kodak Company. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN **SUPER-SENSITIVE**

PANCHROMATIC NEGATIVE (GRAY-BACKED)

first came

★ CHEVALIER!

then

★ CLARK GABLE!

and NOW—

★



Jack BUCHANAN

star of ERNST LUBITSCH'S "Monte Carlo"

the newest idol of the screen



There's

Magic in his voice! Magic in his charm; Magic in the personality that made him the sensation of the musical comedy stage!

Magic Night

by Holt Marvell and George Posford

A HERBERT WILCOX *production*

A B & D *Picture*

Released by UNITED ARTISTS

MOTION PICTURE
HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

WILL THE INDUSTRY SURVIVE?

by TERRY RAMSAYE

In Two Sections—Section One

Vol. 108, No. 5 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* July 30, 1932

THIS NEWS STORY APPEARED ON FRONT PAGES THROUGHOUT THE WORLD!



METRO-GOLDWYN-MAYER
proudly presents

NORMA SHEARER CLARK GABLE . . .

STRANGE INTERLUDE

A ROBERT Z. LEONARD *Production*
Based on Eugene O'Neill's Play

WHEN THE OPENING NIGHT of a motion picture becomes a news-story of world importance, the industry may well sit up and take notice!

ACTIVITY VIRTUALLY CEASED on the night of July 15th in Hollywood when M-G-M's "Strange Interlude" opened a road show engagement at Grauman's Chinese Theatre.

HUNDREDS OF POLICE battled in vain with the crowds. It was early morning before the mobs dispersed and traffic untangled itself.

IT WAS AN EVENT heard 'round the world. An event that will be duplicated throughout America as the producers of "Grand Hotel" present another triumph worthy of M-G-M's undisputed screen leadership.

WATCH FOR THE ANNOUNCEMENT of "Strange Interlude" at the $2 Astor Theatre, New York.



LONESOME

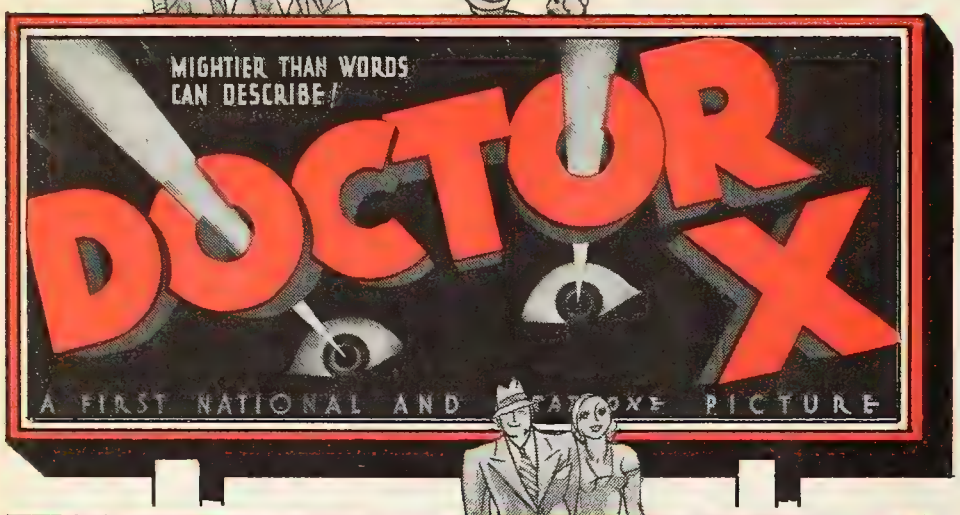
for Warner Bros.

Don't let anyone tell you people don't have money for pictures! Warner Bros. have proved that THE DOUGH IS THERE IF YOU'VE GOT THE SHOWS! Ask "Winner Take All" and "Dark Horse" bookers . . . They'll tell you you can keep the crowds coming any time—in any weather—if you

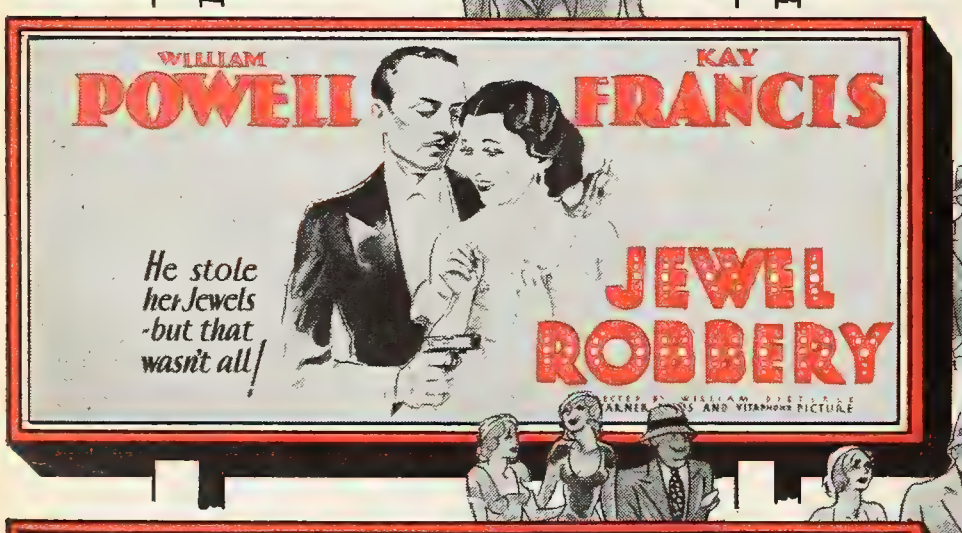
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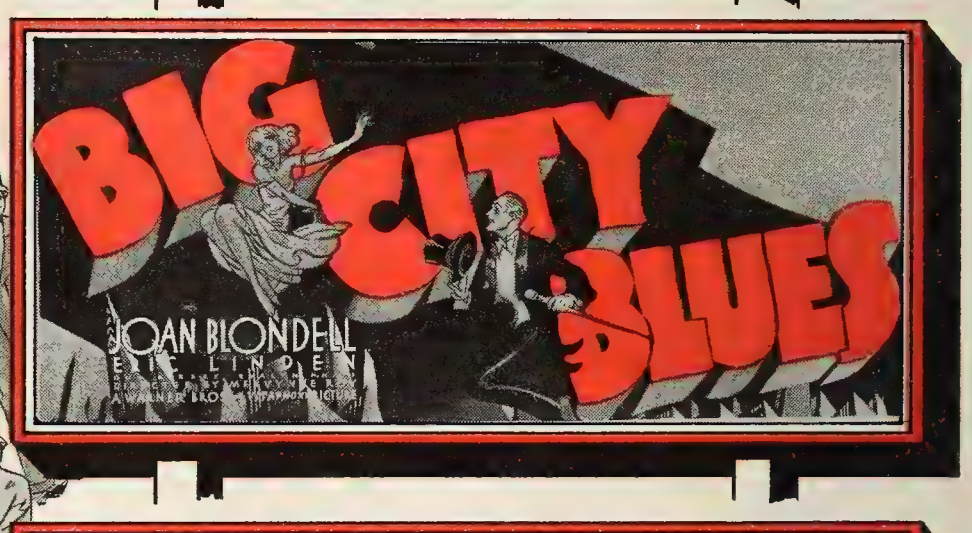
on Warner Bros. Pictures!

















AND "FILM DAILY" TELLS YOU WHY!

"Warner Brothers are just about setting the pace . . . and have been for some time back . . . on pictures with an ultra-modern touch that get away from the tiresome sophisticated angle, depending solely on dynamic and sensational drama. They are Modern stories, designed to jolt folks out of their depression-complex and make their visit to the theatre an Experience." *—Film Daily, July 6th*

HE ISN'T FOOLING ANYBODY BUT HIMSELF! (*He poses as the Napoleon of picture business, but—*)

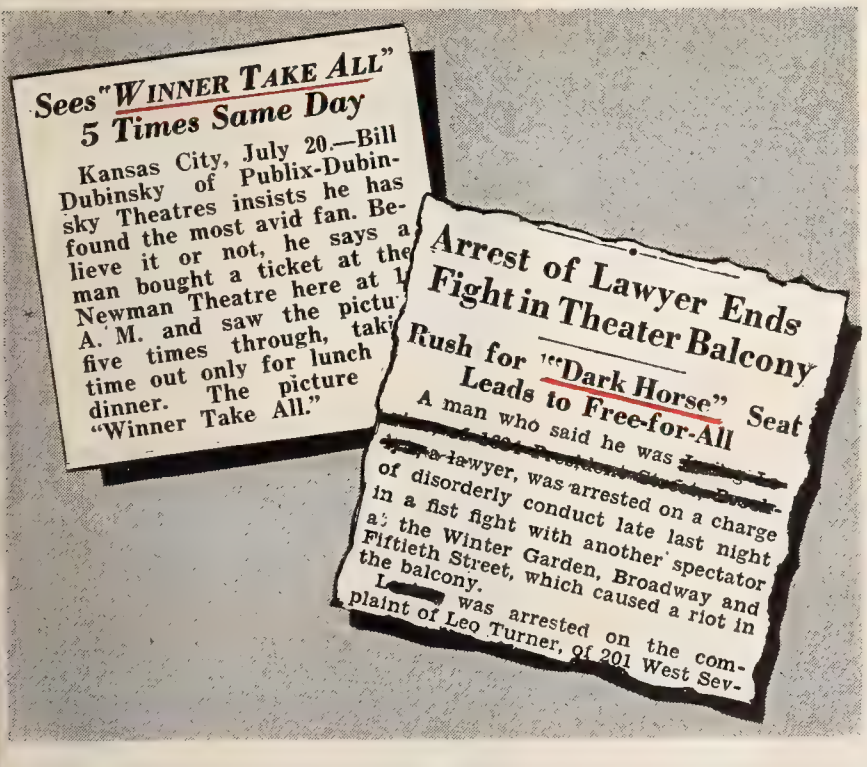
Unsupported claims of "Leadership" by motion picture advertisers impress nobody but the ad writer's boss. Individually and collectively, the exhibitors of this country have gone on record with the statement that Warner Bros. are making more money *for them* than any other company! Trust real showmen to see through ballyhoo to the FACTS every time!





And here's THE LOEW-DOWN ON 1932-33!

Dave Loew grabs entire Warner-First National new-season product, including Westerns, Vitaphone shorts and trailers, for famous Loew Metropolitan circuit! Don't you envy *any* exhibitor who's set for the rest of the year with actual, tangible product like this—90% completed and definitely scheduled to Jan. 1st?!



SEP. 3	Robinson in "Tiger Shark" with Richard Arlen†
SEP. 10	Chatterton in "The Crash" with George Brent†
SEP. 17	Joe Brown in "You Said a Mouthful"†
SEP. 24	Arliss in "A Successful Calamity"*
OCT. 1	"Blessed Event" with Lee Tracy, Mary Brian†
OCT. 8	Barthelmess in "Cabin In The Cotton"†
OCT. 15	Fairbanks, Jr., Nancy Carroll, in "Son of Russia"*
OCT. 27	Barbara Stanwyck in "Betrayed"*
NOV. 5	"Life Begins" with Loretta Young†
NOV. 12	Powell and Francis in "One Way Passage"*
NOV. 19	Joe Brown in "Campus Hero"†
NOV. 26	"20,000 Years in Sing Sing" with Spencer Tracy, Bette Davis†
DEC. 3	"Three On a Match" with Blondell, William, Dvorak, Davis†
DEC. 10	Robinson and Francis in "Silver Dollar"†
DEC. 17	"I Am a Fugitive" with Paul Muni*
DEC. 24	Arliss in "The Adopted Father"*
DEC. 31	"They Call It Sin" with Loretta Young†

*A Warner Bros. Picture †A First National Picture
This schedule will be changed only if it is to *your* interest to do so.

They're going WILD, *simply* WILD, *over*

WARNER BROS. PICTURES

VITAGRAPH, INC., DISTRIBUTORS

Leading in 1932—Ready for 1933!

THE Film DAILY

4 Tuesday, July 26, 1932

EXPLOITETTES

A Clearing House for Tabloid Exploitation Ideas

Ties Up Town On "Keep Kool" Campaign

CAPITALIZING on the summer "Keep Kool" campaign, Palace theater, Jamestown, Pa., fostered a "Keep Kool" exhibit in the lobby and a full page co-operative ad on the current picture and the exhibit. Book stores and national distributors cooperated with the theater advertising refrigerators, summer furniture, men's summer clothing, camping outfits, sports clothing and equipment, auto accessories, air cooling units, electrical appliances, summer shoes and millinery, ice, bottled drinks, milk and ladies' summer wear. The merchants represented in the ad also donated their advertised products for the lobby exhibit, giving the theater a two-way plug on its "Keep Kool" features.—*Palace, Jamestown, Pa.*

* * *

Novelty In Wooden Footprints

DAVE CANTOR, manager Aberdeen, Aberdeen, Washington, pressed the largest local lumber mill into service as an aid in his campaign to exploit Joe E. Brown's latest picture, "The Tenderfoot." Cantor received a special novelty, consisting of a ten-inch wooden foot print in the outline of which was imprinted copy of the picture and play date. The lumber mill made the feet of thin pine wood, sawing them to foot shape and delivering them to the printer for finishing.—*Aberdeen, Aberdeen, Wash.*



A FILM FACT A DAY

The largest theatrical wardrobe in the world is claimed by Paramount, which has 40,000 costumes at its Coast studios.

ALONG THE RIALTO



● ● ● **NOT LONG ago Sidney R. Kent stated that pictures had to get away from the artificial and the sophisticated .....and back to realism and the simple things in life..... and as far as Fox was concerned.....he was going to see that the public got what they wanted.....in "Congorilla," the epic of African adventure.....Mister Kent has more than kept his promise.....**

* * * *

● ● ● HERE IS a picture whose realism and simplicity is so graphically presented.....transporting you back to the primitive things of life.....that it holds you spellbound .....going to Nature herself for drama, suspense, thrills..... it is Adventure in its purest and highest form.....not one bit of Artificiality in the entire footage.....it is life in the raw.....and so it got us.....and will get every man, woman and child that sees it.....for it reawakens the slumbering Primitive in all of us.....and stirs you with vague longings, desires, imaginings .....Pure Entertainment .....devoid of all the bunk and hokus of Hollywood artificialities.....

* * * *

● ● ● **YOU CAN put it down in your little book..... that Mr. and Mrs. Martin Johnson have produced The Great screen saga of wild Africa.....we doubt that it will ever be equalled..... it calls lustily to that spirit of danger, mystery and adventure lying dormant to most of us.....lifts you right out of the commonplaces of everyday life..... you feel you are right there in the jungle with the Johnsons .....sharing with them every shock, surprise and tingling pulse-heat.....and we defy any fictional screen thriller to match it.....for its sheer quality of Satisfying Entertainment.....**

* * * *

● ● ● IT HAS all the glamour of a fiction classic of high adventure told by a master writer .....with the added zest and punch of a tale that Really Happened.....for there is not a faked shot in the entire footage .....what makes it so gripping is its naturalness.....it unfolds without any effort or straining at effects.....

* * * *

● ● ● **THE TRUTH of the matter is that Martin Johnson shot enough film to make a dozen features .....and Truman Talley, the editor.....cunningly built from this rich material a perfect Adventure.....a jungle drama that zips .....springs surprises every few minutes.....keeps building suspense.....one of the finest jobs of editing we have ever lamped.....**

* * * *

● ● ● SUCH INTIMATE studies of wild animals we have never before seen.....and what suspense!.....when the gigantic rhino is about to charge Mrs. Johnson standing with leveled rifle a few yards away.....such natural beauty..... in gorgeous camera work of the jungle and veldt.....the gorilla sequence is a classic.....and also the Little People of the forest.....and their unconscious comedy antics..... bring more genuine mirth from the audience than from any alleged comedy we have seen in months.....and Martin Johnson's running comments are just right.....not a single wisecrack.....just describing each fascinating scene with simple naturalness.....the whole production is so darned Natural.....that's its Unusual Charm!.....

« « « » » »

TIMELY TOPICS

A Digest of Current Opinions

How Does the Film Industry Stand?

EVERY one knows that film theater patronage is at its lowest ebb right now. At one time the country had some 20,000 theaters in full swing. Today something less than 6,000 are closed. At one time more than 100,000,000 people went to pictures weekly. Right now considerably less than 46,000,000 go to pictures weekly. Right there is a cut in revenue which makes the film budget so difficult to balance that all efforts to do it have come to nothing. Right there is the reason why so many old line companies are so close to bankruptcy that it takes more than sleeping powders to bring rest to aching heads. Right there is one reason why New York bankers wish to heaven they had never attempted to get into this crazy business. I know one case where something like $120,000,000 has been lent by a banking firm to one film company and I hear it rumored that if you were to walk into that banking house, plank down a mere $20,000,000, the institution would swallow its $100,000,000 and give you its film company with smiles! There are abroad more bad luck rumors concerning the industry as a whole than I can print here. They state that certain big companies are to combine to save their respective skins.—*W. Ward Marsh, Cleveland Plaindealer.*



Best wishes are extended by THE FILM DAILY to the following members of the industry, who are celebrating their birthdays:

July 26

Jennings — C. L. Yearsley

Levine — Charles Butterworth

JUL 29 1932

©CIB 162255

MOTION PICTURE HERALD

Vol. 108, No. 5 July 30, 1932

FROZEN TIME

A PROVOCATIVE forecast was made by Mr. John Golden, celebrated Broadway producer, in a recent public address when he said that television and the radio would do to the motion picture what the screen has done to the drama, taking its stars, authors and audiences. The bright and shining Mr. Golden is obviously considerably more of a dramatist than a teleologist. The motion picture will do to television what it has already done to the radio, which is to say it will absorb and take unto itself any portion of any technical system which can improve or extend its scope. Again and again we must repeat that what we call the motion picture industry is in fact the amusement business using the motion picture mechanism, and all that pertains to it.

Now because the motion picture is an instrument of record and expression, freed of the limitations of time and place, for the re-creation of events, it is the perfect instrument of the amusement industry which is engaged in purveying re-creations of events so that the emotions of pleasure and excitement attendant on observing these events can be enjoyed and re-enjoyed, for a price, by audiences. In that the motion picture has the capacity to preserve and re-create, it is in effect a process of "freezing" time. Television and the radio have not this capacity and they can only eventually serve, as accessories, the motion picture with its capacity for an infinite number of re-creations and independent of time meridians. Radio transmission and television may perhaps one day serve in the distribution of the motion picture in their capacity to deal with distance, but still they will be accessories.

Television as an independent art, even in a state of perfection giving screen images equal to those from the film, could be about as much an invader of the drama and the amusement screen as the radio is an invader of daily journalism. One can get a considerable part of the news of the world, politics and the market by sitting up nights with the radio. But it chances that we have other things to do a deal of the time and largely we take the news in the morning paper at the breakfast table. Certain hours are given to amusement and theatre, too. Going to the theatre has at times been, and can be made again, quite a habit in these United States.

The motion picture theatre is important as some-place-to-go. The audience is always a part of the entertainment, unconsciously and automatically. The gregarious impulse involved is illustrated in the recent experience of a certain wealthy resident of Cleveland, who had just launched an imposing yacht. He suggested to a daughter who was being graduated in June that he would make her a commencement present of a trip to Europe on the yacht, with a select little party of friends. "Yes, Dad, that's fine," she responded, "but let's take them over on one of the big ships where there's lots of people."

X-RAYING ILLUSION

"THE Chicago 1933 World's Fair—A Century of Progress" is beginning to percolate publicity on a projected Hollywood exhibit, and at last accounts a representative of the concessionaires was on the Coast negotiating for co-operation, talent and materials. The publicity stories promise specimen sets and a daily demonstration of photographic and recording processes on stage, and the like. As we have somewhere said before, the motion picture has no important use for much more publicity as a machine. It could do with more publicity as an entertainment. Also an exhibit, in Chicago or elsewhere, which tends to take the public backstage is to be viewed as destructive. The motion picture sells illusion. Behind-the-scenes expositions of the screen belong in the same category as X-ray pictures of one's sweetheart.

△ △ △

A WASH-UP, NOW AND THEN

JUST before he set forth on his summer vacation, Mr. Walter Lippmann, able special writer and commentator for the New York Herald Tribune, under the title of "Crisis and Renewal," wrote:

> *In this large sense depression and crisis are not the collapse of our system, but a furious purge. Conceivably a system can be devised which would be stable without accumulating an insupportable burden of vested interests. But until such a system comes into being there is in every society as we know it a fatal tendency to accumulate too many obligations, to let arrangements become rigid, to let those who have retired from active life acquire too large claims, to let the grip of the place holders become too strong, to let seniority and privilege block the advance of youth and enterprise. So there must come inevitably a time of liquidation.*

While Mr. Lippmann is here considering the broad face of our social, political and economic civilization, not a little of what he remarks can be read in direct application to the world of the motion picture and its contemporary manifestations. It is, after all, another phrasing of some of the observations which Mr. Adolph Zukor made in Boston the other day.

△ △ △

THE exciting yearbook of Cinema Crafts, the organ of The International Photographers of the Motion Picture Industries, Local 666, I. A. T. S. E. & M. P. M. O., brings to our desk basis for an impression that the motion picture cameraman has evolved into a real technician, as opposed to the rule o' thumb crank turners of yesteryear. Mr. Eugene Cour, the diligent editor, has seen fit to fill the pages of this crisp little manual with a compact array of technological data on sensitometry, light filters and acoustics in terms which would merely have alarmed camera crews in the pre-sound era.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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My Job—What It Means

After all, usherette or executive, the basic qualities of service are identical. Responsible acts in the interests of any motion picture organization call for discretion, patience, good humor, and a keen study of patrons and their likings. Miss McCall studied practical sources, "kept her job alive," and produced a philosophy of life that is indispensable to the performance of a good job, whatever the field and whatever the goal of the purposed achievement. She recognized the trivial items of the day as all having an important bearing upon efficiency in the task as an entity.



MISS DORIS McCALL found that the lowly place as usherette was a high position of trust. But 18 years of age, a graduate of Santa Monica high school in June, 1931, she joined the usher staff at the Criterion theatre of Fox West Coast in August. When Carl F. Narath, manager, asked the girls to write their versions of the meanings of service, Miss McCall presented an article that could well serve as a creed to many a manager. She evidenced such a desire to be more than helpful that Mr. Narath made her assistant cashier, and she has more than merited that trust.

by DORIS McCALL

Usherette, Criterion, Santa Monica

A JOB is only a job, and not a very good one, when it means simply the mechanical routine of doing what you're paid to do, and nothing more. Without interest, enthusiasm and cooperation with the fellow employees, an employee is no better than a mere machine. But an employee must be something more than a machine to be of value, no matter how mechanical certain of the duties may be.

One only receives from what one does according to what one gives. In my own job, which places me in constant, and sometimes trying, contact with the public, I try to offer something to patrons by my cordiality and willingness to please. In doing this, I remember my responsibility as a representative of the company I work for. The patrons judge the theatre by my actions. I must be discreet. I must be patient. I must keep my good humor, no matter how troublesome or inconsiderate the patrons are. Serious difficulties I can refer to the management, but I must remember that each trival problem consumes the management's time, so that I use my own judgment in such cases.

Most important, I try to hold a lively interest in my work, make my job alive, and be enthusiastic about it. Consequently I inform myself as much as possible about pictures and personalities, obtain as much information as I can, so that I may prove of assistance to patrons in person or by telephone, and, in some cases, to other members of the staff. To do this requires outside reading and study, but a job that is confined by a time schedule, and is forgotten, is not worth holding.

Many items, seemingly trivial, have an important effect on my efficiency. For instance, my personal appearance is a significant factor in my public capacity. I must use discretion in dress and makeup; I must strive to be as attractive as possible, without being conspicuous.

With the competitive theatres bidding for business, the efficiency and appeal of the entire staff of management and employees are necessary for a particular theatre to make a superior inducement to patrons.

My own individual contribution, then, is vitally important for the success of the company I represent. I must be ready to adapt myself to changes in conditions, and to meet the unusual as well as the ordinary problems, and to judiciously refer these to the management when I consider them of assistance either as information or criticism.

In my contact with the public, I may learn of patrons' wishes, and their criticism, and in this way I may be in a good position to make constructive suggestions to the management. If I am really interested in my work, and in the success of my theatre, I will assist in every possible way for the improvement of myself, and, consequently, of the staff.

In conclusion, my job is not simply an individual occupation to earn a salary, but a responsible function in an organization, which is only as strong and successful as its many members, individually and as a group.

This Week

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SCOOPS ARE OUT AS 5 NEWSREELS GET SET FOR OLYMPIAD ON COAST

Exclusive Rights Given American Companies; Most Plan Wide Coverage of Events, With Foreign Markets in Mind

The industry's five national newsreels this week completed the massing of augmented camera and production forces in Hollywood for the opening and subsequent coverage of the Tenth Olympiad, the first to be held in the United States. Through an agreement signed on the Coast on Monday between the Motion Picture Producers Association, represented by Fred Beetson, and the International Olympiad Committee, the five American newsreels are given exclusive camera rights to the 16-day sports events, which open Saturday.

Their joint participation will be marked by the total absence of "killing" competition in the distribution of prints, both here and abroad. There will be no "scoops," principally because of the costs and their relation to economic conditions. Wholesale airplane deliveries are out.

The newsreels will turn over to the Committee a complete pictorial record of the event for international sports archives. The agreement provides for a lapse of 90 days before the duly accredited newsreels may use the shots for other than newsreel purposes. They are not permitted to release specials and all material gathered must be screened within 24 hours for the hundreds of contestants in Olympic Village, for their study and inspection so that each athlete will be able to see his current performance screened on the morrow in time to try to overcome any athletic inefficiency.

Restricted to Official Cameramen

No photographers other than official cameramen and assistants of Paramount, Universal, Fox and Hearst Metrotone and Pathe newsreels will be permitted to photograph any of the numerous events, either for subsequent dramatic or personal use, or for news or any other purposes. The number of cameramen is limited at the preliminaries and only one sound truck will be allowed to shoot the finals. About a half-dozen silent cameras may be used in addition from the grandstands and various stadia to gather "atmosphere" and background shots. Hollywood studios which had planned to shoot a few miles of stock shots are ruled out.

The agreement between the International Olympiad and the newsreels was worked out on the Coast and agreed to in principle in New York, Mr. Beetson handling details in Hollywood.

While there exists a slight difference of opinion among the newsreel organizations regarding the actual news importance to theatres, most of the companies plan to cover the affair on an elaborate pictorial scale. The principal reason for this is the wide distribution offered in foreign countries because of the participation of athletes from the respective countries. The Fox Movietonews organization, which will also cover for Hearst Metrotone, dispatched a special crew to Hollywood last week from the home office in New York. Film editors went along, but cutters will be recruited from the studio. Universal refuses to take the affair seriously, while Pathe was "undetermined" as to what extent it would participate. Paramount is all set for heavy activities.

Because of the wide diversity of the 135 events scheduled, which include many phases of equestrian sports, track and field athletics, boxing, cycling, fencing, field hockey, gymnastics, modern pentathlon, shooting, swimming, diving, water polo, weightlifting, wrestling, and yachting, it will be highly impractical for any one company to cover everything. There are nine water courses, stadiums, fields and centers designated for simultaneous preliminary performances, although it is expected there will not be much difficulty in covering all of the finals, which will be staged consecutively.

Foreign Market in Mind

The newsreels had the foreign market in mind principally when they decided to concentrate on a complete pictorial presentation rather than on a spot news highlight coverage. They will play heavily to those foreign countries which take their Olympiads seriously and there will be plenty of time for each reel to reach New York with prints for simultaneous shipment to Europe because there are no fast express steamers scheduled to sail until several days following the finals in mid-August. It is planned to send bulk material abroad, with orders to branches in the principal countries to edit carefully for local appeal.

While the actual photographing of these many-sided competitions presents its complications, the editing and distribution of negative and duping prints for foreign countries represents one of the most perplexing problems ever to devolve on a newsreel staff.

Every foot of acceptable negative shot must subsequently be considered from over 40 different foreign editorial viewpoints. For instance, if Lord Burghley wins the 110 meter hurdles, the negative of this shot must be immediately duped for shipment as a special to every part of the British Empire, and then if the event is important enough, it must be considered for every national release, here and abroad, because of the competition of other reels. At the same time, if John Doe wins the weightlifting contest for Paraguay, obviously his victory means more there than anywhere else.

Costs of covering the 16-day sports affair to the individual newsreels vary. Fox says it will spend $50,000 on the combined Fox-Hearst efforts. On this basis, it should exceed $100,000 for the group. Early estimates indicate that a minimum of 1,000,000 feet of negative will be used by the five companies, costing $30,000. Print costs are in addition.

TICKET STUBS— AND AN ALIBI

Harry Palmer, manager of the Princess theatre, in Bloomington, Ind., in a unique manner saved a Cleveland resident from a serious charge of implication in what appeared to be a gangster murder. The suspect's car was found by the Cleveland police near the scene of the murder, but the suspect insisted he was at the Princess theatre during the time the murder was supposed to have taken place, and produced a ticket stub to prove it. A detective checked with Mr. Palmer, who consulted his records and was able to substantiate the story, providing the suspect with a perfect alibi.

Complete Pictorial Record of 16-Day Sports Competition Will Be Given Committee; Branches Overseas to Edit

Tax Measure Is Recalled by Indiana Legislative Group

The judiciary committee of the Indiana state legislature has recalled the Wilson bill, designed to place an admission levy of 10 per cent on theatre admissions. The chairman of the committee is quoted in the *Indianapolis News* as saying the bill was reported to the legislature by mistake.

It is believed that the committee desires to reconsider the measure in view of considerable opposition which developed throughout the state. The newspaper also quotes the chairman as saying the bill may be shelved until the legislature adjourns. The tax would have been retroactive to January 1, according to the measure.

California Theatres Faced With a 5% Admission Tax

Members of the Independent Theatre Owners of Northern California have received a bulletin urging them to cooperate in an effort to defeat a proposed measure imposing a five per cent admission tax on all theatres in the state.

The bill will be introduced in the state legislature next January. The bulletin said in part: "If such a bill were ever passed it would stay on permanently."

Central Call Bureau For Writers and Directors

Members of the Motion Picture Producers Association in Hollywood will inaugurate a central call bureau for writers and directors, in addition to the bureau now operated for players. This was decided at a meeting of all studio heads on the Coast Monday night.

The new bureau will collect data on writers and directors, give information as to dates when they are available. The service will demand that all directors and writers inform the bureau of their whereabouts at all times.

WILL *the* INDUSTRY SURVIVE?

by TERRY RAMSAYE

MR. SAMUEL LIONEL ROTHAFEL is such an excellent showman that it is always a joy to disagree with him. Just now he is in print conspicuously in many places as the leading publicity utility of the RCA-RKO-Radio-Rockefeller City project, and it is just possible that some current utterances are being made with a shade more of an eye for the printed page than for the industry.

Be that as it may, it appears that the esteemed Roxy went up to Columbia University the other day and made a considerable speech before the summer session students at the McMillin Academic Theatre. And, in the course of his challenging remarks, he remarked that the motion picture industry had under-estimated the intelligence of the masses, had shown a lack of creative genius, and had adopted an "ostrich psychology," predicting the while that unless the screen changed its views it was almost certain to become outmoded in our civilization. To survive, says Roxy, "the motion picture must give the public fine, wholesome, clean entertainment, beautifully done."

Now all that is very well, in a conservative sort of way, for Roxy to say, knowing so well what he does about the product and how it got that way. But this gifted super-exhibitor is assuming a considerable responsibility in his inference that the motion picture as the great mass entertainment, as the superseding art, can fail, that it can become "outmoded," that there is any possibility that it will not "survive."

Roxy really knows better than that. In his amazingly industrious career as a showman, he has seen at least two great dominant dynasties of picture chieftains rise and fall, without disaster to the motion picture as an institution. His charges concerning the product should be made against product and the makers and merchandisers of the product, rather than against the institution of the screen itself. The screen is so much more vital and persistently capable than his statements would make him appear to comprehend.

The question of today is not what the destiny of this industry is to be, but who and where are the men who will best serve the achievement of that destiny.

The motion picture is greater than any man or any group of men. Those who have variously endeavored at being the masters of the screen have continuously been proved to be but its servants, servants of varying degrees of success and skill.

Roxy is not alone in this restricted concept of the screen institution. **It is all too commonly held by conspicuous figures in the industry that it is a business belonging to them, or possibly to their corporations or affiliates.** Mr. Martin Quigley made forceful point of this aspect of the current situation in a recent expression concerning "the inner ring of Hollywood," which is just the most conspicuous survivor of a whole nest of rings.

The progress of the motion picture may now and then be temporarily retarded, special interests here and there may struggle against the tide of evolution, growth and development, but in the sum total the effect will be found to be transient and as unimportant as one dry season in the whole of the life cycle of a forest of Sequoias. One drought leaves its mark in one narrowed annual ring, something to interest the historical botanist, but a trivial element in the success story of the big trees.

In the presence, as factors in the industry, of the very interests with which Mr. Rothafel is identified is in itself charming proof that the motion picture, as a growing evolving organism and institution, knows no real masters. The Radio Corporation of America and its related enterprises, and other parallel interests, notably the Telephone group, are in the business of the motion picture by force of that fact. They have come into the motion picture to serve it with the radio valve, the photo-electric cell and the microphone because the screen required those devices to complete its capacity to "recreate events" to complete its utility as an instrument of drama. What was called the motion picture industry of pre-sound days did not invite these mechanisms or their makers and purveyors. In very truth every important figure in the industry, in any position of real power and authority in the *status quo ante,* was opposed to sound, foreseeing that it would come at great travail and price, which indeed it has. A few years before that the prior masters of the then existent status quo were violently opposed to the feature length drama, and only a few years before that the temporarily dominant bosses of the industry took steps calculated to keep color forever off the American screen.

No one can stop anything in the evolution of the motion picture. Delays and bickerings, important to special sectors of special interests, can operate for brief periods, but the screen sweeps on, working out its manifest destiny.

It is a manifest destiny only to those who will take the thought to consider and realize what the motion picture really is. The popular notion, even within the industry, is a pale concept that the motion picture is a thing unto itself, the result of an invention which sprang immaculate from the inventive mind of Thomas Alva Edison, with betterments by a sequence of supplementary inventors. And that is but the merest fraction of the fact.

The motion picture, sound, color and all, is precisely just the newest and most comprehensive instrument in the service of the art of record and expression. It is a direct lineal descendant of the primal forces which have given us all of the other arts, with all of which it has a kinship which has become increasingly manifest as the power and scope of the new instrument has increased.

This business is the amusement business, and the chief and dominant instrument of that business is the motion picture mechanism. No one can control or prevent its progressive career of service. Many may prosper by working with it, in the direction of its proper destiny and the purposes of the civilization that it serves.

The motion picture institution will acquire and assimilate, by forces as inevitable as gravity, all that can contribute to its logical growth, and, by various processes, such as bankruptcy, starvation and failure, it will reject and eliminate abnormal, non-constructive and extraneous movements and their agents with the completeness with which the carnivorous owl ejects pellets of indigestible fur and feathers.

Interesting evidences are immediately at hand for any one who will take his mind off the dollar woes of the moment to look at the product.

When sound, synchronously recorded on the film, fell upon the motion picture it was an impact upon a bastard art form resultant from the hybridization of the pantomime of the picture and the printed word as purveyed by the titles. The product was a great success, and because of the readiness with which the printed word component could be translated across linguistic barriers, it was world merchandise. No picture will ever again be perfect world merchandise if it dares to utter a word. The screen drama had to be founded and evolved all over again. The process is in progress, with tremendous improvements increasingly apparent. The talking picture is obviously, to all save the die-hards of silent orthodoxy, a vastly better medium, with powers all its own beyond the limitations of the stage, the printed word and the pantomime of pure picture. A lot of

"THE PICTURE OUTGROWS *and* ELUDES"

what in many industries would have been junked as laboratory experimental product has gone to the market, to the impairment, for the while, of the amusement business. **In some industries the consumer pays for the research and experiment in the finally perfected product, but in the motion picture industry the public has to eat the spoiled biscuits while the cook learns.**

Pointed evidence of the process is available in what is occurring in the newsreel field. The newsreels in the pre-sound days were vastly important components of the program and they prospered considerably. Sound well nigh destroyed the newsreels, took them from the fields of action into the halls of words, increased their costs and presently began to shorten their grosses. Sound, on a rage-wave, dominated the news screen. Now recorded sound, failing of favor with a public which cares neither to read from nor to listen to nameful persons full of words, is failing now of favor within the industry, too; so newsreel technique is evolving in such a manner as to subjugate sound's inane verities to the requirements of that sort of current record which contributes to entertainment.

Again, in the field of the expeditionary picture some curious phenomena of impact are to be observed. The microphone and cumbrous sound camion have gone to the jungle and there failed at stalking big game with six-ton equipment. In turn the jungle has been brought into the bamboo compound and the Hollywood studio and the adventurer has become a lecturer, a Burton Holmes-in-the-can. There is less realism and more entertainment in the product in its present state, but there is progress. Sound will in time be found to have endowed the picture of exploration and adventure with an importance that it never enjoyed in the silent days.

All of these processes are inherent in the nature of the medium and the evolutions are in the main less than conscious. No few of the better applications of sound have come from the expedients of concerns which could not afford to follow costly but erroneous precedent. Ever the picture outgrows and eludes those who would be its masters.

Possession of a technology is, most conspicuously in the case of the motion picture, never warrant for the assumption of the possession of a product. Consider how briefly Thomas A. Edison maintained control of the motion picture—not even until it got from the peep show to the screen—and how the Patents Company was defeated in a course of monopoly, not in the courts at all, as is so often contended, but by sheer force of the motion picture outgrowing its assumed masters.

Neither inventions, nor patents, nor real estate bedecked with steel and stone are of real avail in the multiple endeavors to anchor the motion picture with its treasure cargo in anybody's snug harbor. Piles on Broadway and circuits of costly theatres, in the face of today's figures, avail nothing. Over in Radio City new piles of imposing stone are being reared against the sky with a vast chatter of hammers—again a physical endeavor to build an anchorage for a custodianship of the art and commerce of the motion picture.

The commercial story of Radio City may or may not prove important. But that extraordinary structure may well prove an important contact point, a crucible of fusion between the arts. It may be that there in that mechanical Babylon there will be given added impetus to the processes now in progress by which the living growing screen is taking to itself all that matters from the dying stage, the dead opera, and the sleepwalking art of music.

The other older, ancestral and related arts of expression will in varying degrees survive, in terms determined by their sheer utility. Most of them, like painting and the opera, will linger in about the same relation to the mass public that the horse show has to metropolitan transportation, surviving in the field of sport and society sheerly by force of tradition.

Mr. Rothafel need have no alarms. The motion picture will survive.

Sees Too Many Theatres Open

The trouble with the theatre business today is not that fewer people are going to pictures, but that there are too many houses, according to H. M. Newman, general manager of Universal Theatres, in Portland, Ore.

"While attendance at the films has undoubtedly fallen off since 1929, the decrease has not been more than 20 per cent at the outside," declared Mr. Newman, whose headquarters are in New York.

"There have been statements recently in the newspapers, that the daily attendance has declined 4,000,000 a day in the theatres of the country. I do not believe this. People are still going to motion pictures, but they are more scattered, because of the tremendous increase in seating capacity of the houses in every town.

"Another thing which has aggravated the situation, particularly for the large theatre circuits, is the tendency toward building elaborate and luxurious theatres, the magnificence of which makes the ordinary working man hesitate to come in," said Mr. Newman.

"The Universal company is going out of the theatre business as rapidly as possible. They are selling and leasing their houses everywhere and eventually will confine their efforts entirely to the production and distribution of films," declared Mr. Newman.

Academy Directors Shift Voting Method for Awards

Directors of the Academy of Motion Picture Arts and Sciences, on the Coast, have decided upon several changes in the method of voting by members on the achievements of the year. Eight instead of three productions will be placed in nomination by producers. In addition, a company will be permitted to enter more than one, but not more than three persons for individual honors. The directors also instructed the awards committee to consider special awards for music, short subjects and foreign productions.

RKO Calls for Payment

Radio-Keith-Orpheum Corporation has called for payment on August 22 of a 75-cent installment on each $5 principal amount of debentures, payable on part-paid certificates as to registry on July 23. An interest payment from June 1 to August 22 of one cent for each $5 principal amount will be due at the same time. Transfer books are closed from July 23 to August 23.

Resolution Halts Service Cut Plea

Attempts of the national executive committee of Motion Picture Theatre Owners of America to confer with executives of Electrical Research Products on an MPTOA proposal for lower service charges on ERPI reproducers, hit a snag last Friday when Electrical Research officials refused to discuss a reduction because, they said, the MPTOA a few days earlier, had evidenced an antagonistic attitude towards ERPI.

At a conference in Atlantic City on July 18 and 19, the MPTO of Eastern Pennsylvania, an MPTOA affiliate, adopted a platform with 11 planks, number ten of which reads, in part: "We urge the MPTOA and Allied States Association to cooperate in any legal action aimed to break down the monopolistic control of Western Electric and its subsidiary, ERPI."

It is because of this plank that ERPI refused to arrange a conference with the national committee. Executives at headquarters of the electric refused to say whether a further reduction to those already made is a possibility.

The committee also decided to promote public relations to combat "the growing danger" of local censorship.

DEFINITE SETTLEMENT DUE IN CLEVELAND SUIT

Hays Is Twice Recalled from Coast Trip Before Negotiations Terminate; To Reduce Local First-Run Protection

Official announcement is expected soon of the successful conclusion of negotiations pointing toward a settlement of the protection suit filed several months ago by Cleveland independent exhibitors against national distributors. Since last week negotiations for an adjustment of differences over zoning, protection, "two-for-one-sales," ticket concessions and admission prices in the Cleveland zone were called off again, and for at least the fifth time they were resumed.

Details of the settlement which is now being worked out will be made known to the industry within one week, according to Gabriel L. Hess, counsel for the MPPDA. From sources at Cleveland, it was reported that the agreement will reduce first run protection in that town from the present period of 42 days to 36 days, and will also permit subsequent run theatres to reduce admissions five cents without losing their protection classification, in the event the Loew houses also reduce their scale by the same amount.

Theatres in Cleveland playing double features and two-for-one admission policies will automatically lose their availability dates and go back to the 63rd day, it is understood, while interpretation of Cleveland protection in accordance with the agreement will be determined by arbitration between exhibitors there and distributors. This arbitration, it is reported, will not cover contracts, the agreement providing for a second arbitration plan covering contracts and general trade practice, it was said.

Mr. Ed Schiller, of Loew's, said on Wednesday that neither party has "won" anything, both merely adjusting differences and "evils" which existed on each side. He said that some of the stipulations set forth above are correct, and others were not, but he would not say which. Mr. Hess denied the whole of the Cleveland report.

Early last week Samuel Horwitz, Cleveland attorney, and counsel for the complaining 80-odd exhibitors, reached a tentative agreement with counsel for the distributors and the MPPDA. A contract was drawn setting forth the terms of the settlement and for a time it appeared as if the suit would be brought to an amicable out-of-court conclusion.

However, negotiations fell through overnight and on Thursday Mr. Horwitz made it plain that he would resume the taking of depositions early on Friday morning. It was understood that Will H. Hays, president of the MPPDA, would be one of the first witnesses.

Mr. Hays had made a special trip back to New York from conferences with producers in California in order to be on hand on Monday, July 18th, for the taking of depositions, but in view of what seemed like certain settlement, he again departed for the Coast on the following Wednesday. In the interim, negotiation were disrupted and a wire was sent to Mr. Hays en route to the Coast to return again to New York for testimony.

Mr. Horwitz, holding a Federal court order, began to take depositions on Friday, but these were interrupted when the defense refused to turn over certain books and records. Immediately the Cleveland attorney marched the entire line of defense into Judge Goddard's District Court, where the case rested pending the arrival of Mr. Hays.

On Saturday morning Mr. Hays and Mr. Horwitz were closeted in an ante room of the Bar Association on West 44th Street. Conferences lasted for many hours, during which negotiations for a settlement were resumed. Sunday, Monday and Tuesday were set aside to "brush up" details of the out-of-court adjustment, the text of which will officially be made known soon.

Originally begun early this year, the Cleveland monopoly suit made indifferent progress up to late April, at which time six independent Cleveland exhibitors withdrew from participation in the action, asserting that they had never authorized use of their names as parties to the suit. Immediately following these withdrawals, Samuel Horwitz, attorney for the complainants, who was to have commenced the taking of testimony by deposition in New York at the time, interrupted his activities and returned to Cleveland.

Reports of attempts to effect an out-of-court settlement of the complaint ensued thereafter, and some progress toward this end was made during succeeding weeks. Six weeks ago, however, Mr. Horwitz was credited with stating that negotiations to reach an amicable settlement "were definitely and finally off" and that he would resume the taking of depositions in New York at once. On four subsequent weeks, however, reports emanating from Cleveland, and giving Mr. Horwitz as their authority, held that new attempts to effect an out-of-court settlement would be made, each of which was closely followed by a new announcement that all such negotiations "were definitely and finally off."

Disaster Narrowly Averted On Universal Expedition

A message, by wireless from Umanek, Greenland, to Berlin, from where it was cabled to the Universal home office, records briefly a dramatic story of a plane crash, an exploding iceberg and heroic rescues amid the ice, where Universal's "S. O. S. Iceberg" is being filmed by an expedition under the direction of Dr. Arnold Fanck.

Ernst Udet, pilot, was flying low, according to the message, when his motor failed and the plane plunged into the sea. Eskimos rescued him, but the plane was lost. Later, Dr. Fanck and assistants were established with camera equipment on an iceberg, when the ice mass exploded, throwing the men and equipment into the water and so shaking the ship that several were thrown overboard. No lives were lost, but certain valuable camera equipment was destroyed.

Planned French Quota Disturbs U. S. Producers

American producers are seriously disturbed by the proposed French quota directed against American motion pictures, which appears likely of passage, though it is not yet law. The quota, as proposed, would limit the number of American pictures which may be imported into France to 200 a year, and would require that all "dubbing" of French dialogue he done on French territory, which fact is considered the most serious from the point of view of the American producer. The decree would be retroactive to July 1, and run through June 30, 1933. Certain estimates indicate that such a decree would seriously threaten 90 per cent of the American film business in France.

According to an official of the MPPDA in New York, the French producers' association is chiefly responsible for the threatened quota. The exhibitors of the country, he said, have consistently voted against a quota, but the producer group is the stronger in the country. The proposed decree, according to this official, was referred to the Cinema Control Commission, which in turn sent it to the Minister of Beaux Arts, who generally handles film matters. The measure then went to the Minister of Education, cabinet member, who returned it to the Minister of Beaux Arts, presumably for reconsideration. It is understood that that is the present state of the proposed legislation.

The MPPDA official pointed out that the French government and the United States ambassador to France concluded an agreement last spring, whereby France would not levy any quota against American goods without first consulting the American trade involved, and permitting an opportunity for discussion. No such opportunity had been given American film interests, the official said, and consequently the imposition of a quota against American films at the moment would in reality constitute a direct violation of the trade agreement entered into last spring. Up to July 1, the United States was not included in the French quota law, which applied only to those countries which had quota regulations against French products.

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It is proposed to provide for a 1933 quota of not less than 7½ per cent British films and 50 per cent new reel films in the Cinematograph, or British films, bill to be introduced at the next session of the legislative council of the crown colony of Trinidad and Tobago.

Friedland Replaces Szekler

Max Friedland has been appointed Universal general manager in Europe, replacing Al Szekler, who will return to his former post as manager of the Brazil territory for the company. Friedland had been attached to the Berlin office.

Circuit Moves Headquarters

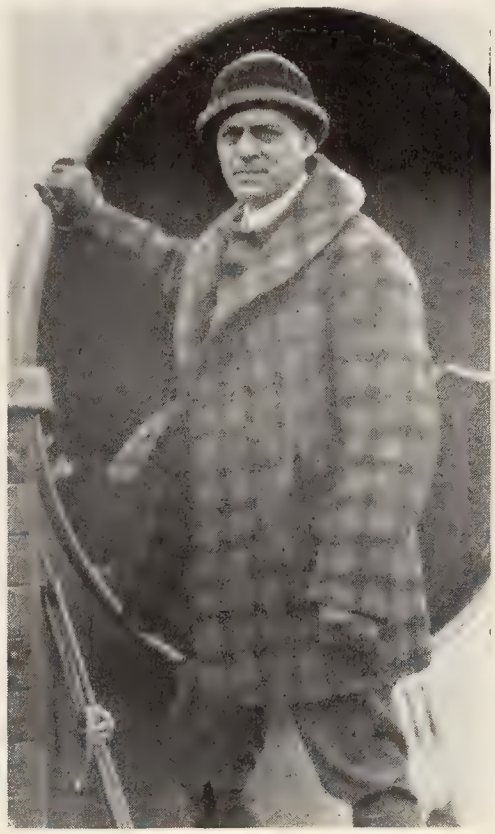
The general offices of the Dickinson circuit will be moved August 1 from Kansas City to the Dickinson Theatre, Lawrence, Kans., as an economy move.

THE CAMERA REPORTS



AT OPENING. The intrepid Martin Johnsons, husband and wife, at the New York Winter Garden for the opening of their latest adventure in the depths of Africa, "Congorilla," Fox release.

NORTHWARD, HO! On way to a cool country, but for work instead of a July vacation. W. S. Van Dyke will direct the MGM production of "Eskimo" in Alaska. He is shown aboard the Nanuk.





VISITS STUDIOLAND. Joe Weber, president of the American Federation of Musicians—friendly enemy of sound films—on the "Blondie of the Follies" set at MGM, with Marion Davies as hostess.



WELL MET. As Unka Merkel and Gean Hersholt, MGM featured players, arrived the other day in New York for a brief respite from the labors of the studio. And as they were met by Armida, also screen player, and Abe Lyman, well known orchestra leader.



SANS HORSES. Nevertheless, they are shown at a horse show, the recent Fairfield exposition at Westport, Conn. They are Mark A. Luescher, Radio City publicity executive; Mary Aileen Luescher, Mae Murray, Betty Luescher and Pat Powers, head of Powers Productions.



MICKEY PLAYS HOST. The most famous of the Mouse family receives a visitor to his new home, United Artists, as Mario Luporini arrives for conferences. Luporino is United Artists representative in Italy, and Mickey is a new star for his 1932-33 list.



MILESTONE. (Above) On the way to Eternity. George Stone, as Berg in World Wide's version of the stage play, "The Last Mile," prison story.



RE-SIGNED. (Left) Irene Dunne, who has been given a new contract by RKO Radio, following completion of her latest film, "Thirteen Women."



THE REAL THING. As it happens, a pose for a screen production. But after all, they are betrothed, are John Gilbert and Virginia Bruce. They appear together in Gilbert's new MGM starring vehicle, "Downstairs," which Monta Bell is directing.



NOTED VISITOR. A notable by right of inheritance, being the son of one of France's greatest historical figures. He is Michel Clemenceau, and is shown during a recent visit to Hollywood, with Peggy Shannon and Spencer Tracy at Fox, on the set for "After the Rain."

CONSIDER THE HEN, SAYS COL. LEVY

Industry, Too, Should Cackle, Declares Louisville Exhibitor and Merchandising Authority

by CHARLES S. AARONSON

"When the hen lays an egg, it cackles, to tell the world about it. When you have an egg, cackle about it. Let them know you have it."

With this homely barnyard figure of speech, Colonel Fred Levy, of Louisville, Kentucky, expressed his thought on the manner and method of merchandising the motion picture for maximum returns.

The Colonel may well be reckoned an authority on merchandising. In addition to long years in the exhibition field, in and about Louisville, and equally long years in the operation of exchanges, he is the owner of Louisville's largest men's clothing store, which, established by his father 72 years ago, has been operated by the Colonel, with considerable success, for the last 38 years.

That success, one is assured, has been based to a great extent on the manner in which its owner has "sold" his store to the public, and also its product.

"Tide," business publication which devotes its space to discussions of business acumen, for the most part based on advertising achievements, calls attention, in its current issue, to the method of advertising employed by Colonel Levy in Louisville. The magazine points particularly to an advertising conference resulting in a June campaign, a "white goods offering for men," which Colonel Levy notes himself as one of the most successful selling campaigns carried out by his organization in a long while. Other appeals were directed at the women of Louisville. They were told, in effect, that they could not afford to permit their menfolk to dress shabbily.

National attention of the clothing merchandising field was called to the achievement. The idea was novel, original, but, above all, it was splash advertising. It was showmanship applied to clothing.

This stroke becomes decidedly pertinent to motion pictures and their exhibition, when are considered Colonel Levy's remarks that "my mercantile business advertising is theatrical," and "it's a case of showmanship in both mercantile and motion picture selling."

Colonel Levy, in New York for a short but, one may expect, busy period, is conducting negotiations for establishment of a new circuit of theatres in his home territory. The number will depend on circumstances, he indicated, and the theatres will be in the general vicinity of Louisville. The Colonel does not plan a theatre in the city itself, but will maintain his circuit headquarters there. Though he has studiously retained his interest in the motion picture, and for the most part an active interest, he has not actually operated any theatres for the last two years, devoting the greater measure of his time to his clothing business.

He let it be understood that the current trip is a "motion picture" and not a "clothing" visit. Yet the conviction of the Colonel that merchandise is merchandise, whether it be from the Hollywood studio or the New York factory, is reflected in his temporary



COL. FRED LEVY

headquarters. The Colonel, genial, large and courteous, did his talking across a green felt-covered table in his very plain office in a definitely mercantile building on lower Fifth avenue. A space was cleared among groups of samples of cloth material, while buyers came in and out, and the telephone drew the Colonel's attention incessantly. The location is far south of New York's motion picture and theatrical "Forties." Amid the rush of appointments, however, time was taken for a visit to Colonel Levy's cousin, Adolph Ochs, publisher of the *New York Times*, ill in a New York hospital.

The chief motion picture interests which have continued to engage Colonel Levy's attention during the two years' interim are Principal Pictures Corporation, of which his friend Sol Lesser is the president; Big Feature Rights Corporation, in Louisville, and Educaitonal Film Exchange of Louisville.

"It's just a case of showmanship," said Colonel Levy. "Anyone can buy good product, whether it is merchandise of mercantile or motion picture variety, but showmanship is selling the product which will not sell itself. In the old days it was easy to make money with a big feature, but the exhibitor who can take a mediocre picture and make money with it—he's a showman."

"The industry in general and the exhibitor in particular are drifting away from the oldtime showmanship," said the Colonel. "This drift is due mainly to inferior merchandise. The exhibitor has not the product to sell. This industry will come back just as quickly as the exhibitor gets good pictures."

Colonel Levy returned to the "hen and egg" theme:

"Let's get back to where we began, with admission prices in keeping with the present time."

He explained that by "where we began," he meant the old manner and method of merchandising the motion picture product:

"Let us get back to the old tricks which made this business what it was—which made us what we are. Hit the public in the face with what you have. Hammer it into them. You have the egg. Cackle about it!"

Colonel Levy recognized the fact that at the moment the egg, on the average, is perhaps not all that it might be for cackling purposes, but he added, just as emphatically, that that is no reason to cease cackling.

Exhibition conditions today, according to the Colonel, are the direct result of inferior product and of disillusionment of the public as to many of their old stars and favorites. The Colonel implied at least something of exhibition value and strength in the star name, as, perhaps, the yolk of the egg.

He expressed a note of optimism concerning the product of the coming season, which, he thought, from preliminary survey, appears rather better than its predecessor. A note of somewhat grim humor crept into what was in a measure a qualification of the optimism, when he said: "It cannot rain always."

Colonel Levy indicated the remedy as a two-ply job. The producer must do his vital share in improving the quality of his pictures. The exhibitor must do his in improving the quality of his showmanship, his selling, with a return to methods perhaps old-fashioned but by no means outmoded.

A question was thrown at the Colonel: "How about the double feature policy?"

"Terrible," said the Colonel.

With reference to the double feature policy indirectly, but with particular thought, apparently, to the less powerful feature, the Colonel said: "Build up the program to make it palatable," and advocated the intelligent use of the good short subject as a program-builder.

The Colonel was asked regarding the types of pictures for the general run of audiences.

"Comedy-drama is the best," he said, "with comedy ranking a close second. Good, clean pictures are always the best. There is a world of material, without the necessity of over-sophistication, of salaciousness."

Of short subjects, Colonel Levy noted the greatest demand for shorts on travel and of an educational content.

The organ solo, said the Colonel, "is pleasant, and is enjoyed by the audience," as an addition to the motion picture program. The stage show, he added, is of doubtful value on the whole, chiefly from the economic standpoint, calling it for the most part too expensive.

MUSIC TEXTURE IN ROMANTIC DRAMA

O'Sullivan Traces Power of Melody to Transcend Optical Effect in Two German Films

by JOSEPH O'SULLIVAN
Author, Conductor and Composer

There is something alluring about the phrase "around the corner." It seems we are always just about to "turn the corner."

There are many interesting things just around the corner of that hyper-tungstened highway called Broadway, the Main Street of our Manhattan village which has recently become cacophonous with a synthetic jungle of roaring lions, laughing hyenas, vocalized wildcats and polar bears, in a maelstrom of Eskimo Igloos, South Sea Island huts, and other flora and fauna created by the Great God Wow.

However, there is a certain type of New Yorker whose nervous system cannot absorb the thrills afforded by the high-powered productions shown on the Main Street, who, perforce, is compelled to seek escape from the stark realities and grim tragedies of life in one or other of the little theatres "around the corner" where a more soothing divertisement is presented.

It is in these *intime* theatres just around the corner that some of the more meritorious foreign-made pictures, particularly those in which music has an important function, show to advantage. To that particular little theatre around the corner known as the Europa, in Fifty-fifth street, there has come a succession of European pictures that few would have the temerity to put into a big Broadway house, as they are not considered "box office" for the great American public. And yet many of these productions have had success in European capitals, some of them rivaling outstanding American successes in their relative box office draw in Berlin, Vienna, Paris and London. While few of these productions reveal anything startlingly novel in their manner of welding music, dialogue and picture, yet the majority display an intelligence, sincerity and sympathy in the handling of music that leads one to the conclusion that eventually these foreign craftsmen will produce something really notable in music-photoplays. Occasionally, as in the original version of "Congress Dances," they have done that very thing.



Of all Schubert's songs the Serenade *is probably the most appealing. It is used as the principal theme in this delightful musical-photoplay built around the romance of the great composer and the Countess Maria Esterhazy.*

The two most recent pictures to show at the Europa are deserving of particular attention from a musical viewpoint, one because it is built around a musical immortal, Franz Schubert, the other because of a particularly striking musical sequence.

The latter, "Brand in der Oper" ("Fire in the Opera"), now in its third week at the Europa, has at least one musical episode that is worth more than passing notice. This picture is a melodrama of German metropolitan life in which are introduced scenes from Wagner's "Tannhauser" and Offenbach's "Tales of Hoffmann." While the scenes from the operas are done with genuine German fidelity, and the vocalists enlisted for the roles of *Olympia, Antonia, Nikolaus, Tannhauser, Wolfram,* and so on, are excellent, the music up to a certain point in the story serves no more significant purpose than as a colorful and diverting background for the action. It is at the conclusion of the fire scene when the heroine (played by Alexa Engstroem) is carried unconscious from the burning opera house to the hospital, that a remarkable sequency of psycho-musical fantasy is introduced with startling effect. This is a tone-picture of the grotesque images evoked by the fevered brain of the girl, which conjures up images suggested by the tragedy of the fire and by the weird characters in Offenbach's opera which was being performed when the fire occurred. Double exposures in photography reveal in rapid sequence and distorted the sinister figure of "Dr. Miracle," the Mephisto-Svengali-like character in the "Tales of Hoffmann." The face of "Miracle" leers at her, then changes to that of a laughing demon, then to that of a violinist playing madly a tempestuous *allegro,* the figure dissolving into that of the girl herself as *Antonia* singing *appassionato* at the command of the hypnotist "Miracle," until she drops exhausted. Gradually the fantasms conjured up by her delirium disappear. The musical transcription of these apparitions, matching visual distortion with musical distortion, identification of thematic material with character, synchronization of rhythmical tonal sweep to visual action, is a tribute to the power of music to transcend purely optical effect and intensify psychic content.

The singers who contribute effectively to this production are: Jarwila Nowotna as *Olympia,* Irmgard Gross as *Nikolaus,* Hendrik Appels as *Tannhauser,* Paul Rehkopf as *Landgraf von Thueringen,* Gerhard Voege as *Wolfram von Eschenbach,* Warner Engels as *Biterolf.*

▽

The story of Schubert's "Fruehlingstraum" ("Schubert's Dream of Spring"), which preceded "Brand in der Oper" at the Europa, deals with the romantic life of the composer of the *Unfinished Symphony* from that period when as a struggling young schoolmaster in a little Austrian town near Vienna, he falls hopelessly in love with the Countess Maria Esterhazy, who sponsors a concert in Vienna for Schubert, a performance which brings fame to the hitherto unknown composer. The Countess is only fooling, however, and the revelation of her heartlessness is just another stimulus for the outpouring of immortal Schubert *lieder.*

As the story of the great German melodist is unfolded sympathetically, the music of Schubert's most inspired compositions accompany the action and are woven into the texture of the romantic drama. The famous *Serenade* is used as the principal theme, while the *Unfinished Symphony,* the *Ave Maria, Impatience, Marche Militaire* and *Hedge Roses* are heard at intervals.

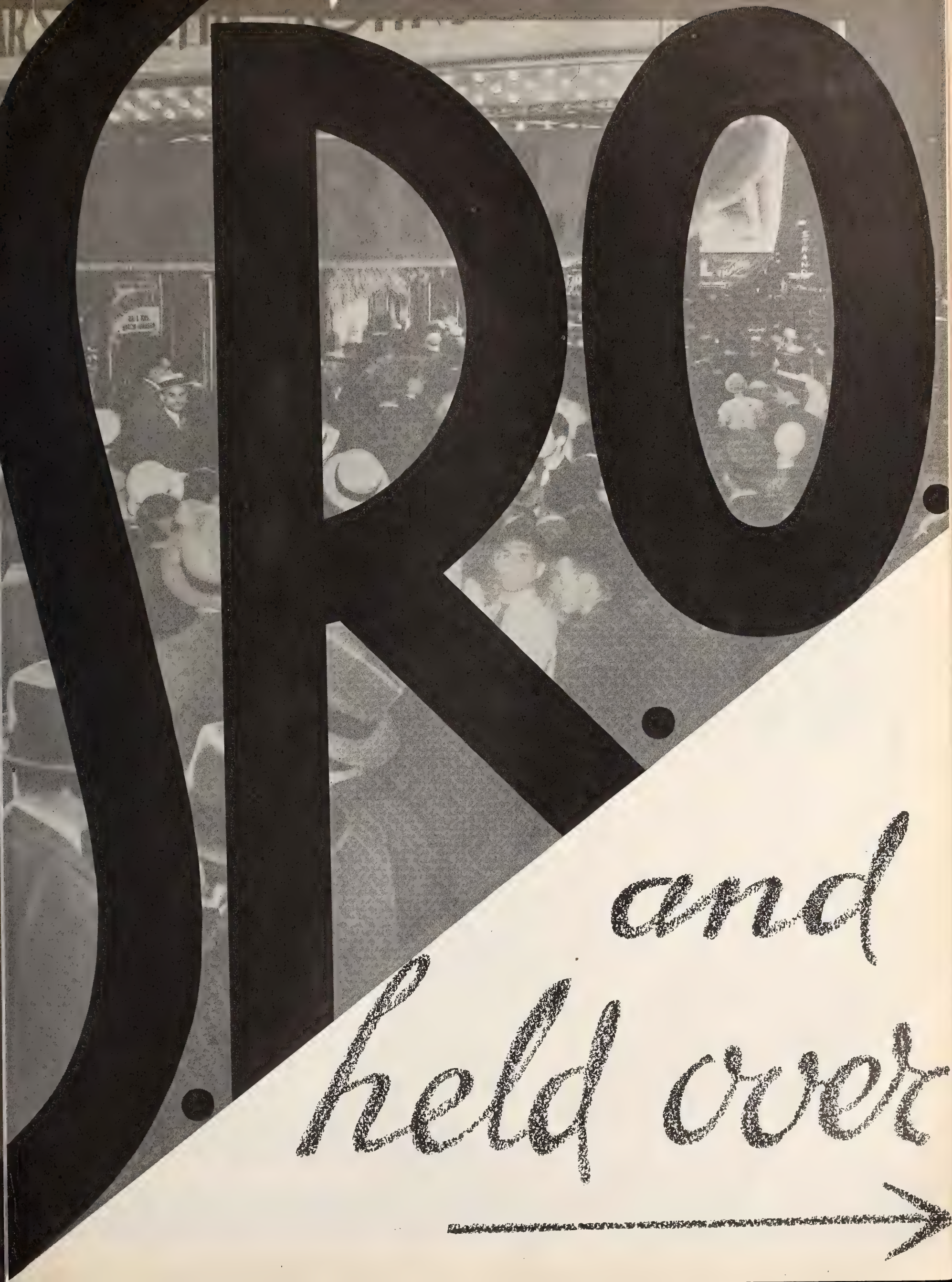
Karl Joeken, who enacts the title role, is the star tenor of the Berlin State Opera. His resonant voice and excellent musicianship, reinforced by a striking physical resemblance to the accepted portraits of Schubert, give verity to his characterization. Gretl Theimer, who scored in "Zwei Herzen," is the heartless *Countess Esterhazy* who sings the composer's songs and breaks the lover's heart.

There is a prophetic and ironic touch to the scene where *Klebinder,* the staunch friend and earnest drinking companion of Schubert, takes the composer's manuscript of "The Erl King" to the publisher, and asks fifty gulden for it. Refused, he insists on dramatizing the song in a rum voice. The publisher finally gives him five gulden for the masterpiece to get rid of the pest!

And "The Erl King" still survives. The "Unfinished Symphony" is still unfinished. A hundred years have passed, and poor Franz Schubert lives again in films. Five gulden in those days of yore represented about one dollar in U. S. money—approximately the price of two tickets to see the immortal Schubert redivivus on the screen!"



Offenbach's fantastic opera, "Tales of Hoffmann," furnishes the musical background for much of the action in "Brand in der Oper." It is while this opera is being performed that the spectacular fire scene occurs.


DO
and
held over

SURGING, PUSHING

Mobbing the Winter Garden

BOX OFFICE

DAILY NEWS, FRIDAY, JULY 22, 1932

JOHNSONS' "CONGORILLA" IS GRAND

Winter Garden Offers Marvels of Africa With Laughs Galore

By IRENE THIRER.

"Congorilla," a Fox production, filmed by Mr. and Mrs. Martin Johnson and presented at the Winter Garden.

★ ★ ★ ★

All we can say is:

If you want an hour's worth of the most delightful entertainment, take yourself to the Winter Garden to see Mr. and Mrs. Johnson's "Congorilla." Take the wife, or the girl-friend, or the kiddies. Take



One of the scenes from Mr. and Mrs. Martin Johnson's "Congorilla," now on view at the Winter Garden Theatre.

everybody. It's a picture which will be loved by young and old alike, by ardent travelogue fans, and by those who don't usually go in for this sort of cinema.

"Congorilla" is a bolt of celluloid which simply can't miss. It opens with some grand animal shots; follows on with glorious scenic views, fascinating studies of African pygmies, photographed and recorded in sound; and climaxes with thrilling shots of gorilla families in their domestic life.

The early reels are devoted to excellent views of jungle beasts—emphasizing a gory scene in which a lion pounces upon a zebra, kills the beast and is joined in the feasting by a host of wild dogs and vultures. Mrs. Johnson shoots a roaring rhino and Mr. Johnson makes short work of another one. Then on to Ripon Falls to see herds of elephants and hear their natural snorts. To beautiful Lake Nakuru where hundreds of flamingos make a beautiful picture. The Victorian Nile offers hosts of crocodiles, twenty feet long, weighing upwards of 1,500 pounds apiece. And the hippos which graze and don't care much about meat, yawn through the day, while the cameras grind away.

To the Ituri forest—Pygmy land. Fifty thousand little savages live there. And are they funny! The reel devoted to them is the big laugh-spot of this thrilling, altogether scintillating picture. We see two pygmies trying to smoke cigars—a scream! A pygmy mamma croons a pygmy lullaby to her babe. A pygmy romance is followed by the camera—the "it" gal of the tribe acting coy, and the "he man" rolling his eyes and making merry. Mrs. Johnson turns on a phonograph. And how those brown midgets go into their dance. Even as you and I—on a highly polished dance floor. And, besides swaying to syncopated rhythm, they've their own special stick dance which is mighty interesting to watch.

The Johnsons distribute matches and soap. And to their amazement, the pygmies eat the soap. They give one little guy a rubber balloon. And is he surprised when it bursts after he blows it up too high! After witnessing a pygmy marriage ceremony we leave the Forest of Ituri and journey on to the gorilla country, which affords the smashing climax of the production. Gorillas are caught in natural sound—screaming like hysterical women.

The Johnsons trap a baby gorilla and a baby chimp, both of which are now in a California zob. At their journey's end they have eleven pets—most of whom cut up considerably in the most awful monkey-shines.

What a picture! We found it pleasurable to the four star degree every single second. See if you don't think so!

Give Truman Talley credit for an excellent editing job, and Richard Maeder honors along with Martin Johnson for fine camera work, while Lewis Tappan was responsible for the sound. Johnson's interesting voice, speaking intimately appealing monologue, is synchronized into the natural sound which was taken right in the Belgian Congo.

CON

EVERY NIGHT
WINTER GARDEN, N. Y.



EAGER CROWDS

day and night to see this

BOMBSHELL

GORILLA



LET THE CRITICS TELL YOU WHY

Best product of Johnsons . . . this means plenty, for the Johnsons' product has rarely been topped. Anyway, it's grand entertainment and lots of fun.

Regina Crewe,
New York American.

The picture becomes highly exceptional. The scenes of the native dances and the tribal customs are among the most continuously interesting, fascinating and humorous I have ever seen.

Here is an exhibition out of darkest Africa which really speaks and which is well worth seeing.

Wm. Boehnel,
World-Telegram.

There is nothing in town more hilarious than the efforts of two of the pygmies to light the cigars that Mr. Johnson has given them. In their dances, their flirtations and, in fact, in their very friendliness these miniature tribesmen prove to be a highly humorous and likable people.

Richard Watts, Jr.
Herald-Tribune.

Congorilla effective. Instead of just seeing lions prowl and natives moving their lips you can at the same time hear the roar of the lion, the dialect and chants of the natives, the grunts of the hippo, the snort of the rhino, the swish of water churned by crocodiles, the beat of tom-toms, the screams of gorillas and the squawks of camels . . . .but most fascinating are episodes dealing with a tribe of pygmies who pull off a bit that would rate as excellent in any comedy studio.

Rose Pelswick,
Evening Journal.

I had a good time at Congorilla and the audience, judging from its audible reception of it, did also. It is truly good jungle entertainment.

John S. Cohen, Jr.
N. Y. Sun.

It forms a good model for the future for Mr. and Mrs. Johnson and all the rest of the camera and gun brigade . . . The photography is very fine and so —oh well, Congorilla as a whole is, too.

L. N.
New York Times.

WATCH FOX THIS YEAR!

A HIT —

is still a hit
despite hot weather,
hell and depression

340 best theatres in key cities will start showing it on August 5th. Hundreds of other exhibitors have booked it for the following week.

When does your house play it?

CONGORILLA

FOX PICTURE

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

THE passing of Florenz Ziegfeld reminded Mark Hellinger, one of the late producer's close friends and co-workers, of an incident which he says happened some time ago on the Coast and which Mr. Hellinger believes best illustrates the widely known Ziegfeld mode of living and love of luxury.

It seems that Mr. Ziegfeld found himself in Hollywood in need of ready cash. He owed one butcher $4,000 and varying sums to other tradesmen, according to Mark. So, one morning in New York Ed Wynn received a wire. It was a touching wire and came from Flo Ziegfeld. It told how he and Ed had been pals for years and, because he was in temporary difficulties, would Ed please send on $10,000.

Mr. Wynn dispatched the cash immediately and when the great glorifier received it, he used it to hire a private railroad car to take him back East!

▽

Headline in New York newspaper:

GLORIA (SWANSON) TAKES SIR NIGEL* FOR FIRST FILM VENTURE

(*) Sir Nigel's last name is Playfair.

▽

It isn't new faces that are lacking in Hollywood, it's new bodies, according to Edward H. Griffith, Radio director, who is said to be experiencing no little trouble in finding players.

▽

In this issue, Colonel Fred Levy, of Louisville, remarks on exploitation that when a hen lays an egg she has sense enough to do a lot of cackling about it, that being an example to the showman. Wonder what the Colonel thinks of the vastly greater publicity activities of the rooster who can't lay an egg?

▽

"A lot of the big outfits are making salesmen out of the entire organization," says *Advertising Age*, "so don't be surprised any day now at receiving a snappy solicitation from Owen D. Young for a line of electrical goods."

▽

Under the headline, "National Allied—What It Has Done to Date," Colonel H. A. Cole, president of the Texas unit, gives full credit to Allied States for eliminating the admission tax up to and including 40 cents.

Charlie Pettijohn must have been on a sightseeing tour of Washington during those several hearings before Congress.

▽

The Marx brothers' forthcoming comedy, "Horse Feathers," will not have either horses or feathers. A donkey will be used instead—maybe it's cheaper.

Their "Cocoanuts" didn't even have a pecan; "Animal Crackers" contained neither, and "Monkey Business" was sans a single simian, prop or otherwise.

▽

When phoning executives at the MPPDA headquarters, a telephone operator of a certain picture company is in the habit of using friendly, though highly informal appelations upon reaching the Hays office operator. "Let's have the Angel Gabriel," meaning Gabriel Hess, is a typical example. Or "Is the governor there?" referring to Carl Milliken. Mr. Frank Wilstach is known to this young lady as "Willie."

The other day she was asked by one of her superiors to call Fred Herron, and upon connecting with the Hays switchboard, she asked for "Little Fishy-wishy."

Imagine her embarrassment when she learned that at the crucial moment Mr. Herron had picked up his receiver and through an open key had heard everything.

HOLLYWOOD AND CN

Many celebrities go to Hollywood, live and work there a while, go away and write a "panning" book, article or story about it.

Mae West, of "Diamond Lil" fame, is to reverse the process. According to Paramount publicity, Miss West believes that Hollywood "has a sweetening and cleansing effect upon one's views of life." And in the same story the company declares that the lady will play "one of her TYPICAL stage roles in Paramount's "Night After Night.'" Further on in the press announcement, Miss West is credited with being the proud author of "Sex" and "Pleasure Man," besides "Diamond Lil."

It happened last week in connection with the taking of depositions in New York by Sam Horwitz, in the Cleveland monopoly and conspiracy suit against distributors.

A defense witness refused to turn over records to Mr. Horwitz and the Cleveland attorney suddenly and quite dramatically served summonses for all to appear right away in District Court. Four taxicabs were summoned and the procession started off from the Bar Association Building in the direction of the Woolworth tower. Mr. Horwitz was in the lead going down Park Avenue, and defense witnesses and distributors' counsel, including Gabriel L. Hess, Louis Phillips and others followed closely behind until someone warned a taxi-driver-for-the-defense to stay far away from Mr. Horwitz' cab. "If we hit him," the second driver was warned, "he'll charge us all with conspiracy."

▽

Mr. Jed Buell, of Mack Sennett's studios, has gone Hollywood press agentry eight-tenths better. "After weeks of interviewing and testing *nine-tenths* of the feminine stars in Hollywood," said Mr. Buell, "Mack Sennett today signed Maria Alba" for 'Hypnotized.'" Already the title is showing its effect.

▽

According to Universal, Elynore Dolkart is supposed to have created a disturbance in Hollywood and got herself arrested and sentenced to prison solely for the purpose of gathering background and atmosphere for her adaptation of "Prison Doctor," which she will do when she comes out.

▽

The most expressive legs in Hollywood are being sought by Paramount! "The legs in question must be alluring, attractive and expressive," Director Frank Borzage explained. "A slipper will be worn on only one of the feet so the other will have a chance to allow its toes to become histrionic. To sum it all up, I want legs with a blonde temperatment," Mr. Borzage concluded. We always wanted to see histrionic toes.

▽

RKO publicity says that Gwili Andre, one of the company's new stars from abroad, "is not fond of society—or what passes for society in Hollywood."

▽

The Knickerbocker, downtown independent grind house at Columbus, Ohio, plays pictures and vaudeville, changes every day, charges 10 and 15 cents and gives each patron a large double-deck ice cream cone.

PAT POWERS, president of the distributing company which bears his name, believes that a solution for economic ills would be the pooling of all Hollywood production. The concentration of effort and expense at three of the larger Coast studios, and the subsequent darkening of all others, would do the trick, Mr. Powers told us. Principal among the savings, he said, would be a drastic curtailment of studio overhead. Also an opportunity would be given producers to control the demands of studio labor.

Mr. Powers admits that the thought is a radical one, but he believes that something drastic must be done for effectiveness.

▽

Mr. Merlin Aylesworth's chief press agent at National Broadcasting Company sends along a little story about Mr. X, the anonymous author of "A Brilliant Future," who will discuss his book over an NBC network on August 8. The publicity director said that "because Mr. X is employed in a responsible position by a large department store, he will wear a mask while in the studios to conceal his identity." If Mr. X's presence in Mr. Aylesworth's studios were to become known, would it reflect on his "responsible position" in a large department store? Or does Mr. X fear that a mask is necessary to protect his features from the *eyes* of his bosses who might be listening in on the night of August 8?

▽

A few years ago, Sam Blythe, of the "Saturday Evening Post," thought he had discovered the apogee of something when he found tourists from Iowa asking a ship's captain where they could get their American money changed before going ashore at Honolulu. But now comes Mr. Ralph Stitt, deliberately placing his name as publicity agent upon a piece of copy about "White Zombie," saying that it is based upon the superstitions of "the South Seas" most romantic isle—Haiti." There ought to be a law—or a night school.

▽

One of the large distributor-circuits has repeatedly warned its theatre managers and others in the field to curtail telephone, mail and telegraphic expenses. Last week, the publicity director of the company's ace house in New York sent out a 98-word telegram to all newspaper critics and other writers in town, telling of the wonderful show current.

▽

Mr. Lynn Farnol, praise agent extraordinary for Samuel Goldwyn, contributes this on the how and why of Mr. Goldwyn's newest screen star:

> "The Peck's bad girl of Pittsburgh society, convent-bred, student of dramatic art . . . a runaway daughter trailed by detectives all over the country, chorus girl, etc., etc., and now . . . Dorothy Hale is to become a screen actress."
>
> In an accompanying biography for the newspapers, Mr. Farnol says: Mrs. Hale "was for a time the wife of T. Gillard Thomas, 2nd, millionaire clubman and music lover. In Paris and at fashionable Southampton she maintained a salon that would have brought tears of envy to Mme. DuBarry's eyes."
>
> Furthermore, advises Mr. Farnol, "Thirst for adventure took her to New York without bothering about the formalities of leave-taking necessary for a 16-year year old girl. The family had blood-hounds and detectives on her trail in less than no time. Dorothy was tramping up and down Broadway looking for a job. Producers let her play with their dogs. they talked about their families with her, and told her to go home.
>
> "'Broadway is no place for you, gel,' said they." Said Farnol.

▽

A Detroit neighborhood theatre manager objects to the title "Dark Horse" for his marquee on the ground that many of his patrons, with conditions in mind, will mistake it for "Dark House."

DOWN WITH THE TRAPEZE SHOOTING!

Many Cameramen Are Tired of Riding Dizzy Perambulator Shots But Mamoulian Defends Them

by LEO MEEHAN
Hollywood Staff Correspondent

Cinematographers are in rebellion against trapeze performances!

No, they have not walked out or otherwise defied their employers, but at a meeting of the American Society of Cinematographers (which is the aristocracy of cameramen), the other night in Hollywood, they spoke vigorously on the subject. Actually, it came under the heading of "perambulator shots."

Which has nothing to do with better babies, but a lot to do with camera machinery swinging madly through midair, or on rails, cranes, rockers or what-not. Of course, a cameraman has to be alongside the contraptions to operate them. No wonder insurance companies have jumped rates up 25 to 50 per cent on cameramen! If you'll recall some of those dizzy shots you've seen on the screen, where the camera zoomed all over the place, up and down, backward and forward, and then remember that the poor cinematographer was with it, you'll know why they are kicking about the acrobatic requirements of the profession.

Whenever cameramen and directors get together, which is a quite common occurrence, an argument about moving camera shots is very likely to break out. And Hollywood is loaded with heated opinions on both sides of this subject. There are those who think a camera ought to run all over the scenery like a paint brush. There are more conservative who think a camera's place is on a tripod, where it was born.

Once upon a time, in the good old silent days, a camera did stand on a tripod, and the tripod stood on the floor, and the action was photographed in front of it. The cameraman sat on a stool, in reasonable comfort, and cranked away while he chewed his gum. Then Germany sent over here a picture called "Variety." Having to do with the affairs of a bunch of trapeze performers, the story was considerably up in the air at times. So the director very properly conceived the notion of sending the camera aloft. What that did to Hollywood's camera technique was plenty. And, being inclined to run to excess on any new trick, Hollywood put the photographic equipment on wheels, started it rolling, no matter if it had reason, or not. It is said that the optometrists of America have been reaping a silver harvest fitting people with spectacles as a result of eye strain produced by motion picture perambulator shots. So busy was the spectator at some productions trying to follow the camera that he lost track of the story entirely. One scenarist, anxious to please the boss and the director by inventing a new kind of a moving shot, forgot to put the plot in the script. But what of it, if the perambulating was a success?

But cheer up, something is going to be done about it. At the meeting the other night, attended by several well known directors, Rouben Mamoulian spoke as attorney for the defense. Mr. Mamoulian, far more successful as a screen director than most who have come from the stage, has nevertheless been one of the most consistent users of moving camera shots. Recall "Laughter" as an example. It is his opinion that a director should use a camera as an artist uses his brushes. He believes, and properly so, that often a moving shot can be used to heighten interest and dramatic effect. A fine example is in the very opening sequence of Mr. Mamoulian's production of "Dr. Jekyll & Mr. Hyde." Before we ever saw Fredric March we were, with the camera, put in the position of seeing what March was seeing, moving with him, figuratively using his eyes as he moved about. It is decidedly intriguing. But even Mr. Mamoulian agrees that there should be a reason for moving a camera. The sufficiency of the reason, naturally, lies in the judgment of the director. Not all directors are expert in their judgment on such matters.

A veteran and expert cinematographer, J. A. Dubray, voiced the sentiments of many cameramen when he declared that it was impossible, in most cases, to combine artistic composition and lighting with moving shots. He acknowledged the usefulness of the technique in many cases, but said he believed it was being overdone. He urged that cameramen do all in their power, which is naturally limited, to convince their directors to use such shots sparingly, and only when they were purposeful in advancing and telling the story.

William de Mille, whose directorial service stripes are numerous, recalled the fact that, after all, the use of moving shots was an old story in American production, used long before the Germans started the deluge with "Variety." It was his expressed opinion that a moving shot should be used only to point up or advance the telling of the story.

"If the audience becomes conscious of the fact that the camera is moving, then it is not a success," said Mr. de Mille. "Such technique distracts attention from the telling of a story to a purely mechanical effect. On the other hand, if a moving shot enhances the realism of what is going on in the minds of the audience, then it is distinctly useful in screen story telling."

This seems to epitomize the subject in the minds of those who give serious consideration to the use of perambulators, cranes, zoom lenses and other devices of the kind.

In passing, it may be observed that these days of economy will automatically reduce the number and complexity of moving shots. Generally speaking, they are expensive. One cameraman at the meeting told of a shot which took three days to rehearse and shoot! Sounds implausible, perhaps, but it is entirely within the realm of possibility. The lighting necessary, alone, in many of these shots, is an extremely complicated problem. And the slightest error in photography, movement, reading of lines, renders a "take" useless.

So it seems that the camera in the next year may again sit upon a conventional tripod at least a part of the time, and the cinematographer upon a conventional stool.

NATIONAL ADVERTISERS FAVOR NEWSPAPERS

Newspapers continue to lead among advertising media, a survey of national advertising, comprising a large group of major industries, reveals. The result of the survey was announced this week by the bureau of advertising of the American Newspaper Publishers Association, New York. Of the 32 industrial divisions considered, newspapers were the favored medium in 25. According to the survey, 435 national advertisers invested a total of $143,365,000 in newspaper space during 1931. Of these companies, 190 also used magazine space to the extent of $78,317,815, and 121 used radio broadcasts to the extent of $21,223,862.

Brown, Leaving RKO, Has No Plans Yet, He Says

Hiram S. Brown, who terminates his connection with RKO at the end of this week, has as yet made no plans for the future, other than a rest and considerable golfing, he said on Wednesday. His retirement from the company, of which he was president, comes as the result of an arrangement made with Merlin H. Aylesworth, his successor, at the time Mr. Aylesworth took over the presidency.

With regard to reports that he would return to his former post as president of the United States Leather Company, Mr. Brown said, "I would not accept the post if it was offered to me."

Lasky's Leave Extended Two Weeks by Paramount

Jesse L. Lasky's three months leave of absence from Paramount Publix Corporation, which expired Monday, has been extended for two weeks, according to a dispatch from Hollywood, Wednesday. It is understood that negotiations have been underway for a settlement of his contract. Sam Katz, executive vice-president who is now in Hollywood, said this week that there is no change in the situation other than a postponement.

ZIEGFELD, APOSTLE OF GLAMOUR, DIES

"Follies" Producer's Flair for the Grandiose Reflected in Picture Makers' Endeavors

Florenz Ziegfeld—the "Great Glorifier" and star-maker, who, like Jupiter, made his own galaxy out of hand—rests today in a vault at Forest Lawn Memorial Park, Glendale, California.

Death came suddenly on Friday last at Cedars of Lebanon Hospital, Hollywood, to claim one who always "lived to love and loved to live"—a showman extraordinary, whose every day was as completely and gayly colored, and as extravagant, as the glittering, costly and sometimes bizarre costumes which clothed the American beauties of every Ziegfeld musical since 1907.

Mr. Ziegfeld had suffered a heart attack. He died alone, in the arms of Sidney Boggis, who had been his valet for 20 years.

Mr. Ziegfeld was born in Chicago March 21, 1868, the son of Florenz and Rosalie Ziegfeld.

A challenge by Buffalo Bill, issued from the stage of the Academy of Music in Chicago, started Ziegfeld on a theatrical career. Buffalo Bill requested any one of the audience to beat him in an exhibition of marksmanship and Florenz, at 13, accepted the challenge amid the boos and hisses of a lusty voiced audience. He did not win, but he did show such skill that Buffalo Bill engaged him on the spot. Three weeks later his parents caught up with him and forcibly escorted him home.

Supervised World's Fair Music

He worked at his father's music conservatory until 1892, when Florenz was given supervision of music at the Chicago World's Fair.

Then came the big step which began with Sandow, the strong man, in tights and ended some 30-odd years later with Helen Morgan on the piano.

Mr. Ziegfeld loosed an inspiring publicity campaign on Sandow and somehow made it proper and fashionable for society leaders to visit the strong man backstage and feel his tremendous muscles.

While abroad he met a young French girl and thus began the career of Anna Held. He arranged for a Jersey farmer to deliver several large cans of milk to Miss Held's apartment in the Savoy Hotel, where she began to take milk baths. Reporters wrote columns and made the milk bath and Miss Held famous.

Mr. Ziegfeld and Miss Held were married in 1899, but after he linked up with the rising Klaw and Erlanger combine in 1906 he and Miss Held were divorced.

Mr. Ziegfeld went to Europe in 1907 after his partner, Joe Weber, of Weber and Fields, bought him out. He is said to have won between $1,000,000 and $1,500,000 gambling at Monte Carlo and elsewhere while abroad, but overplayed his luck and boarded a steamer for home broke.

In 1914, Ziegfeld married Billie Burke, star in several of his productions. He saw her at a masquerade ball when he was dressed as a tramp, but he stole away and put on evening clothes before requesting an introduction. He courted her quietly, for the most part near Grant's Tomb on Riverside Drive. The wedding took place in Hoboken on the day that "Lefty Louie," one of the Rosenthal murderers, was electrocuted. But it was still big enough news to share the front pages with the execution.



Florenz Ziegfeld and his work often impinged upon the motion picture but never became a part of it. He was none-the-less a very considerable influence in that his flair for the grandiose gave color to all Broadway and consequently to the endeavors of the picture makers.

It is most accurate to observe that rarely or never did Ziegfeld achieve art, but he nearly always did make something that was amusement merchandise of quality. The showman of the Follies was charmed with form and sound and color. With him passes something unique, exotic, unlikely to be paralleled in terms of the stage while the motion picture art and mechanism continues to acquire, evolve and usurp. TERRY RAMSAYE

Patricia, their only daughter, and said to have been loved by Mr. Ziegfeld more than anyone else, was born in 1916.

Broadway recalls many of his lavish gestures during a lifetime of extravagance unusual even for Broadway. There is the story of how, to compensate Patricia for the loss of a single butterfly from her collection, he bought her $500 worth.

It was commonly supposed along Broadway that he had gone to Hollywood to investigate the possibilities of talking pictures. Terry Ramsaye, in his "Million and One Nights," records a similar film investigation on the part of Mr. Ziegfeld 36 years ago. In April, 1896, Raff & Gammon, early merchandisers of motion pictures, and Mr. Ziegfeld were engaged in negotiations to film Sandow. Raff & Gammon told Mr. Ziegfeld that "it would result in a big advertisement for Mr. Sandow," but the canny Mr. Ziegfeld did not deliver his stage Hercules to the camera, because Raff & Gammon refused to pay for the performance. Two years previously, Sandow had permitted Raff & Gammon to take photos of his "act" for Kinetoscope, but the original negative had worn out.

Typical of Extravagance

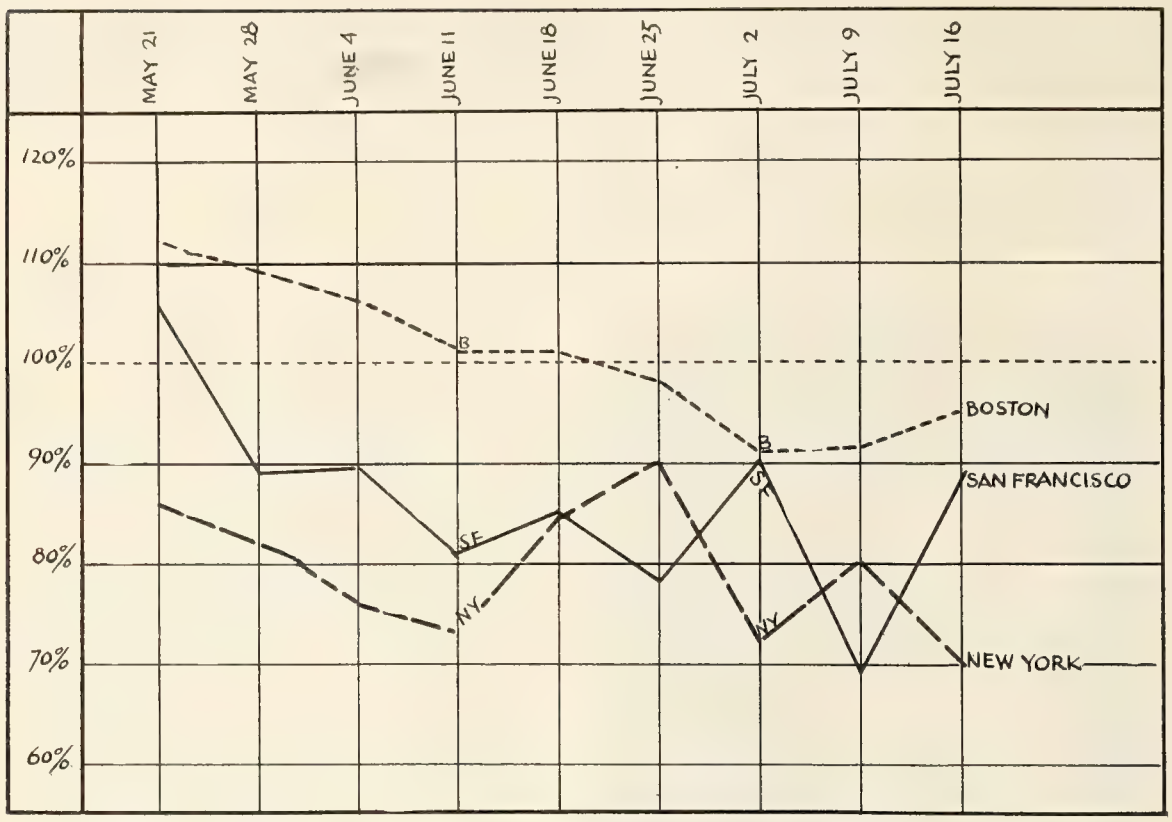
One story told of him, typical of his extravagance, concerned Marilyn Miller, another Ziegfeld star, while she was appearing in Boston. Mr. Ziegfeld suddenly decided her costumes needed cleaning. He wired Miss Miller an order to that effect; he sent another telegram to the wardrobe mistress, one to the stage manager and finally dispatched a messenger by train to Boston to see that his message had been received, and heeded.

It has often been said that Mr. Ziegfeld was "God's gift to the Hollywood film producers," because he developed beautiful stars and Hollywood then took them away from him.

Ziegfeld lived swiftly and well, taking advantage of every convenience that a mechanical age and money could supply. He wore $200 suits, traveled in private railroad cars, always taking his own chef and a retinue with him. When he went hunting he took five Indian guides.

He never wrote letters. When he wanted to communicate with someone he would dictate a hurried telegram of a thousand words or so, or pick up one of the two gold-plated telephones on his desk. Once while lying in bed in the Hotel Warwick, at 56th street and Sixth avenue, he dashed off a thousand-word telegram to Bernard Sobel, his press agent in the Ziegfeld Theatre across the street. He is reputed to have spent $1,000,000 on his home, Burkeley Crest, at Hastings-on-Hudson, New York.

True to the tradition of the stage, the great showman, in death, as in life, waits while the show goes on. He will lie in the Forest Lawn vault until Billie Burke finishes work in the Radio picture, after which he will be borne eastward for Broadway's farewell.



Weekly box office receipts in Boston, New York and San Francisco for the nine weeks to July 16, 1932, are compared in the graph, based upon MOTION PICTURE HERALD's weekly compilation of theatre returns. The 100 per cent dotted line shows the average weekly receipts for each of the three cities during the year 1931.

DOUBLE FEATURES WIN 5 TO 1 IN COAST POLL

Newsreels and Travelogues 2 to 1 Over Comedy and Cartoon Shorts in Questionnaire of San Francisco Casino

San Francisco theatregoers strongly favor double features, voting five to one over singles, in a questionnaire and poll conducted by Irving Ackerman, of the Casino Theatre, San Francisco's largest grind house.

The results are particularly interesting in view of the current nationwide agitation involving double features, a discussion in which exhibitors and distributors everywhere are participants.

Newsreels and travelogues won two to one over comedy and cartoon shorts, with travel and newsreels running almost neck and neck for the first spot, and comedies and cartoons about even in the followup.

An impression among San Francisco film folk held double features to be injurious, and after following this policy consistently for six years, the Casino management set out definitely to establish the tastes of its patrons. It was also felt that comedies found most favor, but the Ackerman poll also dissipates this point insofar as fans attending the Casino are concerned.

The questionnaire also asked: "Does our 'Free Radio Night' (Friday) prove of interest to you?" Patrons are about evenly divided on this, although Mr. Ackerman said that free gifts are a business stimulator at the Casino.

To the question, "Is there anything about our show that displeases you?" Few criticisms of the house and its operation were reported.

The Casino seats 2,800 and operates on a strictly first-run "atmosphere," at 25 cents top. It is situated downtown near the popular-priced apartment house district.

Double Bills a Problem In Chicago and Memphis

Bookings of product in Chicago for the 1932-33 season are expected to be complicated by several problems, chiefly brought about through the recent admission price slashes and the double feature situation in the city. Exhibitors and distributors alike are waiting to ascertain the protection demands of the circuits, particularly Warner and Balaban and Katz. It is generally hoped that B. & K. will definitely return to a single feature policy.

All suburban theatre owners of Memphis, Tenn., will meet late this week to protest against the double feature and bargain night policies, according to M. A. Lightman, president of the MPTOA and leading Memphis exhibitor.

Buffalo Group Asks Censor Body; Attacks Crime Films

The Federation of Italian Societies of Buffalo, through Stanley S. Jenkins, councilman, plans the introduction into the city council of a resolution calling for "an advisory board of censorship" as a move to prevent the showing of crime and gangster films in the city. It is the intention to complain to the state censor body when a picture is found objectionable by the group.

Warner Stars to Have No Hand in Material Selection

No stars of either Warner or First National will in the future have any hand in the selection of the stories or screen roles in which they will appear, according to a joint statement issued late last week by Jack L. Warner, vice-president in charge of production, and Darryl Zanuck, associate executive at the Coast studio.

Justifying this stand the executives stated their belief that the producer, whose financial investment is involved in each picture made, should have the right to choose screen material, without being hampered by the desires of the individual player. No starring contract in the future, beginning with the new season's production on August 1, will permit the player to have a hand in material selection. This is probably the first time that any producer has flatly set a policy in this regard.

It is pointed out that disagreements and "walkouts" have resulted from discussion of material in the past.

The statement says in part:

"Almost without exception, the successful, artistic and box office successes that we have produced in the past, have been those pictures in the choice of which we were guided solely by the demands of the general public.

"We know that through the judicious selection of stories in the past, by the producer, the stars of today have been elevated to their present popularity on the screen. . . ."

Warner will send seven pictures into work at the Burbank studio on the Coast when the new season production gets under way on August 6.

Three specials are included in the seven. They are: "20,000 Years in Sing Sing," with Spencer Tracy; "I'm a Fugitive," with Paul Muni; "Silver Dollar," starring Edward G. Robinson. The four features which will be released as part of the 1932-33 schedule are: "Central Park," with Joan Blondell, Charles Farrell; "Betrayed," with Barbara Stanwyck; "You Said a Mouthful," with Joe E. Brown; "The Match King," starring Warren William.

Action will be the dominant note of the productions of the Warner plant for the new season, it was indicated by Mr. Warner, on the Coast.

Consolidated Film Quarter Net Profit Equals $192,457

A net profit of $192,457 is reported by Consolidated Film Industries, Inc., for the quarter ended June 30, after depreciation, federal taxes and charges. The profit is equal to 48 cents per share on 400,000 shares of $2 preferred stock, and compares with $294,152 net, equivalent to 17 cents per share, after preferred dividends, on 524,973 shares of common in the previous quarter.

In the quarter ended in June, 1931, the company's net was $285,900, or 16 cents per share on the common. Net profit for the six months ended June 30, 1932, was $486,609, equal to 16 cents per share of common stock, which compares with $832,840, or 81 cents per share in the first half of last year.

THE man who has devoted a Life and a Career to the perfection of the short comedy. He was the trail-blazer in the beginning. He is the trail-blazer today. Especially today his name assumes a new importance. Showmen who are abandoning dual features for the balanced program of feature picture and selected short subjects are looking to him. Of his entire field, he alone has recognized the importance of FEATURE strength, STAR power and DE LUXE production values in short comedies.

HAL ROACH



presents



Because they are the Greatest in the entire history of short comedies. Because they appear in Feature Length comedies, thereby enhancing their box-office value. Because they are the delight of the paying public! *(6 Laurel-Hardy Comedies)*

STAN LAUREL · OLIVER HARDY



Because they are the biggest comedy "find" of the past three years. Because they appear regularly in feature pictures and are Box-office Names! Because they are *swell* comediennes! *(8 Pitts-Todd Comedies)*

ZASU PITTS · THELMA TODD



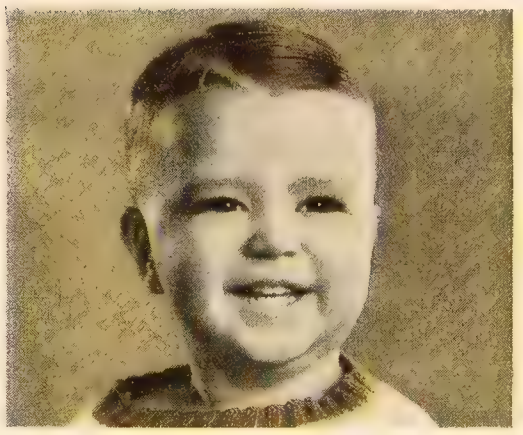
CHARLIE CHASE

Because for ten years he has appeared in consistently entertaining fun-films! Because his Name is an asset on any program! Because he is the most versatile performer in short comedies! *(8 Charlie Chase Comedies)*

The New ALL STAR "OUR GANG"



DICKIE MOORE



SPANKY



Jacquie LYN



STYMIE

Because they are a national institution! Because to celebrate their 10th Anniversary Hal Roach has started new and delightful innovations for them. Because they are truly "All Star." *(8 "Our Gang" Comedies)*.



BOUNCY



PETE

"TAXI BOYS" a new Hal Roach Comedy Series



JIMMY FINLAYSON



CLYDE COOK



BILLY BEVAN

Because slap-stick was the real origin of short comedies! Because the public wants slap-stick back again! Because they will be packed with known names (more to be announced)! Because Hal Roach keeps the short comedy field on its toes with new ideas! *(10 Taxi Boys Comedies)*

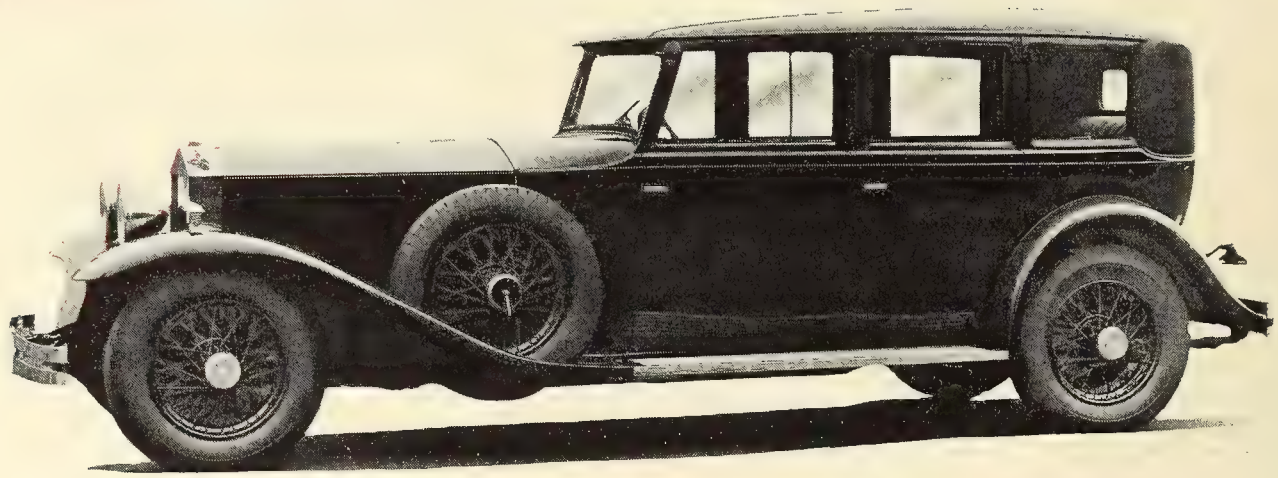
What STERLING is to silver—



What CARTIER means to diamonds—



What ROLLS-ROYCE stands for in motor cars—



—that's what HAL ROACH COMEDIES mean on the screen of your theatre.

In 1932-33

6 LAUREL-HARDY

8 ZASU PITTS-THELMA TODD

8 CHARLIE CHASE

8 ALL-STAR "OUR GANG"
(Dickie Moore, Spanky, Jacquie Lyn, Stymie, Bouncy, Pete)

10 TAXI BOYS
(Clyde Cook, Jimmy Finlayson, Billy Bevan, etc.)

Distributed with Pride by

Metro Goldwyn-Mayer

NEW KONTINGENT LAW REQUIRES ALL DUBBING BE DONE IN GERMANY

Revised Regulations Also Aim Directly at Prohibiting Distribution of Anti-German Pictures; Market Limited

The most serious effects of the new German quota regulations, published in Berlin last week, will be felt chiefly by American companies and producers of other countries who dub pictures at their own studios before dispatching them into Germany. Hereafter, all dubbing must be done in Germany. Also, German versions of English or other talkers must be 75 per cent German, which may further diminish the production of German versions in countries other than Germany.

Otherwise, the new kontingent will not seriously retard the foreign distribution of American films. In recent months, distributors of this country have found a limited market in Germany because there have been few pictures suited for showing there. American companies now have more quota permits than they can use.

Metro-Goldwyn-Mayer and Paramount are the principal dubbers of product exported to Germany. MGM's dubbing has been done at Culver City, while Paramount has been using its studios at Nice, France.

A principal clause inserted into the new quota regulations is aimed to prohibit foreign producers from marketing anti-German product.

Foreign managers of American distributors in New York have made no concerted plans of a retaliatory nature, nor will they discuss the regulations jointly.

Contrary to previous procedure, and because the German Reichstag is dissolved, the German government issued on June 28, 1932, a temporary decree continuing the law on the exhibition of foreign films for 1932-33, or from July 1, 1932, to June 30, 1933. The regulations in execution of this law, as translated by Trade Commissioner George R. Canty, U. S. agent in Berlin, follow, in part:

I. GENERAL PROVISIONS

Section 1

Foreign films intended for public exhibition in Germany must be registered with the Foreign Film Recorder. (*Translator's Note*: To "register" a foreign film is to "apply for a permit" for it.)

Section 2

A film is to be determined as a German film provided:

1. A film is produced by Germans, or by a company established in Germany under German law;

2. The interior shots and — in so far as the nature of the subject permits— also the exterior are made in Germany;

3. The manuscript, and in sound films the music, is written or composed by Germans;

4. The production supervisor and directors are Germans;

5. Seventy-five per cent of all persons engaged in the various categories participating in production are Germans.

Section 3

In this section are defined features, educational and cultural films, newsreels and weekly reviews, advertising films, shorts, and sound films.

Section 4

Before contracts are closed the film must be once publicly shown in Germany.

Contracts are null and void that violate or circumvene paragraph 1.

Section 5

Except as provided in Sections 9 and 13, film distributors only are entitled to apply for permits. Should an applicant undergo a practical or legal curtailment of his ability to benefit by this privilege his right to apply for further permits lapses from the time such curtailment takes place.

Section 6

In accordance with Sections 7 to 15, qualified applicants receive a permit from the minister of the interior.

II. FEATURE FILMS

Section 7

For each film year the total number of permits to be issued for sound films will be determined. Four-sevenths of these totals will be pro-rated among qualified applicants, proportionately as the number of German long sound feature films, originally distributed by them during the previous film year, compares with the total number of such films. A permit can be demanded for such films only provided it is proved against which foreign film the permit is to be applied. (Translator's Note: It is probable that this provision has been inserted to free the film authorities from an arbitrary decision against the further use of a permit after the censors have disapproved the film which was registered against the permit in question.) Five short films of not more than 300 meters negative length each or three short films of not more than 500 meters negative length each will be regarded as one long feature. Double credit will be given for German films certified by the competent authorities in accordance with Section 9 of the Reichsrat's regulations of June 12, 1926, concerning the entertainment tax. (That is, German cultural films, certified by the competent authorities as entitling the exhibiting theatre to reduction in the entertainment tax during the time they are shown.)

If films are distributed for only a limited territory, qualified regional distributors will receive fractional permits.

Section 8

To short films Section 11 applies, irrespective of their contents. Insofar as foreign educational and cultural films do not come in question, a length of at least 250 meters will suffice to comply.

Section 9

A further two-sevenths of the total number of permits established under Section 7, paragraph 1, will be used as follows:

German citizens or companies established under German law and situated in Germany, may apply for permits apart from those specified in Section 7 if, possessing the world rights for German sound feature films respectively, they have sold the foreign exhibition rights to foreign buyers and received payment, and provided these films have received suitable public showing in the purchaser's country. Permits as described in Section 6, paragraph 1, will be pro-rated among the qualified applicants, pro-

German Picture Is Defined as One in Which 75 Per Cent of All Participating in the Production Are Germans

portionately as the total of their receipts from foreign sales. These permits will not be issued before the first of January each year.

Section 10

One-seventh of the total number of permits established under Section 7, paragraph 1, sentence 1, are placed at the disposal of the minister of the interior to be used at his discretion to overcome possible hardships in connection with the issuance of permits for the exhibition of sound films. He also disposes of such permits remaining unused under the provisions of section 7.

III. EDUCATIONAL AND CULTURAL FILMS

Section 11

This section embraces educational and cultural films only.

IV. NEWS REELS AND ADVERTISING FILMS

Section 12

Permits may be issued without restriction for newsreel and advertising films.

V. SPECIAL CASES, PENALTIES, INTERIM MEASURES

Section 13

Persons not film distributors may also apply for permits for single presentations of foreign films of special artistic or cultural value or embodying technical advances, but not for commercial purposes.

Section 14

Qualified applicants may use only one-half of the permits to which they are entitled under Section 7 and Section 9, paragraph 2, or which they acquire under the provisions of Section 6, paragraph 2, for the registration of films falling under sentence 1.

Section 15

Allocation of permits may be refused for films the producers of which continue to distribute on the world market films, the tendency or effect of which is detrimental to German prestige, or for films produced in countries where the exploitation of German films is subject to restrictions.

Section 16

Whoever presents untrue statements will be penalized in accordance with Section 2 of the law concerning the exhibition of foreign films. In addition, the issue of further permits can be suspended or refused.

Section 17

For the film year, from July 1, 1932, to June 30, 1933, the number of permits to be issued for sound feature films is set at 105, and for silent feature films at 70.

Section 18

In case of a substantial change in the condition of the film market or for other important reasons, the minister of the interior may issue 20 permits in addition to the 175 authorized.

YOUR PUBLIC

by RITA C. McGOLDRICK

THE General Federation of Women's Clubs has a roster of more than three million members. The ramifications of its activities go deeply into our national life, bringing definite results in civic and community betterment. One of the chief interests of the Federation, through all of its component groups, is a constructive program in behalf of better motion pictures. It is, therefore, of particular importance to receive from so powerful an organization a formal set of co nclusions covering its experiences in this field over a four-year period. The following findings hold a high note of encouragement for an industry that must depend more and more upon the goodwill and helpfulness of the organized public.

The Federation's statement is as follows:

"Our experience in the past four years leads us to believe that:

"1. The public will buy picture entertainment when the product is worthwhile.

"2. Misleading picture titles and lurid advertising tend to diminish attendance at the theatres.

Says Cooperation Pays

"3. Theatre owners profit by cooperating with local civic groups.

"4. Local communities should develop a feeling of responsibility for the quality of motion pictures offered, and of obligation in working with theatre owners to meet the need for selective family entertainment.

"5. Motion pictures have been a great leveler of class distinction.

"6. Any over-emphasis of sex in a picture should be openly and continually opposed because it offends good taste and tends to destroy accepted standards of morality.

"7. Openly suggestive pictures or those on the borderline are a stupid offense against an intelligent public.

"8. There is an undiminished demand for the worthwhile in screen entertainment.

Twofold Responsibility

"9. The industry has a responsibility in furnishing wholesome entertainment and we have one in the appreciating and supporting of it.

"10. Quality pictures in increasing quantity is the great need today with any questionable dialogue or action eliminated at the production source.

"11. Mass entertainment is the business of the industry and the accepted decent standards of the life of the masses must be recognized.

"12. While ultra-sophisticated plays filled with smartly risque dialogue may appeal to certain groups or to city audiences, it is not suitable material for mass entertainment for the neighborhood theatre.

"13. Pictures of outstanding worth have been given us, some of them failures financially due to the fact they are above the general level of public taste.

"14. The motion picture taste of the public at large, of which we are a part, establishes a level for picture production, and the responsibility for raising the standard of screen entertainment rests upon the public.

Appreciate Cheerful Films

"15. During months of economic strain we have been given picture entertainment that has served to cheer, amuse, encourage and take the minds of people the country over away from their troubles, and for this we express our appreciation.

"16. There is a higher percentage of worthwhile pictures in centers where Motion Picture Councils are working cooperatively with theatre managers.

"17. The trend at present and possibly for the coming year in pictures seems to be toward films of adventure and mystery.

"18. There has been a more careful supervision of titles this past year, resulting in fewer misleading and suggestive ones. A study of the monthly reviews in this connection is profitable."

Court Sustains Decision in St. Louis Amusement Action

The Missouri supreme court at St. Louis has sustained the refusal of the St. Louis circuit court to reduce a $400,000 appeal bond fixed by Circuit Judge Albert D. Nortoni in the St. Louis Amusement Company receivership case.

Warner, which controls the St. Louis Amusement Company, sought to force the lower court to reduce the bond to $150,000, contending that the $400,000 bond was excessive and unreasonable. The majority interests have appealed from the decision of Circuit Judge Granville Hogan in appointing temporary receivers for the company early last November. Until the company perfects the appeal bond of $400,000 the receivers will continue in charge of the group of 23 neighborhood and suburban theatres.

Film Welfare Group Formed

The Film Welfare League, Inc., has incorporated at Sacramento, Cal., and plans to dispense charity among needy members of the Hollywood film colony. Headed by eight directors, it has a proposed membership of 1,000.

Take Portland Theatres

Mike Newman, Pacific Northwest general manager for Universal, has completed a deal in Portland, Ore., whereby Colonel Woodlaw and Associates have taken over the Egyptian, Bob White and Bagdad theatres in Portland.

Mayberry Joins Paramount

William Mayberry, formerly assistant casting director at First National studios, has joined the staff of Fred Datig, Paramount casting director.

Miss Pickford in East

Mary Pickford has arrived in New York to complete final arrangements for her next film, for which Frances Marion has done the story.

Elliott Promises Inquiry Into Kaplan Union Methods

William C. Elliott, president of the International Association of Theatrical Stage Employees, plans to give special attention to the racketeering charges brought against Sam Kaplan, president of the New York Local 306, motion picture projectionists. Mr. Elliott promised such action before the executive council of the American Federation of Labor, in session recently at Atlantic City.

Court action has been instituted against the method of operation of the union under Kaplan's direction. Members had charged that Mr. Kaplan fixed his salary at an unreasonable figure and forced through motions for donations to him. The Federation Council considered a report of its legislative agent concerning the New York union.

Columbia Working on 18; 500 Workers Are Added

With four features in production, two in the cutting room and 14 others in final stages of preparation, activity reached a peak at Columbia's coast studios last week. According to press dispatches from Hollywood, 500 additional workmen, carpenters and laborers were added to the payroll early in the week to aid in the production spurt.

"Parole Girl," by Aben Kandel, was added to the 1932-33 schedule as a unit left for Arizona to make "Wild Horse Stampede," starring Rex and featuring wild horses. "Bottom of the Sea," in which an octopus and a killer shark will be screened in a fight undersea, is also set for early production.

Named Foreign Agent

Auten and Wild, Inc., foreign distributing company, has been appointed foreign sales representative for Screencraft Attractions, Inc., and for the Picture Classics, Inc.

Zeidman With RKO Radio

Bennie Zeidman, formerly with Paramount and other major companies, and more recently an independent producer, has been signed by David O. Selznick, in charge of RKO Radio production, as acco-ciate producer of the Bill Boyd and Tom Keene series of outdoor films.

Loew Plans World Flight

Arthur M. Loew, head of the M-G-M foreign department, will leave New York on September 10 on a world tour by plane. He expects to visit all the foreign exchanges of the company during the tour, to occupy two and one-half months. Using Hal Roach's plane, Loew will be piloted by Captain Dickson.

Lloyd May Star for Schenck

Harold Lloyd may star in "Whistling in the Dark," current stage play, to be released by United Artists next season. Joseph M. Schenck, who is producing the film, may use Stuart Erwin in the event that Lloyd refuses the part.

Warner to Show English Film

Warner will release "Illegal," first of the company's English-made films, in the United States on August 6, following a prerelease engagement at the New York Winter Garden July 28.

MEETINGS

MOTION PICTURE HERALD presents each week a calendar of events and meeting dates of exhibitor and production associations and other non-commercial organizations in the industry. The secretaries of all such associations are urged to forward to the editor necessary data for inclusion herein, of both regular and board of directors meetings.

JULY

28—**16mm. Association:** Semi-monthly meeting and luncheon, at Hotel Victoria, New York.

AUGUST

Associated Motion Picture Advertisers has suspended regular weekly meetings and open forum during the summer, but will resume in September, at Sardi's, West 44th Street, New York. President, Ed Finney; Secretary, Al Sherman.

Weekly meetings of the new Advertising Code Committee will be held in Hollywood for the next two months. Meetings are subject to call.

Allied Theatres of Oregon, Inc.: Convention in August, date undetermined. President, Edward Fautz; Secretary, William Cutts.

1—**International Brotherhood of Electrical Workers—Local No. 40, Studio Branch:** Meeting of executive committee, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

2—**Allied Theatres of Michigan, Inc.:** Board of directors' meeting, at 607 Fox Building, Detroit. President, Glenn A. Cross; Secretary, John Niebes.

Western Associated Motion Picture Advertisers: Semi-monthly meeting and election of "Baby Stars" for 1932, at Writers' Club, Hollywood. President, Frank Whitebeck; Secretary, Carlisle Jones.

The Troupers, Inc.: Regular meeting at 1642 El Centro Avenue, Hollywood. President, Joseph DeGrasse; Secretary, Adabelle Driver.

Motion Picture Relief Fund: Executive Committee meeting at headquarters, 5481 Santa Monica Boulevard, Hollywood. Managing Director, Mrs. Abraham Lehr.

3—**M.P.T.O. of Wisconsin and Upper Michigan:** Board of directors meeting, at 536 West Wisconsin Avenue. Milwaukee. President, Fred S Meyer; Secretary, W. L. Ainsworth

Academy of Motion Picture Arts and Sciences: Sound Section meeting, at headquarters, 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Executive Secretary, Lester Cowan.

233 Club: Meeting at 6735 Yucca Street, Hollywood, for election of officers. President, John LeRoy Johnston: Secretary, Henry Otto.

4—**Independent Motion Picture Producers' Association:** Monthly meeting at Trem Carr Studio, 6048 Sunset Boulevard, Hollywood. President, M. H. Hoffman; Secretary, Nat Levine.

Southern California Exhibitors Association: Regular meeting. Los Angeles.

8—**International Brotherhood of Electrical Workers—Local No. 40, Studio Branch:** Meeting of executive committee, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

9—**16mm. Association:** Semi-monthly meeting and luncheon, at Hotel Victoria, New York.

Allied Theatre Owners of New Jersey, Inc.: Regular meeting at 303 West 42nd Street, New York. President, Sidney E. Samuelson.

Assistance League: Semi-charity and social organization. Board of directors meeting, 5604 DeLongpre Avenue, Hollywood. Managing Director, Mr. Lee Ray Turner.

Federated Motion Picture Studio Crafts: Weekly meeting of 14 studio locals at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Motion Picture Operators' Union, Hollywood Branch: Regular meeting, at 1489 West Washington Boulevard, Los Angeles. President, C. C. Harden.

10—**Breakfast Club:** 3213 Riverside Drive, Hollywood. President, Carl Laemmle; Manager, Harold B. Link.

14—**Film Technicians:** Meeting at Hollywood Chamber of Commerce or Knights of Columbus Hall, Hollywood. Business Representative, Carl Kountz.

15—**International Brotherhood of Electrical Workers—Local No. 40, Studio Branch:** Meeting of executive committee, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

Assistant Directors' Association: Regular meeting, 6636 Hollywood Boulevard, Hollywood. President, Harry W. Scott; Executive Vice President, Richard L'Estrange.

16—**Allied Theatres of Michigan, Inc.:** Board of Directors meeting, at 607 Fox Building, Detroit. President, Glenn A. Cross; Secretary, John Niebes.

Western Associated Motion Picture Advertisers: Semi-monthly meeting and luncheon, at Writers' Club, Hollywood. President, Frank Whitbeck; Secretary, Carlisle Jones.

Federated Motion Picture Studio Crafts: Meeting of 14 studio locals; weekly meeting at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

17—**Breakfast Club:** 3213 Riverside Drive, Hollywood. President, Carl Laemmle; Manager, Harold B. Link.

22—**International Brotherhood of Electrical Workers—Local No. 40, Studio Branch:** Meeting of executive committee, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

23—**International Brotherhood of Electrical Workers—Local No. 40, Studio Branch:** Regular monthly meeting.

16mm. Association: Semi-monthly meeting and luncheon, at Hotel Victoria, New York.

Allied Theatre Owners of New Jersey: Regular meeting, at 303 West 42nd Street, New York. President, Sidney E. Samuelson.

29—**International Brotherhood of Electrical Workers—Local No. 40, Studio Branch:** Meeting of Executive committee, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

SEPTEMBER

Weekly meetings of New York Theatre Owners Chamber of Commerce will be resumed early in September, at headquarters in the Times Building New York City. President, Charles L. O'Reilly.

8—**Associated Motion Picture Advertisers:** Weekly meeting and luncheon and annual election of officers, at Sardi's, West 44th Street, New York. President, Ed Finney; Secretary, Al Sherman.

14—**Motion Picture Producers and Distributors of America:** Quarterly meeting of board of directors, at 28 West 44th Street. President, Will H. Hays; Secretary, Carl E. Milliken.

HOLLYWOOD OPENINGS

David O. Selznick of Radio Gives Five Dollar Premiere at 55-Cent Preview of "Bird of Paradise"

by LEO MEEHAN
Hollywood Staff Correspondent

Something new in the way of world premieres was offered Friday night by David O. Selznick, executive producer, and his Radio studio staff. It was a preview staged with lights, hordes of admiring peasants, formally invited press representatives and critics, a party afterward—in fact, all the fanfare and parade of the Five Dollar Premiere. And all for 55 cents a ducat at the Ritz Theatre, a neighborhood house on Wilshire boulevard.

Heretofore, when local houses had advertised "studio feature preview" on the marquee, the name of the picture had not been divulged to the public. In this case, Selznick announced the name of the picture, and the theatre ran a slide the night before, telling its patrons all about the big show to come. So the affair took on something of a world premiere aspect, though held just as a preview showing in a neighborhood house.

The picture, by the way, was "Bird of Paradise," which has been in preparation for these many, many months. It has all the earmarks of registering among the big numbers of the year. Mr. Selznick and all others connected with the enterprise were showered with congratulations that were very sincere. It wasn't the customary post-preview backslapping. King Vidor has done a whale of a directorial job, the story has been given a liberal, modern adaptation which makes it far more entertaining than the original play. Joel McCrea and Dolores Del Rio invest the leading characters with a romantic beauty that delights, and the native backgrounds (many of which were made in Hawaii) are charming. Count this one as very definitely "in the bag" even if it did take a lot of time and cost a pile of money.

The night before, at the same theatre, Radio ran a preliminary preview of the Cooper-Schoedsack special, "Most Dangerous Game." It was in the nature of a try-out run to check what an audience liked and didn't like, and the film has gone back into the cutting room for working over before final presentation. It is a weird tale of a Russian big game hunter who, tiring of shooting tigers, lions and crocodiles, hies himself to a remote island in the South Seas and devotes himself to killing human beings. Just to make it sporting he uses a bow and arrow technique! Leslie Banks was imported to Hollywood to do this queer characterization, and he does it quite to perfection. Joel McCrea is also featured and does his stuff very well. Radio seems hot for Joel these days; and why not? He is turning in fine work, deserves the breaks. Chalk "Most Dangerous Game" in the meller-thriller-shocker class.

Two productions from the Warner studios also popped out for preview during the week, a bang-up Powell-Francis picture called "One Way Passage" and one of the Warner-Constance Bennett numbers, "Two Against the World." The latter is not as strong as it might be, in spite of lavish production and a good cast. Story material is pretty weak and slow. The Bennett pull will have to carry this one.

On the other hand, "One Way Passage" is the best with William Powell and the gorgeous Kay Francis for a long time. The parts are perfectly suited to both of them, and there's swell direction by Tay Garnett. It all takes place on a liner bound from China to San Francisco and is reminiscent of "Trans-Atlantic," though a different story. It has plenty of comedy, romance and drama for anyone.

Tiffany has done a difficult trick extremely well in screening the famous stage play, "The Last Mile." It is no mean feat to confine an entire feature length production to a single drab set, the death house in a prison, and keep it moving. Sam Bischoff, production chief at Tiffany, stepped out of character to direct this one personally, as it was his pet story. All in the cast are new, and they all give great performances. It is a sincere and moving record of what happens among men awaiting their turns in the electric chair, and deserves to be rated among the serious screen efforts of the year.

Productions like "Last Mile," "Strange Interlude" and "Back Street" bring up an interesting question anent censorship. Each is an earnest and respectful treatment of a serious problem, but each is likely to have troubles with the censorial authorities over the country—"Last Mile" because convicts are seen to shoot prison guards, which is supposed to be bad for Willie, or someone, the other two because they present two peculiar domestic problems which involve sex relations out of wedlock. It cannot be said in any of the three cases that the slightest effort was made to be sensational, to use the situations for ulterior showmanship. If censors turn down films like these, it looks like we would have to stick to moronic themes, or at least to properly white-washed drama popularly designated as "family entertainment." Not that most of the product shouldn't be good for the whole family, but, after all, the stage for centuries has from time to time presented expositions of serious problems, and for adult minds. It will be unfortunate if the screen, which is now a far more facile medium, cannot do the same.

Claude Cooper Dead

Claude Cooper, 51, character comedian, who played in and directed comedies for the old Thanhauser studios in Yonkers, N. Y., died at his home in New York last week. He is survived by his widow, Antoinette Cooper.

Akerson in Campaign Work

George Akerson, vice-president of Paramount, and former secretary to President Hoover, will direct eastern publicity for the Republican National Committee.

Army's Theatres Compete Unfairly, Witness Charges

Charges that motion picture theatres at army camps and posts compete with privately owned theatres were made at a hearing last week in Kansas City of the congressional investigation into government competition with private business.

M. W. Borders, Sr., local attorney representing the Federation of American Business, made the charge at the opening session of the investigation conducted by Representative Joseph B. Shannon, chairman of the congressional committee.

Mr. Borders testified the attendance at army post picture shows rightfully should go to privately owned theatres. He declared that in 1928 attendance at the army camp amusement places was 4,476,000 and in 1929 post theatres charged admissions to 4,426,-205 persons and that children were urged to attend the performances. Thirty-nine post theatres operated in 1929 at a profit, earning dividends on the invested capital, asserted Mr. Borders.

Mr. Borders was one of the witnesses representing a number of different large industries. He submitted a 300-page brief in suppport of his contention that the federal government has developed into a bureaucratic octopus that is competing with tax-paying citizens to the extent of hundreds of millions of dollars annually.

Paramount French Official Elected to Important Post

by PAUL GORDEAUX
Paris Correspondent

David Souhami, general manager of the French Paramount company, has been elected vice-president of the *Chambre Syndicale Française de la Cinématographie,* the directing board of the French industry.

For 15 years Mr. Souhami, who is 35, worked for American film interests in every country in the world, organizing film exchanges in most of the countries where American film offices were not established. For the past two years Mr. Souhami has been heading the French Paramount company and acting as division manager for all Latin European companies.

Paramount is now holding first place in the French market and is the most prosperous motion picture company in France. Mr. Souhami is generally considered to be an important factor in Franco-American cooperation and his personal influence and relations have been instrumental in settling problems in the interest of the trade in both countries.

Mooring Is Named Fox Press Representative for Feature

William H. Mooring, for five years editor of The Bioscope, English film trade paper, and London correspondent of MOTION PICTURE HERALD, has been appointed Fox special press representative for the film "Cavalcade." Mr. Mooring will arrive in Hollywood on August 15, operating from there for three months.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

THE concept of this department is that the exhibitor is concerned not with any critic's idea of "how good?" or "how poor?" but rather with the question of precisely what the product is and what is to be done with it when and as it is played. The exhibitor, in general, is concerned with the special aspects of strength and of weakness in the product, its appeals and shortcomings, that he may adequately deal with it when he becomes its sponsor to his public. These "review" pages aim to aid the exhibitor as the retailer of the merchandise concerned.—THE EDITOR.

One Way Passage

(Warner Brothers)

Romantic Drama

William Powell and Kay Francis, in roles that are glove-fitting, present a gay, catchy romance with a surprise climax. The picture travels from China to Agua Caliente. Powell is an escaped murderer who has been caught by Detective Warren Hymer, and between Powell's suaveness and Hymer's apparent dumbness, there is built up a line of comedy.

On the boat back to America Powell meets georgeous Kay Francis and a gay romance ensues. Tipsy Frank McHugh, a world crook who has always managed to sidestep the law, provides a lot of fun, particularly with his advice to Powell as to how to escape and to Hymer as to how to keep an eye on a slick crook, at the same time diverting attention from himself.

Powell, who has kept his real identity from Kay, contrives with her to escape from the watchfulness of Hymer and spend a happy day in Honolulu. But his plan to escape for good is knocked haywire, as is another plan to get away just before the ship reaches San Francisco. In the meantime Powell has made a date to meet Kay in Agua Caliente, but the meeting never takes place. The audience is left to conclude that Bill is securely in jail and that Kay's bad heart has finally caught up with her.

You have plenty to sell, and if you sell it in the right way you can bank on "One Way Passage" doing a lot better than average business for you. Primarily you have an interesting story, gayly romantic, with a line of comedy that is good for both belly laughs and smiles. There's dramatic theme and a tinge of suspense. Here's the story of a smart crook who would erase his past life for the love of a girl who doesn't know whether today will be her last or not. Supporting the names of William Powell and Kay Francis you have Aline MacMahon, Warren Hymer and Frank McHugh outstanding.

Kay Francis, as always, is a veritable style show and as the general release date will coincide with the fall season, the picture is particularly adaptable to use as background for a fall fashion show. Likewise there are plenty of opportunities for tieups with steamship and railroad companies along the travel line. There should be a raft of fine still pictures for window display, with the Francis photos for women's wear stores and the Powell pictures for men's toggery shops. Indulge in a little oldtime showmanship—even though it may cost a bit of extra money—and "One Way Passage" should do business for you.—McCARTHY, Hollywood.

Produced and distributed by Warner Brothers. Directed by Tay Farnett. Based on a story by Robert Lord. Screen play by Wilson Mizner and Joseph Jackson. Art director, Anton Grot. Film editor, Ralph Dawson. Running time, 72 minutes.

CAST

Dan	William Powell
Joan	Kay Francis
Betty	Aline MacMahon
Joe Burke	Warren Hymer
Skippy	Frank McHugh
The Doctor	Frederick Burton
Sir Harold, the Englishman	Douglas Gerrard
The steward aboard the trans-Pacific liner	Herbert Mundin

Guilty As Hell

(Paramount)

Mystery Drama

Here's a picture that is decidedly different. A woman is murdered. Only the man who murdered her—and your entire audience—know who committed the crime, which takes place in the first hundred feet of the picture. The police, newspaper men, friends and neighbors are ignorant of who did the deed, and because of their ignorance, because of their faith in circumstantial evidence, an innocent man is sentenced to be hanged.

The picture aims to show the working of the ordinary police mind, content to follow the line of least resistance and, as long as a conviction is obtained, disinclined to make any effort to follow up the obvious clues that would have pinned the crime on the man who was guilty as hell.

The production is also a comedy-drama, with rich dialogue, while tense in its situations.

Probably the biggest thing to get over to your audiences is the fact that they have to be in on the start of this picture if they want to know what it's all about. There's no such thing as coming in after the picture is three minutes old and hoping to pick up the thread of the story. Therefore, advertise your exact starting time in every line of copy you prepare.

Edmund Lowe and Victor McLaglen are together again, Lowe as the philandering newspaper reporter, McLaglen as Captain McKinley, the hard-boiled and thick-skulled head of the detective bureau. They maintain their interest in women and with an unrevealed Daisy as the object of their affections. But "My Pal" has taken the place of "Sez You!"

Although there is an oddly clever romance between Adrienne Ames and Lowe that has a surprise climax, it appears unwise to stress this angle. The big point to drive at is that the story is different. And you can bank on the picture to back up your promises.

The original title was "Riddle Me This," apparently more appropriate to the picture but not as sensational or intriguing as "Guilty as Hell." It makes possible a load of exploitation gags from using the court summons idea down to the facsimile jury summons, ordering your audiences to testify to the guilt or decide on the innocence of a man who is trapped in a web of circimstantial evidence. A teaser campaign can be built along the line that you saw Ruth Tincall murdered, so why not tell the police, who are prosecuting an innocent man.

And impress upon every patron the fact that he must be in his seat before the picture starts.—McCARTHY, Hollywood.

Produced and distributed by Paramount. Directed by Erle Kenton. From the play, "Riddle Me This," by Daniel L. Rubin. Screen play by Arthur Kober and Frank Partos. Photographed by Karl Struss. Release date, Aug. 5, 1932. Running time, 80 minutes.

CAST

Russell Kirk	Edmund Lowe
Captain McKinley	Victor McLaglen
Frank Marsh	Richard Arlen
Verah Marsh	Adrienne Ames
Dr. Tincall	Henry Stephenson
Jack Reed	Ralph Ince
Julia Reed	Noel Francis
Mrs. Ward	Elizabeth Patterson
Dr. Goodman	Arnold Lucy
Sergeant Alocke	Williard Robertson
The Governor	William Davidson
The District Attorney	Richard Tucker
Ruth Tindall	Claire Dodd

The Age of Consent

(RKO Radio)

Comedy Drama

Because of its daring, because of its radical conception and development, "The Age of Consent" should be given a straight-from-the-shoulder advance campaign, a campaign that will be fully in line with the idea of the story. The theme is the utter disregard which the vast majority of college and high school students have for tradition and precedent.

You will want every mother and father in your community who has a son or daughter in high school or college to see this picture. You'll want every one of those students to see it, too. You won't be able to stir up the maximum amount of interest if you are content to let them get the idea that this is just another "college picture."

There are no great box office names in the cast, although Eric Linden and Arline Judge, with likeable performances in such pictures as "Are These Our Children" and "Is My Face Red" have established fairly strong followings. Dorothy Wilson is making her debut in this picture and you may be able to kick up some interest about her by telling your patrons that she was lifted directly from a stenographer's desk in the Radio lot and skyrocketed to stardom. Richard Cromwell has been featured in several juvenile roles. About that quartet revolves all the romance, drama, tragedy, pathos of "The Age of Consent" and they carry a story with finesse. John Halliday represents the people of another generation. To him they come with their baffling problems, looking for guidance yet hesitant to accept his advice.

If it is possible to see this picture before you play it, you will get more of an idea of its value as a present day piece of entertainment merchandise than pages of words could convey.

The title looks to be the basis on which the most effective campaigns can be built. More than anything else it tells the story of the picture, children who have been educated to think

for themselves but are baffled by law and custom of the past, to set up tragedy where they thought they would find happiness.

Get your patrons to believing that here is a picture that will show them clearly the problems that confront their children, that will show them why their children think and act as they do.—McCarthy, Hollywood.

From the play, "Cross Roads," by Martin Flavin. Directed by Gregory LaCava. Dialogue and adaptation by Sarah Y. Mason and Francis Cockrell. Art director, Carrol Clark. Cameraman, J. Roy Hunt. Sound recorder, D. A. Cutler. Film editor, Jack Kitchin. Assistant director, James Hartnett. Release date, August 15, 1932. Running time, 80 minutes.

CAST

Betty ..... Dorothy Wilson
Michael ..... Richard Cromwell
Duke ..... Eric Linden
Dora ..... Arline Judge
David ..... John Halliday
Barbara ..... Aileen Pringle
Swale ..... Reginald Barlow

The Sign of Four

(World Wide)

Sherlock Holmes Mystery

The popularity of the good mystery film being what it is, the exhibitor should have no difficulty selling this to his audience. An Associated Radio production, made by RKO in England, and distributed by World Wide in the United States, the picture offers mystery, interspersed with comedy, a logical development, considerable action and good photography, and above all, a Sherlock Holmes splendidly portrayed.

Arthur Wontner, able English actor, is the Sherlock of Arthur Conan Doyle to the life, and the audience cannot help but be impressed by the characterization. Though Wontner's name is practically unknown in this country, bill him well in the campaign. He is certain to please. Take his phrase, long a familiar line with the innumerable Sherlock Holmes readers: "Elementary, my dear Watson, elementary," and give it to the potential audience in small but frequent doses to whet their appetites.

Do not lose sight of the fact that this is a picturization of one of the best known of the Holmes stories, that it is done well, with the mystery angles logically worked out, and carried along with a considerable portion of fast action.

The title will sell by itself, so long as it is clearly and emphatically identified with Conan Doyle and Holmes. Throw all the mystery stunts you can devise behind that title, "The Sign of Four." The motivation of the story is revenge, vicious, murderous revenge, as practiced by Jonathan Small, played powerfully by Graham Soutten, who, as an escaped convict, knows no limit and wields his wooden leg as a murderous weapon. Weave the subtle deduction and the masterly mind of Sherlock Holmes through these interest-provoking lines. The long hidden treasure is a good angle. It is the cause of the vengeance of Small and his tattooed partner in crime, its discovery brought about a murder, its recovery led to another murder.

The fact that the cast is, with the possible exception of Wontner, unfamiliar to the American audience, should not be an obstacle to success in selling the picture. Play the mystery angles hard, concentrate on the Sherlock Holmes of Wontner, and the film should hold the attention and prove definitely satisfactory entertainment for the audience. There is no reason why the older children should not enjoy the manner and method of the Sherlock Holmes of whom they all undoubtedly have read much.—Aaronson, New York.

Produced by Associated Radio. Distributed by World Wide. Directed by Graham Cutts. Adapted from the story by Sir Arthur Conan Doyle. Screen play by W. P. Lipscomb. Photographed by Robert G. Martin and Robert De Grasse. Edited by Otto Ludwig. Release date, August 14, 1932. Running time, 74 minutes.

CAST

Sherlock Holmes ..... Arthur Wontner
Mary Morstan ..... Isla Bevan
Dr. Watson ..... Ian Hunter
Jonathan Small ..... Graham Soutten
Thaddeus Sholto ..... Miles Malleson
Major Sholto ..... Herbert Lomas
Atherly Jones ..... Gilbert Davis
Mrs. Smith ..... Margaret Yardo
The Tattooed Man ..... Roy Emerton

MGM PICTURE TITLE CHANGED

MGM's "Washington Masquerade," being nationally released under that title, was reviewed in Motion Picture Herald, *issue of July 2, 1932, as "Washington Show."*

The Most Dangerous Game

(RKO Radio)

Melodrama

Here is a thrill—story of a perverted mind. A hunter who has tired of the thrill of tracking big game in the jungles and at the North Pole, now stalks and kills the most clever and most dangerous of all game—human beings. It's also the story of another big game hunter and a girl who are trapped on this weird creature's tropical island, and how they use every bit of woodcraft they possess, every bit of courage and ingenuity, to escape Count Zaroff's ferocity. It has been acted and directed to accentuate its weirdness and realism.

"The Most Dangerous Game" certainly is daring, novel and unusual. Its theme might be considered by some as distasteful. But in view of what "Frankenstein" did with a terror theme, this picture, too, may find unanticipated popularity with theatre-goers.

It presents any number of selling angles. The story is taken from one of the most popular of best selling novels, Richard Connell's book of the same title. For those who are not familiar with the book you have the angles of a man's amazing courage, a woman's devotion, her willingness to dare hazardous terror to protect herself. Your patrons will want to hiss the madman; they'll live with Joel McCrea and Fay Wray as they struggle to outwit Count Zaroff (Leslie Banks).

Concentrate on melodrama and thrilling excitement, the idea of a madman playing a heartless, relentless game of stalking his fellow men, a game that he thought was the ultimate in sport.

Yet don't neglect to ring in that angle of romance, a romance born of fear and the impelling law of self-preservation. And above all, and only subordinate to the title, hammer on the idea that "The Most Dangerous Game" is original. It's entirely an adult picture, far too strong for children. It should be talked about, so concentrate on getting as many customers as possible to see your first performances.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Directed by Ernest B. Schoedsack and Irving Pichel. Screen play by James A. Creelman, from the story by Richard Connell. Art director, Carroll Clark. Sound, Clem Portman. Cameraman, Henry Gerrard. Release date, September 16, 1932. Running time, 78 minutes.

CAST

Bob Whitney ..... Joel McCrea
Eve Trowbridge ..... Fay Wray
Count Zaroff ..... Leslie Banks
Martin Trowbridge ..... Robert Armstrong
Tartar servants ..... Steve Clemente, Noble Johnson

Madame Racketeer

(Paramount)

Melodrama

Here's a sweet picture, with down-to-the-earth entertainment, fine comedy in sequence and dialogue, and just dramatic enough to hold interest. The idea of the plot is not new, but the manner in which it has been worked out is novel. While there is a breath of youth and romance to the production, most of the action is centered around Alison Skipworth, Richard Bennett, Robert McWade and J. Farrell Macdonald.

Although the cast is rather lengthy, it lacks an outstanding box office name. This constitutes a problem that will necessitate the finest kind of showmanship. Alison Skipworth, playing the dual role of the Countess of Auburn and Martha Hicks, goes about her work in a manner that smacks very much of the Marie Dressler style. She plays the role of a clever crook, who outsmarts the warden, the detective, the banker, another crook and even her own children.

Those of you who play "Madame Racketeer" will have to resort to building up the strength of the cast on the merits of the story, unless the picture has been given a healthy first-run in your neighborhood. Word-of-mouth advertising should take care of subsequent attendance.

You can promise your patrons laughs, a couple of jerks at the heart strings, humanly pleasing entertainment. If you get over the idea that here is good, clean, wholesome entertainment, sans any sex, grim heroics or wild unreal romance, you will find that the results on "Madame Racketeer" may lift it out the class of the ordinary program picture.

Sell yourself on the idea that you have a good picture and spend a little money in advertising and exploitation built along the "all-laugh" line.—McCarthy, Hollywood.

Produced and distributed by Paramount. Directed by Alexander Hall and Harry Wagstaff Gribble. Original story, screen play and dialogue by Malcolm Stuart Boylan and Harvey Gates. Photographed by Henry Sharp. Release date, July 22, 1932. Running time, 72 minutes.

CAST

Countess of Auburn, Martha Hicks .. Alison Skipworth
Elmer Hicks ..... Richard Bennett
Jack Houston ..... George Raft
David Butterworth ..... John Breeden
Alice Hicks ..... Evalyn Knapp
Patsy Hicks ..... Gertrude Messinger
James Butterworth ..... Robert McWade
John Adams ..... J. Farrell Macdonald
Arthur Gregory ..... Walter Walker
Warden Waddell ..... George Barbier
Matron ..... Cora Shumway
Frankie ..... Jessie Arnold
Stella ..... Anna Chandler
Maxine ..... Kate Morgan
Chief of Police ..... Robert Homans
Shanks ..... Arthur Hill
Mrs. Donkenspeil ..... Eleanor Wesselhoeft
Taxi driver ..... Edwin Brady
First bank director ..... Frank Beal
Second bank director ..... Edgar Lewis
Third bank director ..... Scott Seaton
Fourth bank director ..... William Humphrey
Fifth bank director ..... Alf James

Two Against the World

(Warner Brothers)

Comedy Drama

With Constance Bennett riding a high wave of popularity, "Two Against the World" should prove an easy picture to sell. The story is trite but the picture is lifted by the glamour of Constance Bennett. Not highly dramatic like "Born to Love" or "Common Clay," or sexy like "Bought," it is rather a comedy-drama of surprises, one that presents Constance as more of a comedienne than anything else. Naturally your tip-off on this one is to bill Constance Bennett above everything else, and those showmen who revel in the presentation of names will find a load of them in the cast.

There is romance, and you can work any number of angles about the rich young heiress who set out to woo and win an unknown young lawyer just because he had nerve enough to talk back to her stiff-necked family. There's the drama of the same young lawyer who had to prosecute the girl he was learning to love. There's comedy in the efforts of a newspaper man to hang a sensational news story on an aristocratic and exclusive family. There is suspense, broken when her brother confesses to the murder but is saved by the "unwritten law."

There's human interest appeal as the poverty of a woman with five children to feed is compared with the extravagant luxury of the rich. And there's heart interest as the young lawyer rushes to his sweetheart, about to sail for Europe, and they both realize they have only been the victims of circumstances.

Concentrate your business building campaign on the names of Constance Bennett and Neil Hamilton. Refer to them as the stars of "What Price Hollywood," if you think that is wise in your community.

Don't create the impression that the two young people are struggling against a world

of almost insurmountable obstacles. Rather get over the idea of a love story of two young folk kept apart by everything from family pride to circumstantial murder evidence.—McCarthy, Hollywood.

Produced and distributed by Warner Brothers. Directed by Archie Mayo. From the story by Marion Dix and Jerry Horwin. Screen play by Sheridan Gibney. Photographed by Charles Rosher. Release date, September 3, 1932. Running time, 82 minutes.

CAST

Dell Hamilton ..... Constance Bennett
Dave Norton ..... Neil Hamilton
Corinne ..... Helen Vinson
Bob ..... Allen Vincent
Victor Linley ..... Gavin Gordon
Dowager ..... Maud Truax
Aunt Agatha ..... Clara Blandick
George ..... Allan Mowbray
The bootlegger ..... Leila Bennett
District Attorney ..... Oscar Apfel
The Cousin ..... Eulalie Jensen
Mrs. Polansky ..... Louise Carter
Courtenay Hamilton ..... Walter Walker
Mr. Mitchell ..... Hale Hamilton
The Uncle ..... Harold Entwistle
Stevens ..... Harold Nelson
Segall ..... Roscoe Karns

Speed Madness

(Mercury Pictures)

Comedy Drama

This latest Richard Talmadge feature, with its leaps from high places into racing autos, its speeding motor boats, its furious fistic combats, was made expressly for the smaller houses in neighborhoods and the Main Streets of the smaller towns and hardly was intended for presentation in the Broadway deluxes. While it's loaded with that type of action entertainment that the youngsters eat up, there's also plenty of kick in it for those grownups who like screen fare that doesn't require too much mental effort.

In the cast are names that ornamented many a major studio production. Lucien Littlefield, Pat O'Malley, Huntley Gordon and Wade Boeteler. Therefore, the houses which feature the Richard Talmadge pictures should play these names in their lobby, marquee, trailer and slide announcements for all they're worth.

The story is clever, has a romantic tinge, and also focuses attention on one of those appealing father-son angles. Their relations permit plenty of comedy, in which Lucien Littlefield presents rib-tickling dialogue.

Because the main plot deals with a speed boat race, preceded by a lot of double crossing and on-again-off-again romance between Talmadge and Nancy Drexel, "Speed Madness" is wide open for tying in with boat building. If your theatre is near a lake or river or on the sea coast, there is opportunity for tieups with speed or motor boat builders or dealers. The polo game sequences point to contacts with sporting goods stores.

Focus attention, however, on the Richard Talmadge action angle, using the other well known names in the cast to lure patrons not familiar with the Talmadge type of entertainment.—McCarthy, Hollywood.

Mercury Pictures production starring Richard Talmadge. Directed by George Crone. Running time, 62 minuts.

CAST

Bob Stuart ..... Richard Talmadge
Mr. Stuart ..... Charles Sellon
Joan Harlan ..... Nancy Drexel
Forbes ..... Lucien Littlefield
Harrington ..... Huntley Gordon
Jessin ..... Matthew Betz
Bill Collector ..... Wade Boeteler
McCarey ..... Pat O'Malley
Alan Harlan ..... Donald Keith
Joe ..... Walter Brennan

The Last Mile

(World Wide)

Drama

This is a drama of the death house, of men condemned to electrocution, their bitterness toward society, their hatred for prison guards. There is only one woman in it, Louise Carter, as Mrs. Walters, the mother of Richard Walters, and she appears for only a minute or two in an atmospheric shot. It is stark realism from beginning to end, the only easing contrasts being a few Negro spirituals sung by "Cell Number 2"—Daniel L. Haynes.

You have nothing but drama to sell, drama that is strong and livid, well directed, well acted. There is no star, but Howard Phillips, George Stone, Paul Fix and Preston Foster in turn step into the spotlight.

Because "The Last Mile" is such strong drama, it presents a difficult selling problem. People like to read about it—otherwise newspapers would not be so eager to present all the stark details relative to the last moments of condemned criminals. But do they want to see on the screen what they read in the newspapers?

They will if you get over the idea that "The Last Mile" is different drama, no peaches and cream stuff, no silly sentimentality, but attention-holding, stark realism.

It should be sold as such. It is apparent that straight, courageous newspaper advertising will be the best medium to whet the enthusiasm. It would hardly seem wise to go in for any freak exploitation. There is no necessity for transferring your lobby into a replica of a "death house row." The grownups will appreciate it, but it is too strong for the youngsters. —McCarthy, Hollywood.

Produced by KBS Film Company, Ltd., from the play by John Wexley. Directed by Sam Bischoff. Screen play by Seton I. Miller. Photography by Arthur Edeson. Settings by Ralph DeLacy. Film editor, Rose Loewinger. Musical director, Val Burton. Supervising editor, Martin G. Cohn. Release date not yet set. Running time, 74 minutes.

CAST

Richard Walters ..... Howard Phillips
Mears—Cell 4 ..... Preston S. Foster
Berg—Cell 1 ..... George E. Stone
D'Amoro—Cell 6 ..... Noel Madison
Kirby—Cell 7 ..... Alan Roscoe
Werner—Cell 8 ..... Paul Fix
Mayer—Cell 3 ..... Al Hill
Jackson—Cell 2 ..... Daniel L. Haynes
Warden Lewis ..... Frank Sheridan
Father O'Connor ..... Alec B. Francis
Rabbi ..... Edward Van Sloan
Mrs. Walters ..... Louise Carterr
Callahan, Principal Keeper ..... Ralph Theodore
O'Flaherty ..... Jack Kennedy
Drake ..... Albert J. Smith
Peddie ..... William Scott
Harris ..... Kenneth MacDonald
Governor Blane ..... Walter Walker

SHORTS

Fury of the Storm

(Educational)

Interesting

Unusual in photography, as well as in subject matter, is this short, picturing the manner of handling tremendous herds of cattle and sheep on a ranch in Wyoming in the dead of winter and a blinding blizzard. One of the Hodge Podge series, the number is interesting and should have unlimited appeal. Running time, 9 minutes.

Sportsmen's Paradise

(Atlantic Film)

Scenic

To an audience unfamiliar with motion pictures of the activities and cyclorama of the Bavarian Alps, and, of course, to those who have actually been there, these shots should be of unusual interest. Much of the same ground has been covered in other scenics, such as the races three-cornered of motorcycles, autos and airplane in the Alpine snow and ice. Running time, 10 minutes.

Vendetta

(Educational)

Abbreviated Opera

By comparison with the first of this series of Kendall-De Vally Operalogues, this number appears weak. Based on the famed "Cavalleria Rusticana," the subject suffers chiefly from an inferiority in voices, again by comparison with the first. Elsa Petersen, Marianne Mabee, William Wheatley, Jack Howell handle the lead roles. Also, the translation into English of the lyrics seem to considerably detract from the atmosphere usually engendered by opera. The words, incidentally, are often indistinguishable. On the other hand, the background effects are well handled, and the subject is enlightening in its indication of the story of the original, however brief. A different type of short, it is worthwhile.—Running time, 20 minutes.

Killing the Killer

(Principal)

Intense

Dr. Raymond L. Ditmars, able and interesting director of the New York Zoological Gardens, verbally introduces, and in a manner conducts via off-screen description, a rousing, intense battle between two ancient enemies of nature, the courageous, if small, mongoose, and the long and deadly cobra. The fight is splendidly "caught" by the camera, and after vicious attacks and excellent strategy, the mongoose vanquishes the cobra. A bit gruesome, but a splendid subject. The film was originally made in silent form by Ufa as "The Mongoose and the Cobra" and is here presented with the addition of the description by Dr. Ditmars, who appears in an introductory sequence.—Running time, 11 minutes.

The Idol of Seville

(Educational)

Fair

There is fair entertainment and reasonably pleasing musical rendition in this number of the Kendall-DeVally Operalogue series, which is based on the famed "Carmen." Educational is releasing the series. Rene Denny offers the Carmen role with a really capable voice, incidentally, far superior to any other in the rather full cast. The background settings are in a measure artificial, but that detracts but little from the fact that the series has definite value in its offering of the story of opera in brief, easily understood form. There is a definite appeal in this group.—Running time, 20 minutes.

Paris Glimpses

(Vitaphone)

Interesting

E. M. Newman takes his audience to Paris in this number of the Travel Talks series, and shows it the varied beauty of the parks, several of the well known cafes and sections of the city. The major portion of the footage is devoted to the Paris International Exposition, which in addition to general interest, is featured by several impressive shots of the grounds at night, with unusual lighting effects enhancing the effectiveness.—Running time, 9 minutes.

Isle of Isolation

(Capital Film)

Appealing

In this number of the Port o' Call Series the camera roves about the small island of Bali, whereon life moves at a slow and primitive pace, where beauty is pictured in the country, and the women, and where all things are quiet and peaceful. A little-known spot on the globe, Bali, pictured, is a pleasant step backward for any audience. Accompanying dialogue is well rendered, and the short is an enlightening and well executed subject. Running time, 10 minutes.

Four Wheels—No Brakes

(Vitaphone)

Only Fair

Mr. and Mrs. Jack Norworth, the "Naggers" of this shorts series, become extremely tiresome with the eternal bickering which is their comedy manner. In this case, the wife wrecks the car, and the mother-in-law is stricken deaf and dumb. The husband is overjoyed, tells her what he thinks of her, but she suddenly recovers her voice. It's noisy, and hardly amusing.—Running time, 10 minutes.

NEW RECORDING PROGRESS IN U. S. MAY SLOW UP BRITONS' OWN PLANS

Developments of Both Erpi and Photophone Sound Challenge British Systems; Mooring Sees Protests on Costs of Changes

by WM. H. MOORING
London Correspondent

Almost simultaneously Western Electric and RCA announce radical changes in their recording systems, designed to keep pace with public demand for better sound reproduction.

J. E. Otterson, president of ERPI, revealed in England that the WE laboratories have evolved recording advancements, by extended frequency range, which will give astonishing results in music and voice reproduction. R. M. Hatfield, head of the London office, and Stanley S. A. Watkins, recording manager, London, are getting to work right away, and it is proposed to offer exhibitors facilities for the complete overhauling of their theatre sets, plus the necessary improvements and alterations to mechanism, by means of which the better results are obtainable.

Mr. Otterson says that the new system, played in theatres specially treated with complementary acoustical materials, will insure results so realistic as eventually to be indistinguishable from natural voice or firsthand music.

RCA Improvements Also Cited

Mr. Javal of RCA also revealed this week that his company has reached out to an important new disc recording improvement. He compares this advance with that registered when the gramaphone concerns went from mechanical to electric recording. Frequency range is extended to 10,000 cycles and a comparatively higher degree of fidelity is claimed. Certain coincidental improvements, he says, have been achieved in the film recording system operated by RCA. Again the adaptation of existing recording and reproducing sets is a necessary preliminary to this new state of sound efficiency. That, it seems to me, will prove a snag in England, affecting both WE and RCA. Not only exhibitors, but a number of leading producers in Britain are already persuaded that their sound is costing them too much.

British International, for instance, operating on RCA Photophone since they first took up talkers in 1929, are not likely to renew their existing recording license with RCA when it expires next year. They have evolved a system of their own called Ambiphone, with a view to cutting out royalties now payable to the Americans.

Only one British studio—the British and Dominions lot—is using Western Electric recording, and they are unlikely to quit because of special financial arrangements, although the Gaumont organization, through which all their films are liberated, have made progress with the development of their British Acoustic recording system, which in fact has been installed in their new Shepherds Bush studios, and seems likely to go into Gainsborough, Islington, and Beaconsfield British Lion studios as soon as existing contracts fall in.

There is a feeling on this side, therefore, that the American recording combines have prepared for the day when British technicians might catch up with American sound quality standards, and have now decided to launch surprising improvements in sound in order to place their British licensees and theatre owners once again tightly in their hands.

An Ideal in Progress

It is legitimate commercial practice to hold that which they won when the talkers first came, and in addition to the money and brain power expended in the pursuit of more realistic sound, must be held to represent an ideal in motion picture progress.

The novelty stage of the talkers has long receded into the past; theatre takings are now down to a lower level than in the last, bad days of the silent picture, and if "real life" sound reproduction can do anything to help revive the flagging public interest in motion pictures, it must be welcomed by the industry, whether initiative has come from British or American sources.

On the score of additional outlay, there will be opposition, and many British exhibitors will resent the mere suggestion that anything can be done to improve their sound—even at any price—but progress will have to be served.

WE and RCA will not of course make compulsory the adaptation of existing apparatus, but the firstline showmen, for whom nothing save the best and latest is good enough, will step in, and thereafter the public will pull into line the laggers, who would still have been operating silent films if there had been a supply and a public to support them.

Publicity Looks Up British Film

John Maxwell of British International has recently infused a new spirit of daring into the publicity departments of his distributing units, Wardour Films and Pathe Pictures. Maximum improvements have not yet been achieved, but a good illustration of more active selling policies is provided by the latest plan of the Wardour unit, under which British International films will be included among subjects to be "staged" during this year's Dramatic Festival at Malvern.

It is regarded as important that films should be recognized by the organizers of the Dramatic Festival as covering a branch in dramatic art which can no longer be ignored, nor even overshadowed, by the stage.

The Festival runs from August 1 to 8, and on each day one British International production will be shown. The subjects selected include George Bernard Shaw's first full length screen "adventure," "Arms and the Man;" "Fires of Fate," "The Indiscretions of Eve," "No. 17," and "After Office Hours," all of which in due course will reach U. S. A.

Gaumont-British and Ufa Combine Move Reported

There is now every sign that Gaumont-British and Ufa of Germany will eventually form, between them, a European film combine of the first magnitude. Already arrangements are in operation whereby Gaumont will make, in Germany, English versions of all the worthwhile Ufa pictures, and Ufa may later use the Gaumont English studios in which to make German versions of all Gaumont subjects considered suitable for Continental consumption.

In addition there will be a very free interchange of talent, both in the writing and acting departments, as well as constant collaboration in all matters technical. Gaumont and Ufa will, in short, aim to turn out English talkers with maximum appeal in all English-speaking markets, while still holding their own against America in Central Europe. If early experiments prove encouraging, the two concerns will take up the question of joint provision of films for the smaller language markets.

It is noteworthy that many of the Ufa executives have had extensive experience in America—an advantage which removes one of the greatest handicaps under which most of the best British executives labor. Gaumont-British, by way of impressing the British public, took over to the Ufa studios in Neubabelsberg, Berlin, a party including some leading British journalists, and the impression gained was that Ufa production facilities regarding floor space and personnel equal, if not surpass, those at the new Gaumont London studios, although the latter achieve a state of higher technical efficiency. This points to the possibility that Ufa has all but the finance required to make its production center the greatest in Europe. That is where the Ostrers of Gaumont-British may come in finally.

Maxwell Steps Up Publicity Departments; Combine Move of Gaumont British and Ufa Seen in Reciprocity at Studios

Here and There

John C. A. Thorpe, for several years manager of production for British International, and more recently running a separate production affiliate for that company, has now severed with Elstree and has joined Gaumont-British, for whom he will head a new department to deal exclusively with overseas sales.

▽

The C. E. A. is preparing yet another campaign against the existing entertainments tax. This one will be launched this autumn.

▽

The Lord Mayor of Birmingham, welcoming magistrates of six Midland Counties who met in his city to discuss "Films and Public Morality," said there had in recent years been a marked decline in drunkenness. This he attributed in part to the influence of the cinema.

▽

Fox is setting up its own British production unit at last, and Hugh Percival, lately with the Paramount British unit, has been engaged to help organize and run production in England.

THEATRE RECEIPTS

Theatre receipts from 105 houses in 20 key cities of the country for the calendar week ended July 23, 1932, aggregating $1,254,992, showed an increase of $8,489 over the previous calendar week ended July 16, when a total of $1,246,503 was recorded from 105 theatres in 20 cities. Six new low individual house record figures were noted during the more recent week, and no new high individual house records. This compares with eight new "lows" and no new "highs" for the preceding week.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Boston								
Keith's	2,800	25c-65c	"Tom Brown of Culver" (U.)	17,000	"Roar of the Dragon" (Radio)	19,000	High 12-5 "Frankenstein"	27,000
							Low 3-26-32 "Explorers of the World"	16,000
Keith-Boston	2,500	25c-65c	"What Price Hollywood" (Pathe)	19,000	"Bring 'Em Back Alive" (Radio)	18,000	High 4-9-32 "Steady Company"	26,000
							Low 7-9-32 "By Whose Hand?"	16,500
Loew's Orpheum	2,000	25c-60c	"The Blonde Captive" (Capital)	19,000	"Red Headed Woman" (MGM)	19,000	High 1-24 "Hell's Angels"	31,500
							Low 7-2-32 "Destry Rides Again"	18,000
Loew's State	3,700	30c-60c	"Unashamed" (MGM)	20,000	"The Doomed Battalion" (U.)	22,000	High 6-18-32— "Hell Divers" "Possessed" and "Sin of Madelon Claudet"	26,000
							Low 7-18 "Man in Possession"	19,000
Metropolitan	4,350	35c-75c	"Lady and Gent" (Para.)	35,500	"Million Dollar Legs" (Para.)	35,000	High 1-31 "No Limit"	44,500
							Low 7-4 "I Take This Woman"	30,000
Paramount	1,800	30c-60c	"Miss Pinkerton" (F. N.)	14,000	"Winner Take All" (W. B.)	15,000	.....	
Scollay Square	1,800	15c-50c	"Winner Take All" (W. B.)	9,500	"Make Me A Star" (Para.)	11,000	High 1-17 "Right to Love"	25,000
							Low 7-23-32 "Winner Take All"	9,500
Uptown	2,000	25c-60c	"Miss Pinkerton" (F. N.)	10,000	"Winner Take All" (W. B.)	10,000	High 5-14-32 "The Miracle Man"	15,000
							Low 7-23-32 "Miss Pinkerton"	10,000
Buffalo								
Buffalo	3,500	30c-70c	"Make Me A Star" (Para.) (6 days)	17,900	"Rebecca of Sunnybrook Farm" (Fox)	15,800	High 3-28 "My Past"	39,500
							Low 7-16-32 "Rebecca of Sunnybrook Farm"	15,800
Century	3,000	25c-55c	"Street of Women" (W. B.)	9,200	"Love Is A Racket" (F. N.)	11,000	High 2-14 "Cimarron"	25,600
							Low 3-5-32 "Cheaters at Play"	5,800
Court Street	1,800	25c	"Scandal for Sale" (U.) (4 days)	1,800	"The Unexpected Father" (U.) (4 days)	2,100	.....	
Hippodrome	2,100	25c-35c	"The Man From Yesterday" (Para.)	6,100	"New Morals for Old" (MGM)	4,200	High 2-14 "Free Love"	26,300
							Low 7-16-32 "New Morals for Old"	4,200
Lafayette	3,300	25c	"No Greater Love" (Col.)	6,800	"Lena Rivers" (Tiff.)	7,600	High 4-11 "Ten Cents a Dance"	24,100
							Low 6-11-32 "The Secret Witness"	5,800
Chicago								
Chicago	4,000	35c-75c	"Washington Masquerade" (MGM)	43,000	"Red Headed Woman" (MGM)	56,000	High 1-23-32 "Two Kinds of Women"	67,000
							Low 7-18 "Women Love Once"	26,250
Oriental	2,284	35c-75c	"Million Dollar Legs" (Para.)	23,000	"Week-End Marriage" (F. N.)	34,000	High 3-7 "My Past"	46,750
							Low 6-27 "Party Husband"	19,450
Palace	2,509	35c-75c	"What Price Hollywood" (Pathe)	16,500	"Bachelor's Affairs" (Fox)	16,000	High 4-2-32 "Cheaters at Play"	33,000
							Low 7-16-32 "Bachelor's Affairs"	16,000
State Lake	2,776	25c-60c	"Week Ends Only" (Fox)	21,000	"Bring 'Em Back Alive" (Radio) (3rd week)	10,000	High 12-12 "Frankenstein"	44,000
							Low 6-25-32 "Is My Face Red?"	7,000
Cleveland								
Allen	3,300	25c-50c	"Red Headed Woman" (MGM)	13,000	"Washington Masquerade" (MGM)	15,000	High 1-30-32 "Hell Divers"	26,000
							Low 7-2-32 "The Man From Yesterday"	8,000
RKO Palace	3,100	25c-60c	"Society Girl" (Fox)	19,000	"Bring 'Em Back Alive" (Radio)	20,000	High 5-2 "Laugh and Get Rich"	40,000
							Low 5-21-32 "Sinners in the Sun"	18,000
Stillman	1,900	15c-25c	"Million Dollar Legs" (Para.)	5,000	"Almost Married" (Fox)	3,500	.....	
Warner's Lake	800	25c-50c	"Winner Take All" (W. B.)	6,000	"The Doomed Battalion" (U.)	3,700	High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Denver	2,500	25c-66c	"Lady and Gent" (Para.) (2nd week)	12,000	"Lady and Gent" (Para.) (1st week)	13,000	High 8-8 "Politics"	25,000
							Low 5-14-32 "Greeks Had a Word For Them"	9,000
Huff'n's Aladdin	1,500	35c-66c	"Winner Take All" (W. B.) (2nd week)	5,000	"Winner Take All" (W. B.) (1st week)	5,500	High 4-11 "Connecticut Yankee"	12,000
Huffman's Rialto	900	25c-55c	"Street of Women" (W. B.)	2,500	"The Doomed Battalion" (U.)	3,250	Low 11-28 "Heartbreak"	3,500
Orpheum	2,600	25c-55c	"Is My Face Red?" (Radio)	12,000	"Vanity Fair" (Allied)	10,000	.....	
Paramount	2,000	25c-55c	"Million Dollar Legs" (Para.)	7,000	"Freaks" (MGM) (3 days-2nd week)	2,500	High 1-10 "Hell's Angels"	22,000
					"Make Me A Star" (Para.) (4 days)	3,000	Low 6-25-32 "Forgotten Commandments" and "Reserved for Ladies"	3,450
Detroit								
Downtown	2,750	25c-50c	"Roar of the Dragon" (Radio)	9,000	"Is My Face Red?" (Radio)	9,000	.....	
Fisher	2,300	25c-65c	"Miss Pinkerton" (F. N.)	14,000	"Unashamed" (MGM)	13,500	.....	
Fox	5,000	25c-50c	"Week-End Marriage" (F. N.)	20,000	"Hollywood Speaks" (Col.)	19,000	.....	
Michigan	3,000	25c-75c	"Red Headed Woman" (MGM)	27,000	"Million Dollar Legs" (Para.)	32,000	.....	



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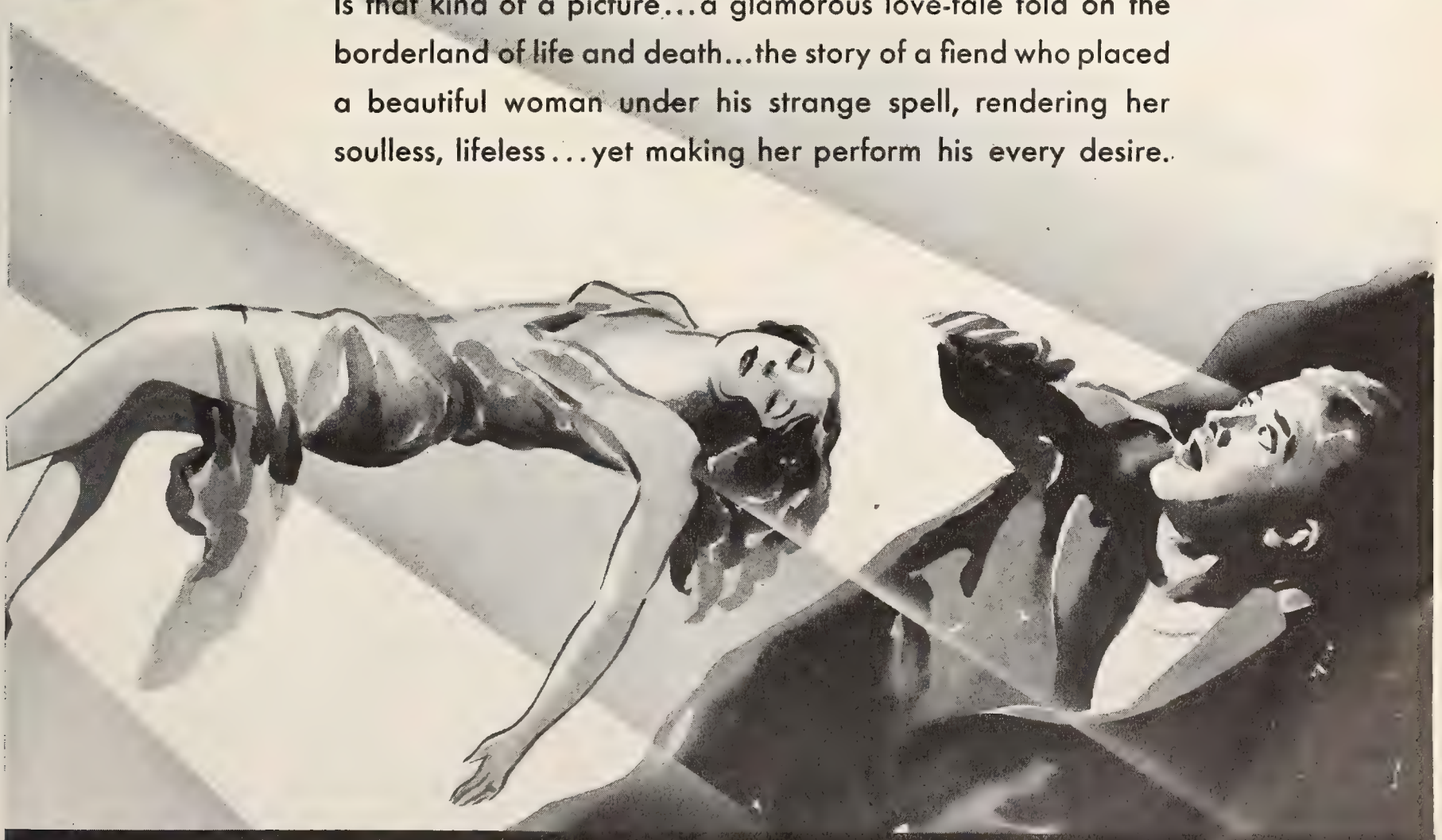
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NITED ARTISTS Exchanges

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)	
Hollywood								
Chinese	2,500	55c-$1.65	"Strange Interlude" (MGM) ($5.50 premiere-6 days)	27,500	"Grand Hotel" (MGM) (4 days-11th week)	13,600	High 7-31 "Trader Horn" Low 10-31 "Yellow Ticket"	36,000 9,000
Pantages Hollywood	3,000	35c-65c	"Week Ends Only" (Fox)	9,000	"Woman in Room 13" (Fox)	12,000	High 4-30-32 "Careless Lady" Low 2-6-32 "Ladies of the Big House"	22,400 7,000
W. B. Hollywood	3,000	25c-55c	"The Purchase Price" (W. B.)	9,900	"Winner Take All" (W. B.)	15,000	High 2-7 "Little Caesar" Low 11-7 "Honor of the Family"	30,000 7,000
Indianapolis								
Apollo	1,100	25c-35c	"Winner Take All" (W. B.)	3,500	"Bachelor's Affairs" (Fox)	3,000	High 6-13 "Daddy Long Legs" Low 7-16-32 "Bachelor's Affairs"	10,000 3,000
Circle	2,600	25c-35c	"Make Me A Star" (Para.)	5,000	"Million Dollar Legs" (Para.)	6,000	High 2-14 "Cimarron" Low 6-11-32 "Reserved for Ladies"	13,000 4,000
Indiana	3,300	25c-35c	"Lady and Gent" (Para.)	7,500	"The Dark Horse" (F. N.)	6,500	High 1-17 "Her Man" Low 7-16-32 "The Dark Horse"	25,000 6,500
Lyric	2,000	25c-40c	"Almost Married" (Fox)	7,000	"Fast Companions" (U.)	6,000	High 1-10 "Under Suspicion" Low 9-12 "East of Borneo"	13,000 5,750
Palace	2,800	25c-35c	"Washington Masquerade" (MGM)	7,000	"Unashamed" (MGM)	5,500	High 5-2 "Trader Horn" Low 7-2-32 "Possessed," "Let Us Be Gay," "Hell Divers" and "Sin of Madelon Claudet"	22,000 5,000
Kansas City								
Liberty	1,000	15c-25c	"Week Ends Only" (Fox)	3,500	"The Dark Horse" (F. N.)	3,200		
Mainstreet	3,049	35c-50c	"Bring 'Em Back Alive" (Radio)	20,000	"Is My Face Red?" (Radio)	14,000	High 1-9-32 "Peach O' Reno" Low 6-11-32 "Rich Are Always With Us"	25,500 11,000
Midland	4,000	25c-40c	"Washington Masquerade" (MGM) (7 days and Sat. midnite show)	12,500	"Unashamed" (MGM) (7 days and Sat. midnite show)	14,000	High 1-23-32 "Hell Divers" Low 5-9 "Quick Millions"	30,400 7,500
Newman	2,000	35c-50c	"Winner Take All" (W. B.) (7 days and Sat. midnite show)	7,000	"Million Dollar Legs" (Para.) (7 days and Sat. midnite show)	6,800	High 2-27-32 "Shanghai Express" Low 6-4-32 "Street of Women"	25,000 6,500
Los Angeles								
Loew's State	2,416	35c-70c	"The Wet Parade" (MGM)	18,000	"Rebecca of Sunnybrook Farm" (Fox)	15,400	High 10-25 "Susan Lenox" Low 3-5-32 "The Silent Witness"	39,000 6,963
Orpheum	2,750	35c-70c	"New Morals for Old" (MGM)	15,000	"What Price Hollywood" (Pathe)	21,000	High 1-9-32 "Frankenstein" Low 12-26 "Heaven on Earth"	34,000 6,500
Paramount	3,596	35c-70c	"Million Dollar Legs" (Para.)	18,000	"The Man From Yesterday" (Para.)	16,750	High 10-31 "Beloved Bachelor" Low 2-6-32 "Tomorrow and Tomorrow"	41,000 7,500
W. B. Downtown	2,400	25c-55c	"Miss Pinkerton" (F. N.)	10,400	"The Dark Horse" (F. N.)	9,000	High 2-7 "Little Caesar" Low 4-23-32 "Destry Rides Again"	27,000 6,200
W. B. Western	2,400	35c-55c	"Winner Take All" (W. B.)	5,100	"Miss Pinkerton" (F. N.)	5,500		
Minneapolis								
Astor	812	20c-25c	"Reserved for Ladies" (Para.) and "Forgotten Commandments" (Para.)	1,450	"Misleading Lady" (Para.) and "Forgotten Commandments" (Para.)	1,400	High 7-2-32 "When A Feller Needs A Friend" Low 4-18 "Men Call It Love"	2,000 900
Lyric	1,238	25c-40c	"Society Girl" (Fox)	2,500	"Man About Town" (Fox)	2,000	High 5-30 "Kiki" Low 1-24 "Men on Call"	4,000 1,200
RKO Orpheum	2,900	25c-55c	"Night World" (U.)	13,500	"Bring 'Em Back Alive" (Radio) (2nd week)	10,000	High 12-14 "Cimarron" Low 6-11-32 "Radio Patrol"	30,000 12,000
State	2,300	25c-55c	"Red Headed Woman" (MGM)	7,500	"Make Me A Star" (Para.)	8,000	High 1-2-32 "Sooky" Low 14-18 "Body and Soul"	10,000 6,000
Montreal								
Capitol	2,547	26c-60c	"Thunder Below" (Para.) and "Sinners in the Sun" (Para.)	9,500	"Lady Panniford's Folly" (British) and "Young Bride" (Pathe)	10,000	High 1-10 "Just Imagine" Low 12-25 "The Guardsman" and "The Tip-Off"	18,000 8,000
Imperial	1,914	15c-40c	"La Femme en Homme" (French)	2,800	"Le Petit Ecart" (French)	3,000	High 1-17 "Office Wife" Low 7-9-32 "Femmes De Mes Reves"	10,000 2,000
Loew's	3,115	30c-75c	"The Ringer" (British)	12,500	"New Morals for Old" (MGM)	12,500	High 4-2-32 "Fireman, Save My Child" Low 7-18 "Stepping Out"	16,500 9,000
Palace	2,600	30c-75c	"Two Hearts in Waltz Time" (German)	10,500	"Merrily We Go To Hell" (Para.)	11,500	High 4-2-32 "One Hour With You" Low 7-23-32 "Two Hearts in Waltz Time"	19,500 10,500
Princess	2,272	25c-60c	"Night World" (U.) and "Fast Companions" (U.)	8,000	"Are These Our Children?" (Radio) and "Is My Face Red?" (Radio)	8,000	High 4-1 "City Lights" Low 7-18 "Colonel's Lady"	22,500 7,200
New York								
Astor	1,120	55c-$2.00	"Grand Hotel" (MGM) (14th week)	15,055	"Grand Hotel" (MGM) (44c-$2.20-13th week)	15,305	High 1-2-32 "Hell Divers" Low 11-14 "The Champ"	24,216 18,759
Cameo	549	25c-75c	"Condemned to Death" (First Division)	2,000	"Cry of the World" (International)	2,000		
Capitol	4,700	35c-$1.65	"Unashamed" (MGM)	57,501	"Red Headed Woman" (MGM) (2nd week)	41,636	High 1-9-32 "Mata Hari" Low 7-2-32 "New Morals for Old"	110,466 29,767
Embassy	598	25c	All Newsreel	6,242	All Newsreel	6,231	High 1-3 Newsreels Low 5-28-32 Newsreels	9,727 5,785
Mayfair	2,300	35c-85c	"What Price Hollywood" (Pathe)	18,500	"Bring 'Em Back Alive" (Radio) (4th week)	18,500	High 12-12 "Frankenstein" Low 4-30-32 "Cohens and Kellys in Hollywood"	53,800 7,600
Palace	2,500	30c-$1.10	"Bring 'Em Back Alive" (Radio)	17,000				
Paramount	3,700	40c-$1.10	"Lady and Gent" (Para.)	41,840	"Million Dollar Legs" (Para.)	51,900	High 2-7 "Finn and Hattie" Low 12-26 "Heaven on Earth"	85,900 35,700
Rialto	1,949	40c-$1.10	"Freaks" (MGM) (2nd week)	13,668	"Freaks" (MGM) (1st week)	20,000	High 2-27-32 "Shanghai Express" Low 6-27 "Dracula" and "Hell's Angels"	64,600 4,500
Rivoli	2,103	40c-$1.10	"Aren't We All" (Para.) (3rd week)	5,019	"Aren't We All" (Para.) (2nd week)	6,000	High 1-9-32 "Dr. Jekyll and Mr. Hyde" Low 7-9-32 "Aren't We All"	67,100 8,000
Strand	3,000	35c-$1.10	"Purchase Price" (W. B.)	16,530	"Miss Pinkerton" (F. N.)	18,806	High 1-17 "Little Caesar" Low 4-2-32 "The Missing Rembrandt"	74,821 8,012
Winter Garden	1,493	35c-$1.10	"Radio Patrol" (U.)	6,437	"Stranger in Town" (W. B.)	9,575	High 9-19 "Five Star Final" Low 7-23-32 "Radio Patrol"	59,782 6,437

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STEP OUT WITH UNIVERSAL

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-55c	"Bring 'Em Back Alive" (Radio)	5,200	"Unashamed" (MGM)	3,200	High 2-7 "Illicit"	11,000
							Low 7-2-32 "Man From Yesterday"	3,100
Criterion	1,700	10c-55c	"Lady and Gent" (Para.)	5,000	"Million Dollar Legs" (Para.)	5,600	High 2-21 "Cimarron"	15,500
							Low 12-5 "Consolation Marriage"	4,400
Liberty	1,500	10c-35c	"Doomed Battalion" (U.) (4 days)	1,100	"Blonde Captive" (Col.)	3,300	High 1-24 "Under Suspicion"	7,200
			"Silver Lining" (Patrician) (3 days)	1,000			Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
Mid-West	1,500	10c-55c	"Society Girl" (Fox)	4,200	"What Price Hollywood" (Pathe)	4,200	High 9-19 "Young as You Feel"	11,000
							Low 7-2-32 "Love Is A Racket"	3,000
Omaha								
Orpheum	3,000	25c-55c	"Bring 'Em Back Alive" (Radio)	11,000	"Is My Face Red?" (Radio)	9,500	High 2-14 "Cimarron"	25,550
							Low 6-18-32 "Night World"	8,500
Paramount	2,900	25c-60c	"Red Headed Woman" (MGM) and "Thunder Below" (Para.)	7,500	"Rebecca of Sunnybrook Farm" (Fox) and "Bachelor's Affairs" (Fox) (25c-35c)	6,000	High 4-23-32 "Tarzan the Ape Man"	13,750
							Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous"	4,000
World	2,500	25c-40c	"Mystery Ranch" (Fox)	7,500	"Make Me A Star" (Para.) and	5,400	High 4-11 "Men Call It Love"	16,000
			"The Trial of Vivienne Ware" (Fox)		"Week-End Marriage" (F. N.)		Low 11-28 "The Cisco Kid"	4,500
Philadelphia								
Arcadia	600	30c-55c	"Sinners in the Sun" (Para.) (6 days)	2,200	"Strange Case of Clara Deane" (Para.) (30c-50c-4 days)	1,100	High 12-17 "The Guardsman"	6,500
							Low 4-30-32 "Beast of the City"	1,900
Earle	2,000	35c-66c	"Miss Pinkerton" (F. N.) (5 days)	12,500	"Thunder Below" (Para.) (6 days)	16,000	High 1-2-32 "Makers of Men"	27,000
							Low 7-23-32 "Miss Pinkerton"	12,500
Fox	3,000	35c-75c	"Almost Married" (Fox) (6 days)	18,500	"Vanity Fair" (Allied) (6 days)	20,000	High 2-7 "Man Who Came Back"	40,000
							Low 6-18-32 "Mystery Ranch"	15,000
Karlton	1,000	30c-55c	"No Greater Love" (Col.) (6 days)	3,500	"New Morals for Old" (MGM) (6 days)	3,500	High 5-2 "City Lights"	8,000
							Low 3-21 "Resurrection"	3,000
Stanley	3,700	35c-75c	"Merilly We Go To Hell" (Para.) (6 days)	13,000	"As You Desire Me" (MGM) (6 days-2nd week)	13,000	High 12-19 "Frankenstein"	31,000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	35c-55c	"Roar of the Dragon" (F. N.) (6 days)	9,000	"The Blonde Captive" (Col.) (6 days)	9,000	High 3-21 "Last Parade"	16,500
							Low 2-27-32 "Men In Her Life"	7,000
Portland, Ore.								
Blue Mouse	669	15c-25c	"Famous Ferguson Case" (F. N.)	2,100	"Man Wanted" (W. B.)	2,600		
Fox Paramount	3,068	35c-55c	"Million Dollar Legs" (Para.)	14,000	"Man About Town" (Fox)	12,500	High 1-3 "Paid"	26,000
							Low 5-23 "Young Sinners"	11,000
Oriental	2,040	25c-35c	"The Dark Horse" (F. N.)	3,250	"Love Is A Racket" (F. N.)	3,400		
Rialto	1,400	25c	"Forgotten Commandments" (Para.)	2,400	"Careless Lady" (Fox)	2,800	High 3-21 "Trader Horn"	12,000
							Low 6-25-32 "Mystery Ranch"	1,900
RKO Orpheum	1,700	25c-60c	"Bring 'Em Back Alive" (Radio)	16,000	"What Price Hollywood" (Pathe)	11,500	High 2-14 "Cimarron"	20,000
							Low 5-23 "Iron Man"	8,500
United Artists	945	25c-35c	"Lady and Gent" (Para.)	2,300	"Make Me A Star" (Para.)	2,500	High 1-10 "Hell's Angels"	12,500
							Low 6-25-32 "Thunder Below"	2,100
San Francisco								
El Capitan	3,100	25c-60c	"Night Court" (MGM)	13,300	"Letty Lynton" (MGM)	13,000	High 8-15 "Daddy Long Legs"	16,750
							Low 6-11-32 "Devil's Lottery"	11,000
Filmarte Foreign Talkies	1,400	35c-50c	"Danton the Revolutionist" (German)	2,100	"Ronny" (German)	1,650		
Fox	4,600	25c-90c	"Unashamed" (MGM)	40,000	"Strange Case of Clara Deane" (Para.)	44,000	High 1-3 "Lightning"	70,000
							Low 2-20-32 "The Guardsman"	29,000
Golden Gate	2,800	25c-65c	"Roar of the Dragon" (Radio)	12,300	"What Price Hollywood" (Pathe)	14,000	High 7-11 "Lawless Woman"	20,000
							Low 6-11-32 "Lena Rivers"	7,000
Paramount	2,670	25c-90c	"Rebecca of Sunnybrook Farm" (Fox) (2nd week)	16,000	"Rebecca of Sunnybrook Farm" (Fox) (1st week)	13,000	High 1-9-32 "The Champ"	35,600
							Low 7-18 "Women Love Once"	10,000
United Artists	1,200	25c-60c	"South Sea Adventures" (U. A.)	8,100	"Congress Dances" (U. A.)	7,000		
Warfield	2,700	35c-90c	"Lady and Gent" (Para.)	18,000	"Man From Yesterday" (Para.)	18,000	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 1-30-32 "X Marks the Spot"	15,000
Warner Bros.	2,700	35c-75c	"Winner Take All" (W. B.) (2nd week)	4,000	"Winner Take All" (W. B.) (1st week)	8,500	High 3-26-32 "Fireman, Save My Child"	19,000
							Low 7-9-32 "Street of Women"	3,500
Seattle								
Blue Mouse	950	15c-25c	"Hollywood Speaks" (Col.)	3,000	"Week-End Marriage" (F. N.)	2,500		
Fifth Avenue	2,750	25c-75c	"Mystery Ranch" (Fox) (5 days)	7,000	"Red Headed Woman" (MGM)	14,500	High 4-18 "Trader Horn"	17,000
							Low 1-2-32 "The Boudoir Diplomat"	7,000
Fox	2,450	25c-75c	"Washington Masquerade" (MGM) (8 days)	9,000	"Bachelor's Affairs" (Fox)	8,500		
Liberty	2,000	10c-25c	"Without Honors" (Artclass)	4,000	"The Stowaway" (U.) and "My Wife's Family" (Powers)	3,500	High 1-10 "The Lash"	11,500
							Low 7-16-32 "The Stowaway" and "My Wife's Family"	3,500
Music Box	950	25c-40c	"Miss Pinkerton" (F. N.)	3,500	"Winner Take All" (W. B.)	4,000	High 2-28 "City Lights"	14,000
							Low 7-23-32 "Miss Pinkerton"	3,500
RKO Orpheum	2,650	25c-75c	"Bring 'Em Back Alive" (Radio)	15,000	"What Price Hollywood" (Pathe)	10,500	High 10-31 "Spirit of Notre Dame"	18,000
							Low 7-9-32 "Fast Companions" and "Monster Walks"	7,500
Washington								
Columbia	1,232	25c-40c	"Hell Fire Austin" (Tiff.)	1,500	"Shop Angel" (Tower)	1,800		
Earle	2,323	25c-66c	"Man From Yesterday" (Para.)	21,000	"Winner Take All" (W. B.)	13,500		
Fox	3,434	25c-66c	"Skyscraper Souls" (MGM)	22,500	"Almost Married" (Fox)	18,000		
Loew's Palace	2,363	35c-55c	"Lady and Gent" (Para.)	6,500				
RKO Keith's	1,832	25c-55c	"Attorney for the Defense" (Col.) (6 days)	11,000	"Rebecca of Sunnybrook Farm" (Fox)	14,000		
			"What Price Hollywood" (Pathe) (1 day-3rd week)	1,200	"What Price Hollywood" (Pathe) (2nd week)	9,200		



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TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 136.—(A) Considering a plano-convex condenser, name the various sources of possible light loss. (B) Considering the reflector type lamp using a large diameter condenser, name the various possible sources of light loss contained therein. (C) Considering the reflector type of lamp having no condenser, name the sources of possible light loss. (In all these questions, include all possible light losses between the light source and the film itself.) (D) Would there be a very considerable difference as between the amount of light reaching the aperture from an intelligently selected, carefully adjusted, clean light source to film system, and one that is selected without expert knowledge, carelessly adjusted and not too clean?

Answer to Question No. 129

Bluebook School Question No. 129 *was*: "*(A) Just what is a prismatic lens? (B) May prismatic lenses be had in different diameters and focal lengths? (C) Is the converging lens of a Cinephor parabolic condenser always of the same focal length? (D) Of what does the Cinephor parabolic condenser consist? (E) Is the Cinephor condenser collector lens always of the same focal length?*"

For the first time in its long, and we believe useful, history, the School is buffaloed. There were 968 answers, and of them all, not one was correct, or even reasonably so on all points. Most of them fell down on A, B and C. Not one described a prismatic lens correctly. In order that I might make no possible error I submitted the questions to the Bausch & Lomb Optical Company, asking their engineers to answer each section separately. Under all the circumstances I believe you would prefer that I print their answer, which is:

"(A) A brief answer to Section A is that each ring of a prismatic condensing lens is a prism, bent around into the form of a ring, which refracts the light falling upon its rear face to an approximate focus at the projector aperture. The lens is built up of a series of such rings. Its action depends upon the form of each prism, not upon the concave surface."

In this connection the engineer (Alan A. Cook of the Scientific Bureau of the company) worded the last part thus: "And its action depends upon the form of each prism, not on the concave front surface." I take it that he meant to convey the idea that the action depends upon the form of the rings or prisms and not upon the concavity of the *rear* surface viewed as a whole. In projection we term the surface next to the light source as the "rear."

(B) "Such condensers are available in different diameters and focal lengths"—which taught me something. I had always thought them to be available in only one diameter.

(C) "The converging lens of Conephor condensing systems is not always of one focal length."

(D) "The Cinephor parabolic condenser is a convergent lens of meniscus form, the front surface of which is a paraboloid of revolution."

(E) "It is always the same focal length in the particular system dealt with in the Bluebook. Of course you know that many changes have taken place since you described that condenser. The general practice now is to image the new high intensity arcs directly on the aperture, so that the same set of condensers (now called Super-Cinephor Condensers) are used for all focal lengths of projection lens."

Well, it is the first time some of the Bluebook students have slipped up badly enough so that I could not shove any through. Better luck next time!

Regarding Question No. 124

Burke Wolfe, projectionist of Columbus, O., writes: "Dear Mr. Richardson: Seems to me you have slipped up on the answer to Bluebook Question No. 124. Mr. G. E. Doe's answer certainly shows that he understands the action of a wet cell perfectly, but he forgets to mention a couple of very important points.

"In Section A of this question the metallic elements do not necessarily consist of zinc and copper. Neither must the electrolyte necessarily be sal-ammoniac. I believe the principle of the thing is to take any two dissimilar metals and immerse them in almost any acid solution, whereupon a wet cell will result. Of course, though, some combinations of acid and metals work much better than others.

"In Section C, Mr. Doe does not mention the one thing which the strength of the current or amperage depends upon, and that is the size of the plates or elements. The more plate surface there is exposed to the acid, the greater the amperage it will produce. Don't you believe a footnote explaining these points would have been useful to many of your students?"

I agree with your criticism insofar as pertains to Section C. The point you make there is good. I do not, however, agree that it is necessary to include the things you mention in making answer to Section A. True, Brother Doe might have mentioned that fact. It is interesting, but after all we were considering a practical wet cell, which is the one Brother Doe dealt with. It is quite true that a weak, inefficient cell, or a very expensively constructed cell may be produced by the various metals and by electrolytes other than sal-ammoniac. The copper and zinc sal-ammoniac itself is, however, the practical wet cell—so much so that, so far as I know, no other sort is in commercial use.

Please do not get the idea that I am in any degree objecting to your criticism. As a matter of fact, it is very much to your credit that you took sufficient interest and wrote, calling attention to something you believed to be wrong. Moreover, as before said, your criticism to the answer of Section C is excellent. Doe should have mentioned the fact that amperage depends very largely, if not entirely, upon the area of the metallic elements exposed to the electrolytes —not to their size, mark you well, but their area. For instance, a sheet of copper would have very much more area than a chunk of copper. One must be careful of their wording of such things, since size could easily be interpreted as meaning bulk, and large bulk may be had in comparatively small area.

New York City Plan Would Tax Houses for Inspection

Theatres in New York City would be charged for the service of firemen stationed in the houses and would be assessed $10 monthly for the regular inspection of theatres, according to a plan submitted to Mayor James J. Walker by John J. Dorman, fire commissioner, as a means of raising additional revenue. Several hundred theatres in the city would probably be affected if the suggestion should be acted upon.

WARNING!

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JENKINS' COLYUM

Battle Creek, Mich.

Dear HERALD:

This is the town where they make the breakfast food which includes everything that can be made out of oats, wheat, corn, rye and baled hay.

The cafes will serve you bran if you don't watch 'em, on the theory that it is good for digestion. When they bring us bran we ask 'em if they have any baled hay that they could substitute.

Business ought to be good in Battle Creek, but it isn't. Battle Creek is very much like other towns in the state, dependent largely upon factories.

Michigan during July and August has three climates—hot, hotter and hottest; mostly hottest. One can perspire more in Michigan than he can in Yuma, Arizona, and down there the perspiration has run off of us until it short-circuited our spark plugs and April Shower refused to go.

We knew one fellow who took six baths in one day and then the perspiration oozed through his shirt like sorghum molasses. But we like the old state just the same, presumably because we were born here, but they shouldn't charge that up to Michigan, we are partly responsible for that ourselves. We might have been born in Arkansaw but see what shape that would have left Michigan in. She ought to be proud of us.

▽

Walt Adams Rebuilds

Walt Adams at Mason has rebuilt his theatre, which was partially destroyed by fire. It is now a much nicer house than it was, and it was a nice theatre at the start. Walt believes in giving his patrons the best there is in comfort as well as service, and this has set him in solid with the Mason people.

Harold King is the projectionist for Walt and he swears by the HERALD and Richardson's articles on projection and that's why he is a good projectionist.

▽

We were in Lansing and found all the theatres locked up at 11 a. m. except one. The janitor of this one told us the manager would not be down until after dinner. Down in Arkansaw the boys get up for breakfast, but not so in Lansing. That's why the Lansing boys miss meeting some pretty swell people once in a while, meaning the film peddlers.

▽

H. H. Chase has redecorated his Diamond theatre at Lake Odessa. Lake Odessa is a summer resort and the summer is when H. H. expects to do the bulk of his business. The lake is surrounded by summer cottages and the population of the town increases in proportion to the heat.

▽

A New Theatre

Jesse Phillips has recently built and opened a new theatre at Grand Ledge, and when a man will build a brand new theatre under present conditions he has nerve, and we judge Jesse has it.

The last time we met him he was operating a theatre at Vicksburg. The Sun theatre at Grand Ledge is rather above the ordinary run of houses we find in towns of that size, and it's a theatre that the town ought to be proud of, and no doubt is, but like many other Michigan towns, she has several factories which are operating on short time, when they operate at all, and this makes it bad for the theatre business.

In many of the larger towns we find that the circuit theatres especially are double featuring their programs at ten and fifteen cents. To us this indicates one of two things—that it is a desperate attempt to stimulate business or, a lack of the proper knowledge of showmanship.

Maybe we don't know anything about it, sometimes we don't; in fact in most cases we don't, but like everybody else, we form opinions, and our opinion is that operating a theatre is not much different from operating any other line of merchandising. If you have to put out something to bait the public it won't be long until you will hang out the "Closing Out" sign. No theatre can continue to run double programs at fifteen cents any more than a merchant can sell two watermelons at the price of one and continue to hold his job. We used to kiss our girl good night once, but when we tried to kiss her twice she said that was too much of a good thing, and the next evening we found the drayman calling on her.

It won't hurt you theatremen to think this over. Sometimes you can get a valuable suggestion from unexpected sources.

▽

Last night we saw Joe Brown in "The Tenderfoot," and Joe looked just like he did when we had our picture taken with him last winter, except that he wore a ten gallon hat. We wish we were as handsome as Joe, for maybe then the public would appreciate us more. They certainly did appreciate him last night.

▽

We are headed for Indiana and we hope those Hoosiers will treat us as fine as these Wolverines have, and if they do that will be fair enough.

J. C. JENKINS,
The HERALD Man

Principal Shipping Lobby Displays With Features

Principal Distributing Corporation has introduced an innovation in distribution and exploitation, shipping with prints lobby displays, boxed in one trunk, and sold as part of the picture. Forty uniform lobby displays are already in circulation with prints of the film, "South Sea Adventures."

"If the business is returning to the Barnum and Bailey idea, and we think it is, the lobby idea is designed to meet that need," said Sol Lesser, president of Principal. The company will extend the policy to seven other features, all of the adventure-exploration type.

Tax Plan Aimed at Circuits

An initiative petition imposing drastic license fees on circuit ownership of theatres and stores in California has been filed with Secretary of State Frank C. Jordan. The measure would establish a license fee of $5 for the first theatre or store of a circuit, $500 for the second, $1,000 for three to nine, $1,500 for 10 to 19 and $2,500 for 20 or more.

Huffman Takes Over RKO Theatre in Pooling Deal

Harry Huffman has assumed active management of the RKO Orpheum in Denver and will operate in accordance with an agreement which includes the Orpheum and Huffman's Rialto, Aladdin and Tabor. The Orpheum and Rialto will continue first-run, and for the present the Aladdin also. The Orpheum will continue RKO vaudeville units. Limited choice of films has been the drawback at the Orpheum, but through the pooling with Huffman films will be picked from Fox, Warner, Columbia, Universal and Radio.

Huffman will be managing director of the four theatres, in addition to two of his houses not included in the pool. Gerald Whitney will leave the Tabor and become house manager of the Orpheum and Chas. E. Porter, assistant at the Tabor, becomes manager there. Ralph Lee remains as manager of the Rialto and Joe Gundy will continue as Mr. Huffman's assistant and manager of the Aladdin.

New Jersey Allied Names 15 Directors for Year

The Allied Theatre Owners of New Jersey elected 15 directors at the annual meeting recently. New directors are: I. A. Roth, Morristown; H. K. Hecht, Passaic; James Binkov, Union City; Charles L. Robinson, Louis H. Gold, Newark; Dave Snaper, New Brunswick; Lee Newbury, Belmar; R. Wilkins, Pitman; W. C. Hunt, Wildwood; S. Myers, Moorestown; A. Bannon, Newark; Mrs. C. C. Hildinger, Trenton; P. Mortimer Lewis, Atlantic City; Al Gottesman, Mark Block, Newark.

Court Names Receiver for Fox Metropolitan Circuit

The Irving Trust Company has been appointed permanent receiver for Fox Metropolitan Playhouses, Inc., by Judge Mack in the United States district court at New York. Si Fabian will continue in an advisory capacity.

The company denies reports that certain of the independents who formerly owned the houses of Metropolitan Playhouses are seeking to regain their property, now operated by the Skouras Brothers.

Agfa Ansco Recapitalizes

The recapitalization plan recently offered by Agfa Ansco Corporation has been approved by stockholders and is now being put into effect. New common stock will be issued for outstanding common and preferred shares.

Max Ree Doing Fair Displays

Max Ree, whose sets for "Cimarron" won him the award from the Academy of Motion Picture Arts and Sciences recently, has been commissioned to create artistic displays for exhibition at the forthcoming World's Fair to be held in Chicago in 1933.

Freeman Starts Contact Work

Charles Freeman left the RKO home office late last week for the Coast studio on his first trip in his new capacity in contacting the home office and the studio. Incidentally, Mr. Freeman will seek new talent from the stage.



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Richard Dix . . . in a story that rides with the events of world upheaval. Strident! Daring! . . . Big as history in a drama of war torn Manchuria today, ripped from the blazing news heads that shocked the world!



NEW YORK MIRROR said:
"Lionhearted Richard! . . . it's the kind of old-fashioned, rip-roaring movie to make the little boys down front swallow their gum and cheer."

RICHARD DIX



GWILI ANDRE
the screen's new entrancing beauty

with GWILI ANDRE
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Zasu Pitts · Dudley Digges · C. Henry Gordon

"ROAR OF THE DRAGON"

Directed by WESLEY RUGGLES

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DAVID O. SELZNICK
Executive Producer

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NEARGRAVURE—500 8½ x 11 letterheads, $1.99—1,000, $3.70. 6¾ envelopes, $1.59—$2.70 Prepaid. SOLLIDAYS, Knox, Indiana.

General Equipment

NOT MIDSUMMER MADNESS—IT'S REALLY TRUE — COMPLETE SOUNDTRACK OUTFIT—$261.67; Companion to our Famous Senior System, and equally fine. Includes 2 S.O.S. Standard Soundheads, drives, AC Amplifier, Stage Loudspeaker, ALL BRAND NEW. U. S. Government specifies S.O.S. Senior Outfits, selling at $395.00 up. TRADES CONSIDERED. S.O.S. Corp., 1600 Broadway, New York. Cable Address "SOSOUND," New York.

EQUIPMENT FOR SALE—READY MONEY—New, used and reconditioned Sound or Theatre Equipment. Rare Bargains. Quantity prices to small exhibitors. Box 200, Motion Picture Herald, 1790 Broadway, New York City.

A SOUND INVESTMENT—for all Exhibitors—White Safety Device Automatic at 75% Savings. PENN THEATRE EQUIPMENT CO., 303 N. 13th St., Philadelphia, Pa.

Wanted to Buy

SIMPLEX MECHANISMS or complete Projectors in any condition. Also Strong or Peerless Lamphouses and Rectifiers. Box 214, Motion Picture Herald, 1790 Broadway, New York.

WANTED: Moving picture theatre equipment of all kinds; projectors, lamps, generators, blowers, seats, etc. OHIO MUSIC COMPANY, Lima, Ohio.

ANY STANDARD projector booth equipment. Must be used and in good condition. If price is reasonable will pay cash. Box 101A, Motion Picture Herald, 1790 Broadway, New York City.

WILL PAY $10 each for Simplex Pedestals any type. Box 211, Motion Picture Herald, 1790 Broadway, New York City.

WANTED, TO BUY: Powers 6B or 6A Projector Bases, Mechanisms and Lamphouses; also Power Amplifiers and Speakers. Box 485, Rochester, New York.

CASH for Simplex Machines or Heads. Box 210, Motion Picture Herald, 1790 Broadway, New York City.

Theatres Wanted

RENT OR LEASE, with or without option to buy, theatre equipped with sound. Give complete details concerning the house you have available. Box 213, Motion Picture Herald, 1790 Broadway, New York City.

Patents

PATENT YOUR IDEAS—Send me your sketch or explanation for confidential advice. Z. H. POLACHEK. Registered Patent Attorney-Engineer, 1234 Broadway, New York.

Positions Wanted

SOUND PROJECTIONIST, married, good mechanic, go anywhere. State particulars. Address Box 146, Motion Picture Herald, 1790 Broadway, New York City.

MOTION PICTURE PROJECTIONIST with excellent sound knowledge will go anywhere on reasonable offer. Box 103A, Motion Picture Herald, 1790 Broadway, New York City.

ORGANIST, who has specialized in rendering music for pictures and specialties will accept summer offer if allowed to double. Box 104A, Motion Picture Herald, 1790 Broadway, New York City.

Theatres for Sale

PROFITABLE Sales and Purchases of Theatres quickly arranged. ALBERT GOLDMAN, 5 S. Wabash Ave., Chicago, Ill.

OR RENT—No reasonable offer refused—400 seat theatre, fully equipped except sound. No competition. 20 miles from Hartford, Conn. 3,500 population. Great opportunity for right party. Box 206, Motion Picture Herald, 1790 Broadway, New York City.

New Equipment For Sale

LOWEST PRICES EVER—BUY NOW—KEEP THE WHEELS TURNING:—Portable Soundfilm Complete, $495.00; Superior Projectors, $380.00; Beaded Soundscreens, 29c ft.; Simplex Rear Shutters, $49.50; Samson 19 Amplifiers, $37.50; Newsreel Cameras, $66.60; Kollmorgen Special Lenses, $11.95; AC Soundtrack Amplifiers, $81.21; Standard Soundheads Complete, $89.85. Catalog mailed. S.O.S. CORP., 1600 Broadway, New York. Cable "SOSOUND," New York.

SOUND EQUIPMENT BARGAINS—Two Brand new Weber Syncrofilm De Luxe Sound Heads never used, complete $150.00 each. Box 201, Motion Picture Herald, 1790 Broadway, New York City.

SMILE AWAY DEPRESSION — CONSULT OUR BARGAIN BULLETIN BEFORE YOU BUY. Everything from "Soup to Nuts" in Theatre Equipment, Projectors, Accessories and Supplies at UNHEARD OF PRICES. MONARCH THEATRE SUPPLY CO., 154 East Calhoun, Memphis, Tenn.

COMPLETE SOUND-ON-FILM INSTALLATION FOR A 600 SEAT THEATRE. Two Senior Model Sound Heads, All-Electric Theatre Amplifier, Two Motors, RCA Photophone Speaker. Complete with everything needed for $350.00. Satisfaction Guaranteed. Beaded Sound Screens 38c per square foot; 30 Ampere Rectifiers for Reflector Arc Lamps, $95.00; Brand New Lens, $9.75. THEATRE SOUND SERVICE, Rochester, New York.

IT WILL SWEEP THE NATION!

THE FIRST GREAT STORY OF TODAY!

AMERICAN MADNESS

GREATER THAN A MOTION PICTURE

WALTER HUSTON—Pat O'Brien, Kay Johnson

Constance Cummings . . . . . Gavin Gordon

A FRANK CAPRA Production

Columbia

COLUMBIA PICTURES

NATIONALLY RELEASED

AUG. 15th

PLAYING DAY AND DATE IN EVERY R. K. O. ACE HOUSE FROM MAINE TO CALIFORNIA!

Sign Your Columbia Contract Today—
It's Your Theater Insurance for 1932-33!

WABASH AVENUE

CHICAGO

Aaron Saperstein has called off the weekly meetings of the Allied directors during the hot weather weeks. Aaron likes to keep cool and has found a comfortable spot around South Haven, Michigan, where he spends the week-ends with his family.

▽

The passing of Max Balaban came as a profound shock to Film Row. Few men have enjoyed the esteem and confidence of his associates in business to the extent that Mr. Balaban did. He personified the word friend in its fullest meaning to everyone along Wabash avenue and hundreds of them, many of whom have known him since he began his successful career, attended the funeral services at Weinstein's chapel.

▽

Last week was the longest of the year for Myrtle Collins, genial and capable secretary of the Exhibitors Association. Myrtle was waiting for her vacation to roll around which it finally did—whereupon she hied herself to New Buffalo, Michigan, to loll in the sand and cooling breezes.

▽

Walter Branson, district manager of RKO, is making a protracted visit to New York where he is in conference with home office officials.

▽

Dave Dubin hit out for Broadway, having heard somewhere that the Big Stem was noted as a summer resort.

▽

The Loop-End theatre has closed its doors again after many months of open-again and shut-again periods.

▽

J. C. Skirboll, sales manager of Principal Pictures, was in town last week to talk about things with Henri Ellman at Capitol Film Corporation.

▽

Mrs. Richard M. McClure, sponsor of the Better Films council of the Illinois Federation of Women's Clubs, made a fine talk on motion pictures over KYW last week.

HOLQUIST

ON BROADWAY

Week of July 23

MAYFAIR

Switzerland ..... Paramount
Red Skin Blues..... RKO Radio

PARAMOUNT

Up Popped the Ghost.... Paramount
Screen Souvenirs No. 12.. Paramount

RIALTO

Rudy Vallee Melodies.... Paramount
Hawkins and Watkins, Inc. Paramount
Hollywood On Parade.... Paramount

RIVOLI

Let Me Call You Sweetheart ..... Paramount
Up Popped the Ghost... Paramount
Rhapsody in Black and Blue ..... Paramount

STRAND

Gay Paree ..... Vitaphone
Rambling 'Round Radio Row ..... Vitaphone
The Mountain That Was God ..... General Electric

WINTER GARDEN

I Love A Parade..... Vitaphone
Silver Springs ..... Fox
Babe of Mine..... Vitaphone
Love Thy Neighbor..... Vitaphone

Columbia and Fox Get Shorts Award

The Film Bureau, New York volunteer organization, has announced an award of merit to Fox and Columbia for "The Magic Carpet of Movietone" and "Mickey Mouse," respectively, in its effort to "encourage the production of good short subjects."



NEWS PICTURES

FOX MOVIETONE NEWS—No. 87—Girl track stars clash in Olympic trials—Air passengers would be safer with use of newly invented parachute device—Spanish town joins in bull fight in celebration of ancient fete—European powers sign pact ending war reparations—Dirt track racers risk their necks at Reading, Pa.—Disciples of Bavarian take water cure in musical doses.

FOX MOVIETONE NEWS—No. 88—Stanley Baldwin visits Canada for Ottawa conference—Daredevil workmen risk lives on tower high above New York's Wall Street—High divers supply thrills at Atlantic City Steel Pier—New Yorkers duck the heat at seaside resorts—Cricket in London is society affair—Belgium honors memory of Foch.

HEARST METROTONE NEWS—No. 286—Zeppelin inspects London bridges—Dry leaders hold a council of war—Hawaiians show some real diving at Atlantic City Steel Pier—Mat king Jim Londos held to a draw by Ray Steele at Los Angeles—German war idol in spotlight again—Dragon boats race in Chinese regatta—Daredevils at work high above Wall Street.

HEARST METROTONE NEWS—No. 287—Wonder City rising for Chicago World's Fair—How to keep cool, Bavarian style—British Empire's trade conference opens at Ottawa—Theatrical world mourns death at Ziegfeld—Kaye Don wins speedboat crown in Scotland—Battling felines go to it at Steel Pier, Atlantic City—King George takes command of his mighty fleet.

PARAMOUNT NEWS—No. 103—Flying British warship passes final tests—Lloyd George lauds Hoover stand on arms cuts—Aerial stars stage startling stunts at Playland, Rye, N. Y.—Army rules Berlin in new coup—United States and Canada prepare treaty for route joining Great Lakes to sea—Observation squadron flies "blind" in maneuvers over Texas.

PARAMOUNT NEWS—No. 104—France celebrates 143rd anniversary of fall of Bastille—Fight tariff bars at British economic conference at Ottawa—Youngsters amuse sick and injured at New York hospital in peppy review—Submarine crew "saved" with newly invened diving bell—Senator Borah talks on war debts and reparations—Kaye Don sets new speedboat record on Loch Lomond, Scotland.

UNIVERSAL NEWSPAPER NEWSREEL—No. 60—Penny meals for poor instituted in New York by rich philanthropist—New British air giant passes final test—Blast in Delaware hits new record in history of bridge construction—World's biggest kite launched in Japan as prayer for male offspring—Miraculous escape features Indiana train crash—Huge demonstration concludes Czechoslovakian congress—Chicago judge performs marriage ceremony without charge and passes out cook-books.

UNIVERSAL NEWSPAPER NEWSREEL—No. 61—British Empire conference under way at Ottawa, Canada—Lumberjack stars vie for world title in far west "rolleo"—News paragraphs—New submarine device tested off California coast—Police seek clues in Illinois labor war.

Geo. West Heads Midwest for Hirlaman's New Trailer Service

The appointment of George West as Midwest divisional sales manager for Exhibitor's Screen Service, with headquarters in Chicago, has been announced by George A. Hirliman, president. West was a pioneer exchange owner in Chicago, and also produced many two-reel comedies for the independent market. He was general sales manager for Arrow Pictures and later for Rayart.

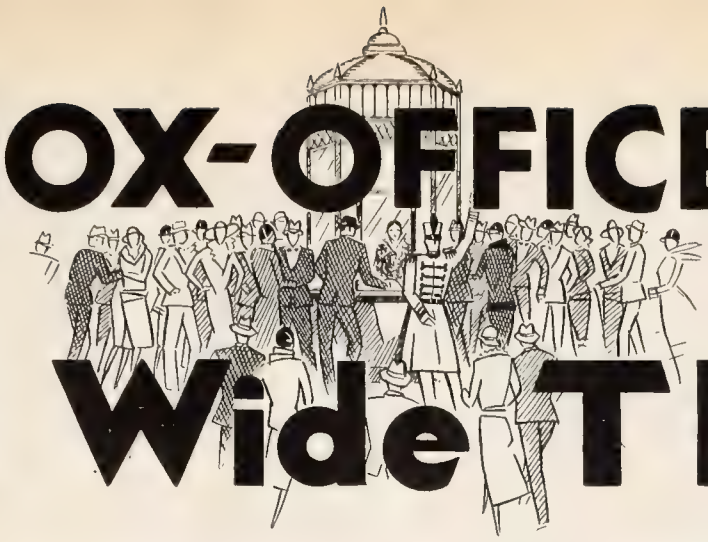
Exhibitor's Screen is a new trailer service formed by Mr. Hirlaman, with offices and shipping points at Dallas, Chicago, Los Angeles and New York. Release commences September 1.

Goldstone Is in New York For Majestic Conferences

Phil Goldstone, production executive of Majestic Pictures, independent company, is in New York for a conference with Herman Gluckman, president of Majestic, and John N. Weber, general sales manager. He will remain in New York several weeks.

Majestic is ahead of its production schedule, with five of its 26 productions completed and a sixth in work. Completed are "The Phantom Express," "Shandy" (tentative), and three Jack Hoxie westerns. "The Betrayal" is in production.

There's BOX-OFFICE *in every*



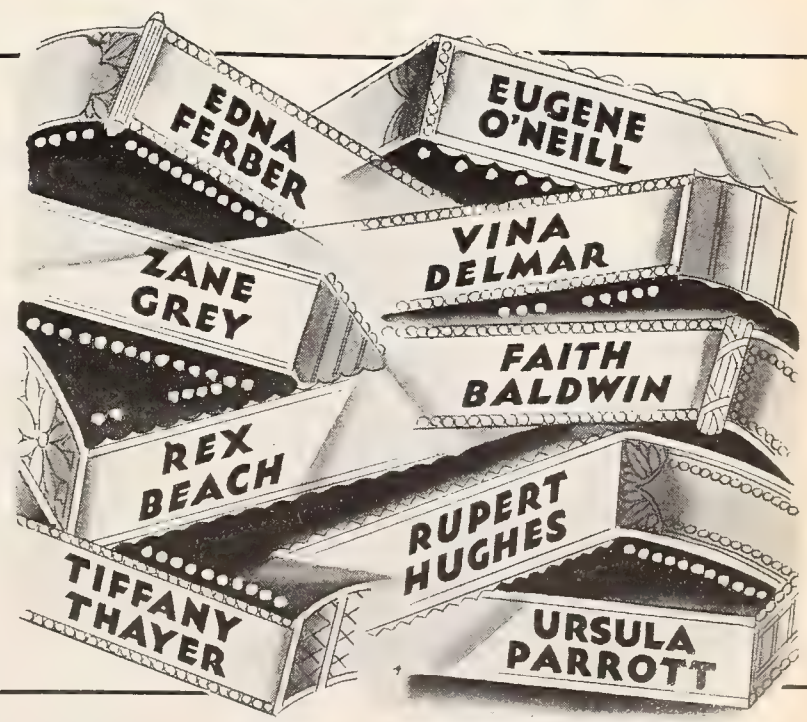
World Wide TITLE!



Man, oh! man! how they sparkle. Now try out these others . . . "GUILTY CONSCIENCE" . . . "SNAKE BITE" . . . "SUMMER RESORT" . . . "HYPNOTISED" . . . "A STUDY IN SCARLET" . . . "BABY FACE" . . . "TEMPEST AND SUNSHINE" . . . "ALIMONY RACKET" . . . "WHERE LONELY LADIES WALK" . . . Every one a title that will stop the crowd!

And MARQUEE POWER in EVERY AUTHOR'S NAME!

And for every great title, a great author's name! Just look at these marquees! And, then, there are DONALD HENDERSON CLARKE . . . KUBEC GLASMON . . . RALPH SPENCE . . . MARTHA STANLEY . . . GOUVERNEUR MORRIS . . . MADELON ST. DENNIS . . . WILSON MIZNER . . . ROBERT HICHENS . . . MARY J. HOLMES . . . SADA COWAN . . . SIR ARTHUR CONAN DOYLE . . . Every one known to millions of eager fans.



They're going to look great on the marquee.
Make sure it's YOUR marquee!

WORLD WIDE Pictures

WORLD WIDE PICTURES, Inc.

E. W. HAMMONS, Chairman, Executive Committee — JOE BRANDT, President

". . . . the mere fact that goods are advertised through responsible and reputable vehicles is a guarantee of the good faith of their makers and distributors. . . ."

DR. JULIUS KLEIN,
Assistant Secretary of
Commerce, over NBC.

Any advertisement accepted by and published in this journal is in good company—the best there is, in fact.*

MOTION PICTURE HERALD,
1790 Broadway,
New York City

* *(For twenty-five years the motion picture exhibitor has been reading the tidings of all the important product of the industry in the pages of this publication and the institutional components of its background.)*

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

MANPOWER—OUR GREATEST ASSET!

THE FINANCIAL STATEMENTS of many of the circuits and independents may look kind of fishy especially with what they list among their assets. But if we, supposedly on the inside of showbusiness, had to prepare a combined statement of the theatres of the entire country, we would include in the assets a list of names that are worth a darned sight more than some of the properties and holdings now listed.

The greatest asset in showbusiness is its manpower. The present economic depression has made many of its men stand out for ability and achievements previously not credited to them. And, as in many other enterprises, some stand out more than others.

Lots of important cogs in a machine never get mention or a second glance when looking the machine over as a whole. It is only when each little cog must stand the strain and stress of pressure that we begin to attach to them the importance they deserve. Then we find out that they are as important as the main springs or driving power.

There are men whose names are outstanding today in the exhibition field of this business who were just as active and working just as hard in the former prosperous days. But things were so sweet then that no one man had too many opportunities of showing how really aggressive he could be or how much he could create and accomplish when put to the test. The necessity for such a test was not vital. In those days it was only important to keep things running along smoothly; whereas, now, it is necessary to think up entirely new slants and angles. But they proved their worthiness when the time came, and today we have men who will leave plenty for the coming generation of showbusiness to shoot at.

While writing these few lines on the subject of manpower there comes to mind such a name as Frank Whitbeck. A born leader and a man whose ability will long survive the present era of battling for business.

And there are dozens of others just like him. H. E. Jameyson, Jeff Lazarus, Vic Gauntlett, Arthur Mayer, Jack Jackson, Oscar Doob, Mort Blumenstock, Jack O'Connell, Nat Holt, Floyd Bell, Gabe Yorke, Eddie Eckles, Jack Hess, Bob Sisk, Terry Burner, Bill Danziger, Dave Davidson, Sidney Dannenberg, Frank La Falce, Lou Goldberg, George Tyson, and so on. If we have failed to mention some of the others it is only because for this fleeting moment they do not come to mind.

Showbusiness needs men like these. Without them it would be a drab and dull existence. True there are others who would succeed to the spots these men occupy or have occupied, but most of the newcomers would reach the top because of the example set by the leaders we mention.

Circuit operation, because it worked out just that way, altered many situations and positions. Some called it politics. We call it progress. Even in the routine march of progress some of the best manpower finds itself left, temporarily, by the wayside. But not for long. Ability and aggressiveness must always count in the long run, and you will find these same men holding down responsible positions year after year. If not with one outfit then with another. As a rule they are not "rolling stones."

You will notice that in the group listed only the publicity, advertising and exploitation field seems to have been covered. Such reference is not accidental. It merely conveys our own feelings and the trend of the times that the field of show-selling is at this time the most important. Yes, even more important than the operating end of the business. We are living in an entirely different era. Where organization and operating personnel was paramount yesterday, merchandising or show-selling is the keynote today.

There is no single phase of theatre business that can be of more importance than selling the show to the public. So much so that it is really a highly specialized field. Proof is on every side of you. Just notice what has been accomplished in costless exploitation during the past year or two. Just remember the number of ordinary pictures which were built up at the box office to "epic" proportions through the medium of smart exploitation and advertising. That's the answer.

We have no doubt that in a few years there will be men just as outstanding, yes, maybe more so, than your Whitbecks' of today. Men who are making a real life's work of this business. They, too, will show their mettle and prove themselves fit under fire and pressure. And ten years from now when some mugg like myself sits down to discuss showbusiness he may take even greater delight in citing a few dozen names that today can only be found on the payrolls. Some as ushers, some as doormen, some as assistant managers, etc.

But ten years from now, or fifty years from now, just as today, the most valuable asset of this great big amusement business will always be MANPOWER. "CHICK"

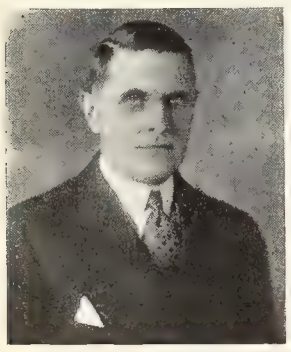
DICK KIRSCHBAUM'S LOBBY LAFFS!



Dick is again calling for suggestions to continue the Lobby Laff series. Where are all those members who used to send in several every week or so? Come on, boys; we want to keep Kirschbaum supplied with ideas so that he can keep us supplied with cartoons.

WHAT A JOB TRYING TO GET A PICTURE OF GEORGE MILLER!

It took us a long time to get George A. Miller's picture, but here he is at last. And we present with the photo a lightning resume of George's career since his birth, March 12, 1903.



Geo. A. Miller

Was born in New York State. Started in show business in Newark at the Fox American. Quit a job on the Roseville "Citizen" to become a theatre press agent. Then worked as exploiteer for Universal at New Haven with "Merry-Go-Round." Later took out "Hunchback." Followed this with managing in Maine. Then back to Newark.

Newark was followed by a job upstate with Louie Schine. Has been with his present employer, Wm. C. Smalley, five years, and thinks the boss is a great guy.

Is at present managing the local theatre in Hamilton, New York, and is greatly elated because he recently won a decision for Sunday shows. Always trying to select pictures families will go for, as he feels that if a theatre hasn't family trade, it isn't a theatre.

Wants to stay in the theatre game. And invites persons who think it's an easy job to try to handle it.

Oke, George!

TAUGHT BY SHOWMAN, BOB ENOCH CLICKING AS PUBLICITY CHIEF

New York and Bill Levey, of the Beacon Theatre in Port Washington, Long Island, schooled Bob Enoch, publicity director of the Strand Theatre in Parkersburg, West Virginia, and Bob is certainly doing his teachers proud.

Since his return to Parkersburg, he has been burning up the town with some of his exploits, and no little bit of these doings is laid to his manner of grabbing off line after line of free publicity.

Recently, he canvassed a bunch of the leading dealers of Parkersburg, and arranged to run ads on the "stagger" plan, that is: one week, one or two dealers plug the theatre and their product. Another week: other dealers.

The local tire company tied in its product with "When a Feller Needs a Friend" by using the picture title and reported wonderful results. A hosiery store selling Foto Fan hose, plugged the theatre and also offered tickets to customers. Another enterprising merchant agreed to consider a theatre stub as five dollars down payment on a radio.

These little tricks which Enoch has transplanted to Parkersburg have made a great hit with the business men and have resulted in an immense lot of good will for the theatres, so that it wouldn't surprise us to hear some day about one of the town's showmen running for Mayor.

Give our regards to our friends down there, Bob, and remember, we, and the Club as well, are always rooting for you.

LETTER OF PERSONAL ENDORSEMENT HELPED WAHL SELL A PICTURE

A letter of the personal endorsement type glorifying a star and stressing the fine entertainment qualities of the picture, was mailed a short time ago to 3,000 local women by Loren Wahl, manager of the Grand Theatre, Bellingham, Wash. The card, which was printed in italics on excellent stock, carried the following copy:

Dear Madam:

Sunday will be a real event for this week, for on that day Ruth Chatterton will be presented at the Grand in her latest picture, "The Rich Are Always With Us."

I will personally endorse this picture as being the finest comedy-drama produced in years, and consider it an honor to present Miss Chatterton in this real achievement.

This picture is being greatly discussed wherever it has played and Miss Chatterton's leading man, George Brent is a positive sensation.

"The Rich Are Always With Us" plays June 12, 13, 14.

(Signed by Wahl)

In case some Club members have yet to play this Chatterton picture it might be well to consider the method of circularization outlined above, for we understand that Wahl used it most successfully as a build-up for both star and picture. Unless our cards are at fault this account of Wahl's activities is the first to appear in Club pages and we want him to know that others will be most welcome.

The Davidsons Arrive!

Dave Davidson and his bride of two months arrived in New York last week for a brief stay. Naturally one of his first visits was to Club headquarters.

Dave returns to Detroit shortly and has promised a most interesting series of ad articles fashioned along lines that will be of great assistance to theatres in the smaller towns and cities.

A PERFECT TIE-UP!



The practically perfect arrangement for providing ice cream for those on a merry tour to h—— apparently appealed so strongly to Charles Schlaifer (we believe our records are okay), manager of the Paramount Theatre, Omaha, that he forthright tied-up a restaurant and soda fountain for that concession when he played the picture advertised in the above cooperative ad. And a neat piece of work it was, we'll say—with a good break for the theatre.

DRAMATIZED
...to make every movie a sell-out!

TRAILERS
...that bring them back

Now—an entirely new trailer sensation—different, exciting, effective—created with one purpose: to SELL your patrons! You exhibitors wanted them. Now they're ready to make your box office tell the good news!

—don't sign up until you've seen them

EXHIBITORS SCREEN SERVICE INC.

203 West 146th Street, New York City

EDgecombe 4-6200

KEEPING UP WITH THE TIMES!

By GUY JONES



Don't let anyone kid you; this is where sound sounds best!

SUMMER STYLE PAGES IN DOUBLE TRUCK A HELP TO HAUSCHILD

Perhaps one of the most powerful of the exploitation stunts used by Thor Hauschild at the Paramount Theatre in Steubenville, Ohio, recently, was a double truck page he conceived to plug his feature film.

The picture, "Sinners in the Sun," offers a plot with a model and a dress establishment as the nucleus. Hauschild broached his local paper on the idea of running a double truck co-operative page but they turned a cold shoulder and lent a deaf ear to his proposition.

Instead of giving the job up as hopeless, Hauschild went right ahead with his campaign, and when he had covered his usual angles he sprang a surprise by carrying his double truck idea across the river to a daily paper that also reached into the homes of Steubenville. The paper willingly agreed to run the spread. Local Steubenville dress dealers readily ran to Hauschild's side and gave him large ads, such as are seen in the cut—and, incidentally, just study that front page and inside co-op. They show every indication of smart showmanship.

A banner announced an early showing of summer styles. The "Fashion Newspaper Extra" appeared in the daily paper and the editors were so pleased they furnished Hauschild with 10,000 single page, double faced heralds for distribution, and which were placed the day before opening in 10,000 homes.

It is no doubt needless for us to say that Hauschild's showman ingenuity helped the picture no end, and with him turning out such work, we hope we'll hear from him again soon, so that we can pass along a story of his labors, as we have done so often in the past year or two.


THE WEIRTON DAILY TIMES

"Early Summer Fashions"

POPULAR MODELS FASHIONED AFTER LATEST PARIS STYLE CREATIONS

Travis Benton, Gown Designer, Describes Ten Steps Taken In Creation of Screen Costumes

Fashion Snapshots

ANNOUNCING THE OPENING OF THE HUB SUMMER SPORTS SHOP — —

Here You'll Find Dame Fashion's Newest Creations In Summer Sport Apparel At Budget-Wise Prices!

Mesh Gloves 69¢

Beach Pajamas 96¢

Jo-Ann' Sandals $3.95

SUMMER SPORT FROCKS $2.95 $5.95 $9.95

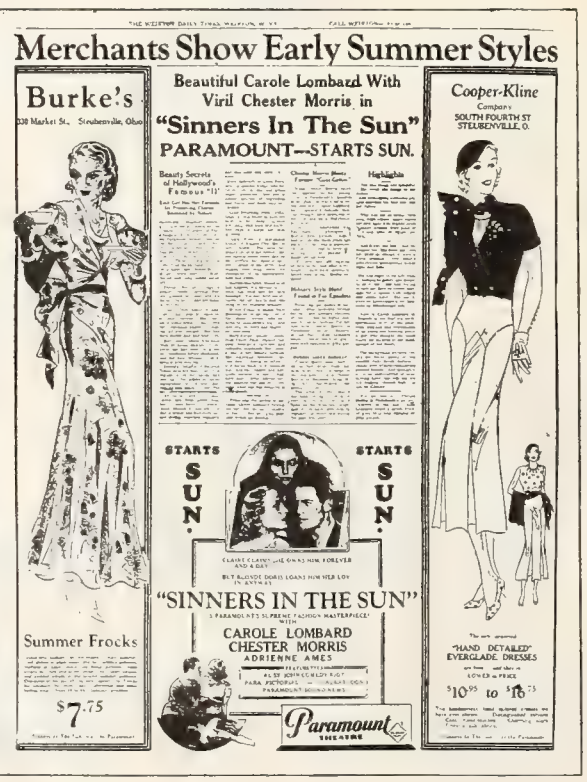
3 PIECE SUITS $3.95

Silk Scarfs 49¢

Swim Suits $5

SPORT HATS $2.95

THE HUB


Merchants Show Early Summer Styles

Burke's

Summer Frocks $7.75

Beautiful Carole Lombard With Viril Chester Morris in "Sinners In The Sun" PARAMOUNT—STARTS SUN.

STARTS SUN. STARTS SUN.

"SINNERS IN THE SUN"

CAROLE LOMBARD CHESTER MORRIS ADRIENNE AMES

Paramount Theatre

Cooper-Kline Company SOUTH FOURTH ST STEUBENVILLE, O.

"HAND DETAILED" EVERGLADE DRESSES

$10.95 to $16.75

COMEDY POLITICAL CAMPAIGN WAS GOOD PLUG FOR MELINCOFF

The enterprising Max Melincoff, manager of the Palace Theatre, Lawrence, Mass., issued some political type advertising matter of the novelty type that greatly helped him sell "Dark Horse."

The first page of his ballot heralds carried a top line which read, "Hilarity Just Around the Corner." Followed, "Cast your vote in the 'Dark Horse' Presidential Ballot—Note: Vote Once Only! Please fill in this ballot and deposit it in the voting machine in the lobby of the Palace Theatre Before Saturday" (date). The second page listed the presidential candidates, Hoover, Smith, Garner, Roosevelt, Coolidge and Ritchie. Followed, "For Governor (State of Laughter), Guy Kibbee (Warner Candidate). The Dark Horse (Hilarity Party). Warning! Mr. Voter—Put America on the Laugh Standard! Vote for Guy Kibbee—he's too dumb to be crooked. He'll promise you anything—but try and get it (after election). Signed, Warren William, Campaign manager."

The third page carried a large mat of William and signature cut of theatre, with catch-line-copy at top reading: "Congress Is Going Cuckoo—Senators are doing handsprings on the White House steps. Republicans and Democrats are slapping each other on the back. The whole darn nation is nutty about Hollywood's Hilarious burlesque on the political parade."

An eleventh-hour flyer cautioned the voters of Lawrence not to be misled—"don't be deceived by the defamatory attacks on the character of our candidate—we defy any man, woman or child to point a finger of suspicion. . . . Our candidate is too dumb, etc. His platform is Free Speech, Free Press, Free Beer, Park benches on street corners so no one will have to stand. A canopy over the ocean so swimmers will not get wet," etc. Title of picture, name of theatre and playdates followed.

WILLIAMS COPS PRIZES!

Tony Williams, manager of the Dewitt Theatre in Bayonne, N. J., put on a whirlwind finish in the K.K.O. Drive for prizes which has been in progress for the past 17 weeks on the Stanley-Fabian Division of Warner Brothers Theatres in New Jersey.

He gets the Bernard-Bermuda trip prize; K.K.O. first prize of a trip to Spanish Honduras; and, for leading the last week of the drive, a $57 wrist watch.

Just to prove that he is one swell guy, as well as a marvelous showman, Tony has turned all three prizes into cash and will divide it among all of the employees of his theatre to compensate them for the "payless" week which all Warner Theatre employees must cooperate on; and also to show his appreciation for their untiring efforts helping him to come through the big winner in a field of tough competition.

Clem Murphy of the Newark Brandford, who won the second prize, and Eddie Helwig get trips to Honduras as runnersup.

Congratulations boys. You worked mighty hard and deserve everything you won. Ditto for all the other managers in that division. They used some remarkably fine showmanship throughout the drive.

BUCK JONES RANGERS STARTED BY FERBER STAGED BIG PARADE

Starting off his campaign with the distribution of application blanks for a projected "Buck Jones Rangers Club," Nat Ferber, manager of the Majestic Theatre in New York City, counted up his enrollment and found that within a week he had 2,500 kids as members.

Then he jumped right into the swing of things and opened the club with a huge parade, featuring the entire membership, three Boy Scout troops and a Bugle and Drum Corps. The parade was led by Nat, Deputy Commissioner William Regan and Dr. Harold Emerson, national chairman of the "Buck Jones Rangers."

The procession proceeded through the heart of upper Manhattan and back to the theatre, where the boys and girls, after



taking the Rangers' and Scouts' pledges, and listening to an instructive talk by Dr. Emerson, were invited to see the show as guests of the theatre.

At the regular meeting of the club the members received their cards and buttons. Many of them patronized the show after the meeting. In the photo we are offering, you can get an idea of the way the parade went off. Nat believes he has a winner in the Rangers Club idea and he passes it along to his brother showmen in case they want to make use of it, too. Thanks, Nat, and let us know, from time to time, how the club is getting along.

WILLIAMS ARRANGED NOVEL DISPLAY WHEN SELLING SEA PICTURE

Quite a novel display was arranged by Anthony Williams, manager of the DeWitt Theatre, Bayonne, N. J., when he played "Adventures in the South Seas."

He obtained an oil painting from the distributor, tall palms from a local florist, and the painting was placed in the window of a sport shop with a card carrying copy and playlets. He used still another painting in a downtown sport shop. The lobby was also attractively dressed.

When playing "Symphony in Six Millions" he promoted 5,000 circulars in Jewish type and distributed them a few days in advance of the playdate. Letters were also sent out to all Jewish organizations.

Regarding the paintings mentioned above we don't think it will be giving away any trade secrets when we state that Tony received them free of charge from the exchange. What's good in Jersey ought to be good elsewhere, so Round Tablers who have yet to play this picture might bear this in mind when they visit their exchange to make necessary arrangements.

"The Showman's Calendar"

AUGUST

1st	Beginning of World War—1914 Colorado Admitted to Union—1876
2nd	President Harding's Death—1923 Birthday Queen Mother (D.E.I.) Alexander Graham Bell's Death—1922 Myrna Loy's Birthday
3rd	Germany Declared War on France Dolores Del Rio's Birthday Civic Holiday—Canada
4th	King's Birthday (South West Africa) Anita Page's Birthday
5th	Battle of Mobile Bay—1864
6th	Alfred Tennyson Born—1809
9th	Dorothy Jordan's Birthday Charlie Farrell's Birthday Farina's Birthday
10th	Missouri Admitted to Union—1821 Hoover's Birthday—1874 Norma Shearer's Birthday
11th	Fulton's First Voyage in America—1807 T. Roy Barnes' Birthday Hobart Bosworth's Birthday
13th	Occupation Day—Philippines Regis Toomey's Birthday
14th	Robert Woolsey's Birthday
15th	Panama Canal Opened—1914
16th	Bennington Battle Day (Vermont)
17th	First Atlantic Cable Message—1858 Discovery Day (Yukon Territory) Winnie Lightner's Birthday

Easy Method Bookkeeping System
FOR THEATRES
(copyrighted)
Consisting of: Ledger, Film Invoice Record and Dating Book, covering period of two years.
Price Complete, $7.50
Ledger includes Income Tax Form, summarized so as to place on Government form.
Prompt Delivery on Receipt of Check
Address EASY METHOD LEDGER SYSTEM, Seymour, Ind.

COMIC CHARACTERS KNOWN TO FUNNIES' READERS SOLD FILM

Just before he left for the Palace Theatre, Philadelphia, Pa., Douglas George turned out such a corking campaign on "Crowd Roars" that we want to pass it along to his fellow Club members and showmen.

In addition to his regular campaign, he obtained a full page of co-operative ads from the local merchants which went over well. He circulated 100 petitions to school children with an announcement that if they could garner 100 signatures for the petition they would be given free tickets to the show. The names obtained were later used on the mailing list, after serving as a first hand notice of the current picture.

A tie-up with the Hotel Lincoln in Indianapolis, Ind., was productive of 500 scenic postcards of the famous speedway.



George mimeographed these cards with: "Staying in Indianapolis for Races. Saw 'The Crowd Roars' while here—a great picture. Actual scenes of speedway races in it. Love, Mary." The cards were sent about town.

As a street ballyhoo, he utilized a two-way Ford carrying suitable copy on the picture, with the flivver rating plenty of laughs.

But a stunt that went over well with everyone and is somewhat of a new idea was that of a special silent teaser trailer on which famous comic strip characters were duped, alone, on different frames, and each character endorsed the picture. Everyone thought this a great idea, and so do we.

The sport page of the local paper carried its share of the stories, too, and proved an effective medium.

One hundred automobile bumperette cards were distributed and placed on cars and taxis two weeks in advance.

These stunts, plus the excellent lobby display, served to put the picture over with a bang, and again proved to George the value of his exploitation gags for bringing them into the box-office. Thanks, Doug, and lots of luck on your new job.

Break For Vidaver!

Day and date playing of the Democratic National Convention and "Is My Face Red" was the means of securing a great publicity break for M. S. Vidaver, press agent of the Orpheum Theatre, San Francisco, Calif.

The break consisted of a three-column cartoon on the editorial page of a leading newspaper showing the well known Republican campaign elephant listening with flushed countenance, dripping perspiration, outside the doors of the Democratic convention hall. Much advertising on the picture immediately tied in the cartoon caption, "Is My Face Red."

ENGLISH SHOWMAN'S THEATRE PROGRAM IS A KNOCKOUT

There was a time when exploitation of any sort was scorned by the Continentals, especially the English. But this is no more. John Bull's showmen have been constantly striving to emulate their American rivals in show selling.

Today, we find exploitation in England growing more and more popular. We see showmen placing particular emphasis on their contacts with the public, and the selling of film attractions.

House organs, too, are receiving special attention. In fact, a great deal of care is being paid them both in make-up and composition. We have before us, a copy of the 16-page booklet edited and distributed by Kenneth M. Dunn, manager of the "Shettleston Super Cinema."

The theatre program is one that would fit in any American house. It is beautifully made up. The front cover carries a stock drawing of the theatre, the back cover carries ads. The inside covers are devoted to advertising and institutional plugs.

Page three is the editorial page. And here Mr. Dunn chats on a coming attraction in an intimate manner which reveals he knows his public.

On page four are a number of paragraphs concerning various stars. These paragraphs are written, some in serious tone, others in humorous vein.

No ads are placed on the same page with attractions! Each attraction page contains a beautiful halftone picture. The page also carries the starting time of the film.

It is interesting to note the English leave plenty of white space, and it makes for a remarkable effect. The strength of Mr. Dunn's theatre program is ascertained by the large number of ads he carries. Doubtless, it is because of so much advertising, he can afford to distribute so excellent a program.

But showmen, here, can get out the same kind of sheet, we believe, if they have a spot for it. Where Mr. Dunn is probably handicapped by lack of mats, American showmen usually have more than they need. Well spotted mats on each page—and with each page carrying only one or two attractions and allowing for lots of white space—will considerably pep up a house organ.

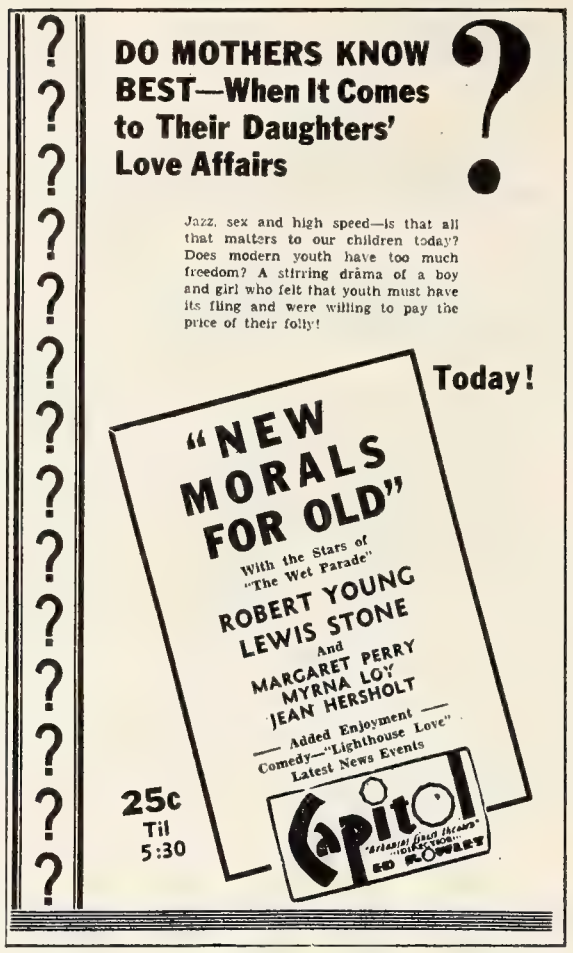
To Mr. Dunn we extend our thanks for allowing us to see a copy of his work, and we believe that if Club members would like one, he would be glad to send it to them. And it might not be a bad idea to send him one of your own.

R. E. Archibald "On His Own"!

For the benefit of his many friends who may have wondered what has happened to R. E. Archibald, we are glad to report that he is no longer among the missing.

This morning's mail brings an account of his past activities starting with September, 1929, when he was manager of the Fox Orpheum and Strand Theatres in Pocatello, Idaho. He stayed at that post until the end of 1931, at which time he left to assume the managerial reins of the Fox Theatre in Billings, Montana. He now turns up at the Coronado Theatre in Coronado, Cal. The Coronado, Bob tells us, was formerly Silver Strand, until R. D. Carothers of Hermosa Beach, Cal., purchased it from Bush Theatres and changed the name.

A "MAT-LESS" AD!



There are certainly types of ads which are best handled without mats or illustration of any kind. The one reproduced here is in that class.

J. F. Thames, Jr., of the Arkansas Amusement Corporation sent it to us and we are very grateful to him for this thoughtfulness. Incidently, did you look over that page of exchange-mat ads which we ran in a recent issue? It was a swell layout and clearly demonstrated how effective such ads can be made without the use of a special ad artist.

The question marks along the left side of this ad, plus the larger one in the upper right hand corner attracts the eye immediately. Once that feat is accomplished it is almost certain to make them read the text at the top of the ad.

The rest requires no further explanation. If you've played around with a few experiments in the art of ad make-up then you will probably agree that the entire ad received just as much, or maybe more, attention as it was hoped it would.

These ads ARE different and we would like to see some more along these lines.

FAMILY NIGHT GAG BROUGHT BUSINESS IN FOR H. LAURENCE

When H. L. Laurence, manager of the Capitol Theatre, Paris, Tenn., played "Rue Morgue" he took the space on back of the regular roto herald to announce that "Something New Under the Sun" was being started at his theatre. In other words, the head of the family could buy one 50-cent ticket and bring along the whole family to see the "super-shocker"—Grandpa, Grandma, Father, Son, Daughter, Son-in-law, Daughter-in-law, and even the ice man—all for the half of one dollar.

Which is just another way of letting you all know that Round Tabler Laurence is still socking the ball down in his town. During the playing of the picture mentioned above he also issued a small ticket to effect that the theatre would honor any one who fainted at a performance with another free ticket for another show.

We also note that he had printed a special herald on the occasion of playing "Man Who Played God." Heading on this read, "To the Public Interested in Fostering Finer Screen Entertainment." It went on to describe the picture and its highlights and urged the patron not to pass by the opportunity of seeing one of the finest screen attractions ever made. It ended with a personal endorsement from the theatre manager.

It's gratifying to hear from Laurence again and to know that he's still thinking up ways and means of coaxing in the shekels. We also thank him for another tip he sent along for the benefit of his fellow showmen. It will appear shortly.

ONE WEEK'S TRAILERS FREE!

Just Fill Out the Coupon Below and Mail

We will send, absolutely without cost to you, the trailers you need for a week's showing. No "ifs" . . . "ands" . . . or "buts."

We know how good "De Luxe Trailers" are. We think so much of them that we know once you have tried them, you will never use any other service—so we make this startling offer. ACT QUICKLY!

DE LUXE TRAILERS, INC.
630 Ninth Avenue, New York. **Date**.....

Please send, as per your offer in Motion Picture Herald, without cost or obligation to me, the following trailers, which I agree to return in good order, within ten days after use.

.....

.....

.....

Name..... **Theatre**.....

City..... **State**.....

PERSONALITIES

GEORGE O'BRIEN former manager of the Hub Theater in Rochelle, Ill., has leased the Fargo Theatre in De Kalb, Ill., and, according to reports, is doing very nicely these summer months.

▽

JAMES WATERS who previously managed the Iowa Theatre in Burlington, Iowa, will take over the reins of the new Avon in that city.

▽

F. W. HORRIGAN is busily engaged getting the old Roseland Theater in Phillipsburg, Mont., into shape for a grand opening. It will be known as the Granada.

▽

H. M. JOHNSON formerly of Orlando, Fla., has leased the Iowa Theatre in Buffalo, Center, Ia., and has contracted for the best talking pictures available.

▽

STANFORD SPARKS has become the manager of the Brownsville Theatre, Brownsville, Ore.

▽

FRED LARKIN manager of the State Theatre, Sioux Falls, S. D., until that house recently closed, takes over the management of the Egyptian in the same city.

▽

EDDIE LEWIS, our little sunshine spreader, is now the manager of the Glen Theatre in Glen Cove, N. Y. Let's hear from you Eddie, as soon as you get set.

▽

MERCER COLMAN is the new manager of the Spreckles Theatre in San Diego, Cal., having formerly managed houses for RKO and Publix in Dallas, Tex.

▽

ED BENHAM has taken over the Yuba Theatre, Yuba City, Cal., and remodeled it.

▽

W. F. COOKE, JR., is the new manager of the Al Tahoe Theatre, Truckee, Cal.

▽

SAM MAURICE former manager of the Fox Brooklyn is now city manager for Hartford with Harry Arthur.

▽

DAVE DAVIDSON, Publix world-beater publicity man from Detroit paid us a visit with his more than charming young bride.

▽

EDDIE ECKELS has left the RKO Home Office to join Don Eddy at the studios.

▽

ART MILLER is now managing the State Theatre in Oakland, Cal.

▽

J. A. FITZGERALD has reopened the Rialto Theatre in Glens Falls, N. Y.

▽

ALLAN BODE now becomes the assistant to Ted Cunningham at Fox's Arlington in San Francisco, Cal.

▽

LUTHER PYLE now takes over the management of the Granada Theatre in Inglewood, Cal.

▽

JOE LEE pulled some fast work when he had pictures of the Coney Island fire showing at the Tilyou Theatre in that city before the fire itself was actually under control.

▽

J. VON HERBERG proved he could think faster than a couple of hold-up gents when he outsmarted them at his home in Seattle. They expected him to obligingly open his private safe, but instead he handed them one from the shoulder. What a man Von Herberg, is his new title.

CHARLIE GRISWOLD, formerly manager of the Roxy Theatre, has joined Roxy himself in a similar capacity at Radio City. Now Times Square is wondering whether Kirk McGee and Charlie Dowe are to follow the parade back to their old boss.

▽

KEN LONG is rapidly getting acquainted around RKO's offices, where he succeeded Eddie Eckles as editor of "NOW." Within a few weeks Ken should feel as much at home as any of the old crowd.

▽

EDDIE HITCHCOCK steps out of Warner Brothers' ad office, where he has been creating press book ads under Stanley Shuford. His "great American novel" is rapidly reaching the "finish" stage and ought to establish Eddie as a second, third or fourth Dreiser.

▽

MARCUS GRIFFIN of the New York Sunday Enquirer has bought for himself a summer home, bungalow or cabin (call it what you please) somewhere up around New Milford, Conn. The latest name tagged on to it is "Mortgage Manor." and that may be even funnier than its originator thinks.

▽

B. B. HAMILTON, of W. B. Norwich (Conn.) Theatres, was down in New York for a part of his vacation. "B. B." had much to talk about concerning the "Rose City of New England" and returned full of the usual pep and determination to break all existing records this coming season.

▽

FREDERICK T. THOMAS left Harry Arthur's circuit in Hartford, Conn., to join RKO as city manager in the midwest. Thomas made a swell name for himself while in this New England city and leaves with the best wishes of all of the theatre boys around Connecticut.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name.....

Position.....

Theatre.....

Address.....

City.....

State.....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

JOE PLUNKETT, formerly head of the RKO Theatres, has opened offices with Walter Reade in the Astor Theatre Building, New York. Much speculation around the big town as to his future plans. But whatever they are it will find Joe Plunketting away for showbusiness.

▽

FRED MEYERS, exhibitor and head of the M. P. T. O. of Wisconsin, took a terrible chance when he permitted himself to be seen in public with such notorious characters as Pat Garyn, Hal Young and Herman Robbins. However, it's a toss-up whether it was Fred or the rest of the party who were taking the longest chance. The scene was the Motion Picture Club in N. Y.

▽

AL SELIG is fitting right into the scheme of things over at P-P, where he has taken over Cliff Lewis' former responsibilities under Jack Hess. The advertising set up is rapidly being rounded out and will soon be functioning at top speed. Bob Faber continues to edit Publix Opinion.

▽

DONALD F. ELLIOTT, formerly assistant at the Liberty Theatre in Rochester, N. Y., has been transferred to the Riviera, same city, where he is now working for that enterprising showman and Club member, EDWARD C. MAY.

▽

JULES FIELDS, well-known publicity man about town dropped in for an informal chat the other day. Jules now makes his headquarters at the Community Theatre, in Queens Village, N. Y.

▽

WILLIAM A. LEVEY, that suave and enterprising showman, has resigned from the Beacon Theatre in Port Washington, L. I. However, we're sure it won't be long before we find Bill back in harness again. You can't keep a good man down.

▽

OLIVETTE FOSTER seems to be following in her mother's footsteps, for we now learn that she will manage the Violet Theatre in St. Bernard Parish, La. Lots of luck, Miss Foster.

▽

"TIM" ROBERTS, one of the best known showmen in Ohio, has been compelled by poor health to turn over the Madison Theatre in Mansfield to Thor Hauschild of Steubenville, until Tim gets back some of his famous pep. We are all rootin' for Tim and know he will return better than ever.

▽

M. WAINSTOCK, who formerly checked up cup machine receipts at the Egyptian Theatre in Sioux Falls, S.D., has moved to the Lyric in Watertown. Fred Larkin replaced him at the Egyptian. And so the merry parade goes on. Here's hoping Wainstock will be left in Watertown long enough to get acquainted before they shift him again.

▽

HENRY PINCUS, after an unbroken seven years employment with Ackerman and Harris as manager of the Casino Theatre, San Francisco, Cal., has resigned to try his luck in another field. West Coast showmen are wishing him all sorts of good luck in his new undertaking.

▽

LESTER EVERETT is now manager of the Grand Theatre in Orrville, Ohio, succeeding R. J. WHEELER, who moved over to Michigan City, Ind.

INSTITUTIONAL ADS FOR CHILDREN!

We have always been in favor of institutional advertising of any kind as a great aid to building up good will and attracting attention to the theatre aside from the usual medium of current attractions.

Here is a group of ads that were made up by Anna Belle Ward of the Phoenix Amusement Company of Lexington, Ky., and run over a long period in the daily papers.

No extra expense was entailed by reason of the mats used. They were selected from the newspapers' own mat service. The text, however, was the work of Miss Ward and certainly drives home her argument in favor of local support for the theatres under her supervision.

We recommend this type of institutional advertising for independent and circuit theatre alike. They are bound to attract attention and will certainly help eradicate any foolish notions that parents may have about sending their kiddies to the theatres. We assume, of course, that you are just as careful about the pictures you play for kids as Miss Ward's theatres are.

Institutional advertising will receive a lot of attention from this section in the future because we consider such advertising of major importance at a time when the usual newspaper ads for current attractions are not deemed sufficient to pull them to your box office.

The Real Joy of Life



--in Good Entertainment!

After a hard day of work—after a day of reverses—after a day of troubles and cares—refresh yourself—enjoy the thrill of life enacted upon the screen—go to a good movie

You owe it to yourself—to your health and peace of mind—to your family—to forget cares and worries at a good movie. It is not a luxury. It is a necessity of life to have good entertainment in your daily activities. So inexpensive, too.

Look in the papers for the shows in town. You'll always find the best shows at the Strand and Ben Ali. And remember, when you go there, you support Lexington's only home owned theatres

Strand AND Ben Ali

Lexingto . Only Home Owned Theatres

THINK ABOUT THESE POINTS

YOUR ONLY HOME-OWNED THEATRES ARE BEST FOR YOUR CHILDREN – AND BEST FOR YOUR ENTIRE FAMILY. FOR THESE REASONS:

- Immaculate Cleanliness
- Unsurpassable Safety
- Faultless Ventilation
- Luxurious Appointments
- Superlative Comfort
- Perfect Sound and
- Superior Entertainment

Ben Ali This Week — Joan Crawford, Robert Montgomery in "Letty Lynton."

Strand Now Playing, "Strangers of The Evening" Sunday - Wednesday, "Dance Team," Jimmie Dunn, Sally Eilers

Children **10c** at all times!

You'll Always Find The Best Shows at The

Strand AND Ben Ali

Lexington's Only Home Owned Theatres



Good, Clean Fun For That Youngster Of Yours

at the

MOVIES!

Facts About Your Favorite Theatre—

Immaculate Cleanliness
Unsurpassable Safety
Faultless Ventilation
Luxurious Appointments
Superlative Comfort
Perfect Sound
and Superior Entertainment.

Children **10c** at all times!

You'll Always Find The Best Shows at The

Strand AND Ben Ali

Lexington's Only Home Owned Theatres

O-o-o-o We're Going To The MOVIES!



Facts About Your Favorite Theatres—

Immaculate cleanliness, unsurpassable safety, faultless ventilation, Luxurious appointments, superlative comfort, perfect sound and superior entertainment.

SUN., MON., TUES. and WED. AT THE BEN ALI

TARZAN THE APE MAN

(A GOOD PICTURE FOR KIDDIES)

10c— Children All Times —10c

You'll Always Find The Best Shows at The

Strand AND Ben Ali

Lexington's Only Home Owned Theatres



A MESSAGE TO PARENTS

Happiness is a state of mind. Many a rich family is miserable, many a poor family happy. Defy family cares and troubles—make yourself and your children happy by seeing a movie

Troubles and cares can't follow you to a movie show. Good entertainment licks them every time.

A good movie show has the word beaten for a promoter of true happiness and as a general gloom chaser. A good movie rebuilds and refreshes both youth and old age.

A good movie is a little vacation from daily difficulties. Like food, clothing, shelter—movies are now a necessity to the human need of enjoyment. Your own happiness and the happiness of your family will be exalted if you plan periodical, methodical relaxation and attend the movies often.

STRAND AND Ben Ali

Lexington's Only Home Owned Theatres



"This is Why I Prefer that my Children go to the Strand or Ben Ali—

"These two show houses are clean, well kept, and perfectly safe. Their prices are in keeping with the times.

"While they do not always have shows that are best for smaller children — I think their movies are more varied and usually extremely good

"And too, my husband and I never patronize a foreign-owned store or movie when we can get something as good or better from a home-owned firm. He says this policy protects the buying power of Lexington."

10c CHILDREN ALL TIMES 10c

You'll Always Find The Best Shows at The

Strand AND Ben Ali

Lexington's Only Home Owned Theatres

"Oh Mom-



"Let's go to the Strand or the Ben tonight- I haven't got any lessons to study these days!"

Bring Your Children With You To The Theatres in Vacation Time — For Good, Clean Entertainment!

REMEMBER — The Strand and Ben Ali are Lexington's Only Home-Owned Theatres!

10c CHILDREN ALL TIMES 10c

You'll Always Find The Best Shows at The

Strand AND Ben Ali

Lexington's Only Home Owned Theatres

This Vital Problem of RECREATION—



All work and no play would make Jack and Jill a couple of dumbbells. This country's leading educators assert that entertainment is as necessary to the youngsters as is shelter, clothing and food. Long school hours in winter—long hours of idleness in summer—should be supplemented with interesting recreation. Men and women everywhere in all periods of history have found entertainment a necessity. Good, clean, wholesome entertainment is needed to sustain the morale of the young people of our country during these days of depression. No diversion regenerates the mind nor revives the spirit so rapidly as a good movie show. Your little girl and boy, like Jack and Jill, will be brighter, healthier and more contented if a good movie plays a part in his or her mental progress.

Movies are a mental tonic for normal youngsters. Excitement and thrills provided in a high class movie show provides beneficial recreation. Good movies are educational as well as entertaining—send your kiddies to the movies often

10c CHILDREN ALL TIMES 10c

You'll Always Find The Best Shows at The

STRAND AND Ben Ali

Lexington's Only Home Owned Theatres

REMEMBER, THIS IS SHOW BUSINESS; NOT MERELY MOVIE BUSINESS!

Here Is an Answer to Dick Moss' Recent Article on "Don't Get Panicky" Which Appeared in July 9th Issue!

By AL ZIMBALIST

Asst. Advt. and Publicity Director
Stanley-Fabian Circuit

WITH all due respect to Richard L. Moss, manager of the Orpheum Theatre, Los Angeles, who recently submitted his views on present day show business to the columns of the Round Table, the writer isn't hesitant in stating that Mr. Moss is a little behind times,—according to his statement that *"theatres are being managed with radical methods."*

He further states that he has never seen a really successful theatre resort to some of the outlandish brainstorms that are now being passed off as showmanship. Giveaways of every description; prices cut beyond reason; ridiculous policies; and nonsensical stunts.

Times Have Changed!

As a matter of fact, I, too, have never, previous to the last few years of this so-called depression, seen a theatre—even a de luxe theatre—resort to such exploitation means.

But! I wonder if we all realize that times have changed and in line with the change, every policy and problem of the various organizations which have been in business for years has changed....changed radically! And the motion picture business is no exception to this rule. In fact, most of the radical changes had to take place in our industry,—else theatres....all of them.... would have closed their doors.

However, let's study the situation a bit and discover for ourselves whether managers get panicky or cautious and careful. This is one of the most important problems that has ever faced the motion picture business and according to box office statements, new methods applied to bring in old and new patrons, new price schedules, etc., the managers aren't doing so bad. AT LEAST NOT THOSE WHO ARE BUSINESS-SHOWMEN....and not friends, relatives and countrymen and janitors who think show business consists of seeing that the picture is projected on the screen and that there is a change of program each week, as the case may be.

The foregoing statement may seem a bit too direct and radical, but think it over and, learn whether the writer is wrong.

Let's continue! Times are tough! That is time-proved! Situations in spots are almost unbearable....not only with theatres but also in communities throughout the nation. This condition naturally has its effect on the theatre, the people, the merchants and the flotation of currency. The problem remains; how to get the people into the theatres, in shops and stores today in spite of this situation....with the established good will....heavy advertising appropriations ....bad pictures....and nothing new to offer as an added incentive. WHAT TO DO, THAT WAS THE PROBLEM. In fact, it is now prevalent in many situations. Naturally, showmen have to resort to other means to draw people to the theatre. Giveaways are planned, stage weddings held, cars promoted and almost every other conceivable item of interest to theatre-going public is either raffled or won at a theatre. The result is that in spite of present conditions, people flock to theatres during "giveaway days." Of course, you must remember that these showmen aren't at all dumb. THEY STAGE THE GIVEAWAYS ONLY AND MOSTLY ON THE DAYS THEY PLAY MEDIOCRE PICTURES ....AND I DON'T HAVE TO TELL YOU THAT PLENTY HAVE BEEN ON EXHIBITION LATELY.

Good Pictures or Else——!

THEN AGAIN, good product is the best incentive in the world to draw patrons to empty theatre seats. But how often do good pictures come? How often do you think people will come to theatres to see "dog" pictures? How long do you think a theatre will exist with such a condition? NOT A MINUTE! If you're a live-wire exhibitor, you probably answered this question before you read it here.

On the other hand, let's consider the average theatre manager. His trials and tribulations. His duties and requirements. How many of them are entrusted with the complete control of their theatres? You must remember that a large majority are in the employ of major producing organizations! Many of these companies are lax in judging the ability of their manager employees and therefore you see low grosses, closed theatres, etc. Then there are independents to consider. They have booking situations to worry about as well as exploitation possibilities. Often they run up against a brick wall with no signs of relief in an attempt to promote merchandise for giveaways. The major company with millions of dollars of backing is usually given first choice in any and probably all campaigns. So what about these little exhibitors? They have to go to extremes and purchase prizes to give to patrons. If the small exhibitor depended solely on product....there wouldn't be many of the small exhibitors left. But that's getting away from the point....



Al Zimbalist

Nothing is more constructive than an open discussion of any topic involving good business and good showmanship. The mere fact that two representative showmen disagreed is further proof that they, at least, have their own views.

Dick Moss may have been absolutely correct in his version. Al Zimbalist may also be right in the attitude he takes. The point is, do YOU agree with one or the other.

The best way to decide is to read first Moss' article which appeared on page 60 of the July 9th issue. Then read this article, and then sit down and air your own views amplifying still other angles if you are so inclined.

The Club pages is the logical place for such discussions. Here we meet on equal footing and match problems and ideas. They are your pages; use them for the best interests of show-business. "CHICK"

The Question of Giveaways Again Comes in for Much Discussion in This Fine Article from Zimbalist!

Manager and Circuit!

Let's get back to the average showman. It is not this writer's idea to prolong the controversy. Rather it is an exposition of the relationship between managers of a specific chain, namely, the Stanley-Fabian Corporation, which operates close to fifty theatres in Northern New Jersey under the general managership of Harry M. Kalmine.

This company considers the manager as the absolute key to the success of his theatre. This holds especially through present conditions. These men have been in the business for years. They have a thorough knowledge. And therefore, when they deem it necessary to run these so-called giveaways they must know what they are doing. Their receipts tell the story of the success of giveaways. And as far as this writer can remember, giveaways, in addition to service, good management, good booking, etc., have held a prominent position in the activities of this corporation.

It is interesting to note that the managers of our de luxe houses got there through recognition of their successful records made in smaller houses of our own chain.

We start out with the assumption that every manager is a man and not a robot. He is treated as such and given every opportunity to use his own ideas, to expand, to make suggestions, to sit in on his film bookings, to carry through any exploitation stunts that he might devise. Regarding the prospect of real opportunity, I can answer this no more specifically than to say that each of our six district managers or executives have previously been managers on this circuit. In other words, there is no importation of high-pressured executives from other circuits at any time. The iron rod of home office dictatorship is entirely out of consideration here, since our executives consider themselves counselors who offer their experience and help to managers in their particular zones.

The manager is, therefore, not considered a glorified porter, nor a mule, nor a paper carrier. The manager is held 100 per cent

(*Continued on next page*)

GILLIS PROMOTED!

Al W. Gillis, formerly manager of the Follies Theatre, Seattle, Wash., has checked in as manager of the Fox-Rialto Theatre and Fox interests in Tacoma, replacing Clem Pope who recently left to take an assignment in eastern territory. Al's many friends wish him continued success in his field. He was a former townsman of "Roxy" Rothafel in Stillman, Minn., so readers better "watch his smoke."

GEORGE STEELE TIED UP AUTO DEALER FOR BIG PARADE OF CARS

A tie-up with a local automobile dealer for use of thirty cars in a parade staged to exploit "Crowd Roars," netted a lot of publicity for George Steele, manager of the RKO Ritz Theatre, Birmingham, Ala.

Naturally all the cars were bannered with streamers and a newspaper co-op, promoted for the occasion, broke at the same time. The lead car carried a large banner which read, "How far will this Auburn travel on 25 gallons of gas?" Need we say more? You all know how this gag is handled as to award, etc.

Without a doubt thirty brand new, shiny autos parading through the main streets will attract a whole lot of attention. Another thing we'd like to mention is that the co-op put over through the above tie-up was the first one that has been promoted in Birmingham in over a year

THORSTAD ARRANGED BIG BALLYHOO WHEN SINGER CAME TO TOWN

Just to let his friends and fellow Club members know that no bets are being overlooked by Dick Thorstad, manager of the Grand Theatre, West Palm Beach, Fla., we're calling attention to a bally he made when Mamie Smith, Colored Blues Singer, reached his town.

While Mamie actually came in from Miami, she had the big bus you see in the photo meet her at the station, where a parade of some twenty cars, all appropriately bannered, formed a procession that toured the whole town. The bus was se-



cured for the noon hour at no cost and the various cars and trucks were promoted from local business houses. The banners were painted at the theatre.

Thorstad often resorts to the above form of bally for reason that he does not use the newspaper in his town. Why he doesn't use the newspaper he neglected to state, but we'll take it for granted that there's some good reason for passing it up. Some sort of bally must therefore be made and it's easy to perceive that he's on the job.

FLASHY SIGNS AT SMALL COST A REGULAR FEATURE AT WILLIAMSPORT, PA.

Where the location warrants it and the showman running the house is the type that can overcome obstacles and do things in a real big way, here is a gag that has proven mighty successful for Billy Hice of the Rialto Theatre in Williamsport, Pa., emphasizing its outstanding attractions.

This unusual sign is changeable and aside from the fountain or sunburst effect together



with the arrow and border, can be made up from time to time as a special splurge for causing much comment and attracting attention around the town.

Compo-board, from all appearances, is the most important material incorporated into these signs. The spotting of the electric sockets is far from difficult and at the same time lends a touch that makes it "big" in every sense of the word.

If you have any sort of an imagination we can only suggest that you try to visualize what this sign looks like at night. First the border works up to the arrow, then the circle and fountain effect; then the sign itself lights up. A smash sock for business on any main street of any town and the man responsible for it deserves plenty of credit for what he has worked out in the way of an inexpensive yet impressive display. We have an idea that the Rialto in Williamsport has some more good ones tucked up its sleeve. Pass them along, boys, we can all use some new ideas now, especially if the ideas do not involve a large expenditure.

WATSON CALLING CHI.

Former associates of Bob Watson along Film Row, Chicago, will be interested to learn that he is now located in Los Angeles, Calif., where he has charge of the Cozy Theatre, South Broadway.

Prior to leaving for the Coast four years ago, Watson was prominently identified with the forces of Gumbiner Brothers and Ortenstein & Wells. He says hello to all his old cronies.

ZIMBALIST ANSWERS MOSS!

(Continued from preceding page)

responsible for his theatre, with the result that he gets negotiable credits when he keeps putting his house over.

Our men are NOT PANICKY! The men are impressed with the idea of talking right out "in class," of being fearless and stating exactly the problems that confront them. Whether they be questions concerning film prices, advertising, general policy, or anything else that might aid them in their desire to put their houses over, the managers talk fearlessly without being afraid of stepping on anybody's toes.

Furthermore, the advertising, publicity and exploitation department is built primarily for the use of the manager to avoid any panic-stricken feeling. This department in addition to the booking department might be termed the spark plug of the organization. It is continually devising ideas and broadcasting them to each manager of the circuit. Each manager on the circuit receives credit for every stunt and giveaway he works in a house organ entitled "Howdy." Every manager is on his toes to break into the honorary mention columns of this little publication. Every good stunt that is worked is brought to the attention of the general manager by the advertising department, and due credit is given to the man who originated the idea.

Manager Is Important!

Starting with the idea that the manager is the most important cog in the wheel, this circuit has built its success around him and it has not been niggardly in its awards. The result is a healthy organization, an organization that respects each man's ability and starts out with the assumption that each manager is a man of brains and not a machine, not a man who is easily panic-stricken by sudden adverse conditions.

Of course, this business has its problems, and right now, with the shortage of good product and even a regular supply of pictures to combat summer weather, they're going to be solved by dishes, groceries, and various summer and winter policies now that the government tax is on our necks.

Wanamaker has special tie-ups with theatres and even circuits; I. J. Fox, one of the world's most popular furrier establishments, is working hand in hand with Paramount. This was evident at a recent fashion show at both the New York and Brooklyn Paramount theatres. Prominent breweries are tying in with theatres to give away free beer in return for a lobby card. Outdoor Girl lipstick and rouge is given away at theatres with regular admissions. Kleenex is another of the large organizations seeking showmanship methods. SO WHY NOT MOVIE THEATRES! Presently, the Skouras Theatres have an arrangement with the Greyhound Bus Company to give away free rides to lucky patrons. Greyhound is purchasing tickets in return and I understand are distributing them to their riders. SO NOW WHAT, MR. MOSS!

Have you seen the gratifying results obtained from these tie-ups which are handled in a very dignified manner? Look into the situation, Mr. Moss and I'm sure you'll be convinced, as will every other Round Table Member, that giveaways are an important inducement to bring back the old cash customers to the good old box office.

Sound judgment, dignified exploitation, service, good pictures and good management will inevitably change conditions at any theatre. THE FACT REMAINS THAT YOU MUST HAVE GIVE-AWAYS OR GOOD PICTURES TO GET BUSINESS! TAKE YOUR CHOICE!

MANY SHOWMEN ARE KEENLY INTERESTED IN THE TYPE OF NEWSPAPER ADVERTISING USED BY THE DELUXE THEATRES HERE IN NEW YORK CITY. HERE ARE SIX OF THE ADS WHICH APPEARED LAST WEEK.













Newspaper advertising today plays a bigger part in the merchandising efforts of our theatres than at any time in the past. So much so that every progressive showman is anxious to improve his newspaper advertising and place it on a much higher plane than ever before.

Week after week, consistently, we have published ads taken from all parts of the country. Many were really outstanding and contained new slants and ideas applicable to many other houses regardless of their location.

It is our intention to stress this phase of showmanship more than ever before and with this purpose in mind we are inviting every theatre manager, supervisor, publicity director and advertising man, having anything at all to do with theatre newspaper advertising, to send us, regularly, tear sheets or proofs of their newspaper ads so that we can convey a far more varied assortment of such advertising to the many members and readers who look to this section for such material.

Try to keep in mind that this is a showman's section for showmen and we will gladly widen the scope of this department to take in every angle pertaining to theatre advertising.

SHOW MERCHANDISING!

BY NICK DALLIS
VIA FRANK SARGENT



"Hic!—
Cheap 'nuf."

ROUND TABLE BIOGRAPHIES

It would take a good sized book to set down the experiences in showbusiness of Al Beckerich, manager of the RKO Palace Theatre, Akron, Ohio, so don't look for anything but a brief outline of his career to date in the following lines.



Al Beckerich

He was born in Toledo, Ohio, in the year 1889, and was educated in the schools of that city. At the age of 14 he received his initiation in this game with a Carnival show, and since then has been in practically every branch of the business—legit theatres, picture theatres, vaudeville theatres (even doing a turn himself for several years) and also took his part in a show-boat company.

He was a Loew manager at Buffalo, N. Y.; a district manager for Schine in western New York State; a Fox city manager at Niagara Falls, and has managed important houses in the cities of Brooklyn, N. Y.; Jamestown, N. Y.; Cleveland, Ohio, and other points.

If you ask him whether showbusiness would be his choice were he to start all over again he'd answer just the same as he did when we put the question to him—"Yes Sir, And How!" So we take it that there isn't any thought in his mind of ever leaving this field for another. Beckerich is married, the father of a daughter, and is an active member of various commercial organizations in his town.

CIGAR STORE TIE-UP USED BY MORRIS IS ONE THAT CAN'T MISS

Walter Morris, manager of the Broadway Theatre in Charlotte, N. C., has a cigar store tie-up that looks like a good bet for showmen.

With each order the store gives out a circular, the back of which plugs the current and coming attraction at the theatre, and the front of which explains that two free tickets to the Broadway Theatre are given away daily. All the patron at the cigar store has to do is to tear off one of the two corresponding numbers on the bottom of the slip and place it in a box. On his way home he is instructed to look on a chart posted on the window, and if he has a number corresponding with any posted he receives a pair of tickets.

GOOD
TRAILERS
ATTRACT ATTENTION

Are you aware of the great advertising value of your screen? Do you know what trailers will do for you? Are you taking advantage of this attention compelling medium?

Our trailers are noted for the fine photography, smooth animation, distinctive lettering and finest recorded sound. Truly master creations of artistic beauty.

Write for particulars.

UNIVERSAL FILM LABORATORIES
418 7th St. Parkersburg, W. Va.

LOUIS STEIN MAKING USUAL CROP OF TIE-UPS OVER IN NEWARK

There's generally something doing in the tie-up line over at the Ritz Theatre in Newark, a house managed by Louis Stein.

Not long ago he made a deal with a neighboring drug store for the distribution of a new confection and the proprietor was so well pleased that he welcomed a repeat on the stunt. Patrons of the theatre received stubs that entitled them to one of the 1,000 "Icebergs" (ice cream on a stick) passed out at the store. In return for the ice cream the store received mention over the "mike" at the Saturday matinee performance.

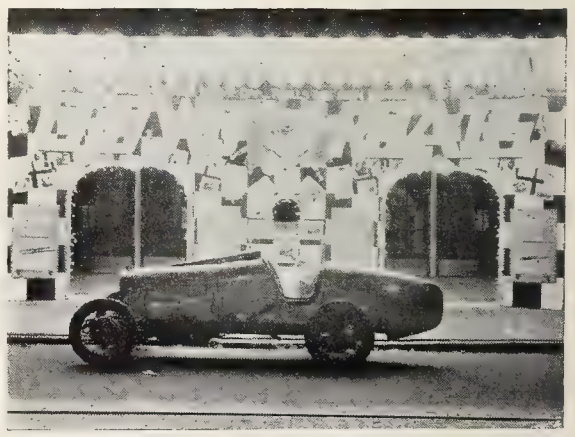
Stein also held a give-away of ten pairs of shoes a short time ago, the third consecutive deal arranged with a local distributor of shoes. The shoes were valued at $3.85 per pair and the awards were made from the stage. The dealer paid for 15,000 give-away tickets that carried a theatre imprint on the back. He also stood the cost of a trailer and a 40x60.

Stein is another one of Harry Kalmine's boys over in the Warner New Jersey division and we plucked the above from "Howdy," a breezy circuit house organ gotten out by Al Zimbalist in Harry Goldberg's department. There are lots of hard-working boys in the Warner-New Jersey ranks and the Club wants to hear from all of them.

ALVIN HOSTLER MADE STRIKING FRONT FOR CAGNEY AUTO PICTURE

Below is a reproduction of the front made for "Crowd Roars" by Alvin Hostler, manager of the Warner Theatre, Altoona, Pa., and when we state "made by" we mean just that, for he constructed the entire display.

The background represented a checkered flag effect with black and white squares. The title, while appearing quite faint in the photo because of its color, was red and stretched across full width of entrance. It was blocked out three inches from the background. Many photographs of famous



racing drivers and scenes of wrecks on tracks were spotted here and there, as were flags such as used on the speedways. The racing car standing in front of the theatre entrance was a chrome plated job and made a great flash.

Hostler's photo would have reproduced far better except for the red or reddish colors used in the display. However, it will give his fellow Club members a good idea of what kind of a job he turned out and, perhaps, outline a scheme for others who have yet to play this picture.

HARRY DAVIES HAS FOUNTAIN THAT HE USES FOR DISPLAYS

(Photo below)

Over in the foyer of the Lefferts Theatre, Brooklyn, a Randforce house managed by Harry Davies, there's a fountain that comes in mighty handy for displays.

In the accompanying photo showing a display made for "Hell Divers" a portion of this fountain base can be seen jutting out at the bottom portion. The space back of the fountain was made to represent an aviation field, with background painted to show planes in flight, and hangars and other planes on the ground. Also, note the administration buildings, etc., which helped carry out the general scheme. Three blinker lights were played on important spots and a border display carried heads of Beery and Gable. Twenty-five planes were hung from the ceiling of the display and one hundred and twenty-five miniature planes were suspended from the foyer ceiling.

The outside display consisted of a de luxe front with large, painted banner hung over the marquee sign. A large roof banner and one hundred and fifty of the small planes were also hung from the marquee ceiling.

The fountain was again used for an atmospheric display on "Tarzan." The background was transformed into a jungle with natural trees, grass, etc., and a parrot, birds and a live monkey were placed in this setting. The entire foyer ceiling was covered with hanging crepe paper, on the ends of which were attached cutouts of monkeys and parrots. During the engagement the marquee was covered with grass and the live parrot and monkey placed outside. A 24-sheet of "Tarzan" graced the top of the marquee. Additional effort included a street bally of an usher dressed in a monkey suit and the house to house distribution of 5,000 "Tarzan" heralds.

As all the fellows on the Randforce circuit are doing these days, Harry Davey and his staff are working hard to put over their shows and the above is just a small amount of evidence of what's taking place. So far the Lefferts, which, incidentally is Publicity Director Monty MacLevy's old hangout, has staged four benefits in the general campaign sponsored by the circuit. We hope that Davey will continue to keep in touch with headquarters.

GETTING THE NEW PRODUCT STARTED!

The various announcements pertaining to the next season's product contain much meat for propaganda in all types of theatres. For example, they can be mounted, and even framed; then, spotted around your lobby and lounge rooms with neatly lettered cards, can start to build up plenty of interest among your patrons for the new product.

If you have an artist or work with a local art shop, they too can use the announcements as a basis for attractive displays calling attention to some of the outstanding pictures on the schedules for fall release.

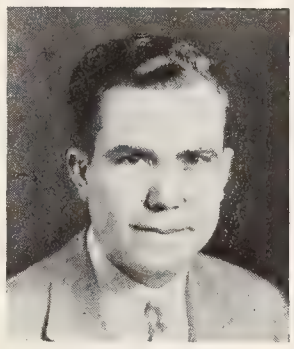
The finest brains in ad make-up, art work and advertising text go into such company announcements; to fail to take full advantage of them is passing up a great bet.

We are all anxious to help bring about a more definite "back to the theatre" movement, especially where it affects us in our respective towns and cities. There is no better medium than to create widespread interest in some of the unusually fine pictures planned.

Surely there is some way you can capitalize on them. Try working out something in this connection. If you do, pass it along for the Club pages where thousands of other showmen can likewise benefit by your ingenuity.

ROUND TABLE BIOGRAPHIES

At the age of sixteen years Harry Schlinker was seized with the ambition to enter the theatre business, and in he went. His respect for coin of the realm led him to the treasurer's office of the Majestic Theatre, at Fort Worth, but he soon forsook that end for the more active job of advertising and exploiting pictures.



Harry Schlinker

He next went with the Interstate Circuit of Texas, and when RKO took that outfit over he was put to work on publicity by Len S. Brown, then division manager for RKO Southern. He was later transferred to the RKO Hollywood Theatre at Fort Worth, and from there went to the Majestic Theatre at Houston. Following that assignment he was sent to San Antonio for some special work and was subsequently sent back to Houston and his present position in New Orleans as publicity and exploitation man for the RKO Orpheum Theatre.

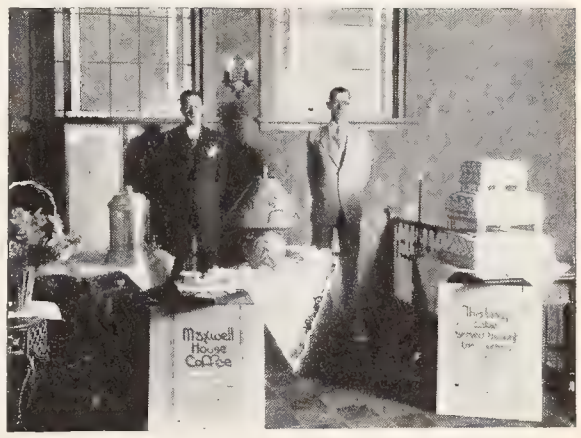
Schlinker was born in Bonham, Texas, in the year 1903, and was educated in the schools of Fort Worth. He is married and the father of two children. He tell us he's in showbusiness for keeps.

HILL HANDLED SIXTH ANNIVERSARY SHOW FOR MERCY CIRCUIT

The Sixth Anniversary of the Mercy Circuit was celebrated recently in Walla Walla, Washington, and was reported a success.

To Frank Hill, manager of the Liberty Theatre, was assigned the task of exploiting and publicizing the occasion.

Hill tied up the local newspapers on special publicity and photos. Advertising received added attention, with a number of



exceptionally fine layouts being turned out, among them one featuring congratulatory telegrams from the Warner stars. The wires were also used in a special program announcement, which carried a front page photo of the Mayor of Walla Walla, inscribed with congratulations.

Patrons of the theatre were treated to coffee, cake and cookies, donated by local merchants.

An exceptional array of short subjects was also booked for presentation during the festive week, assuring a well rounded out program filled with entertainment surprises for the cash customers.

The photo accompanying this story shows the food display in the lobby. Hill, the man responsible for the success of the week, is standing alongside the immense cake donated by the local baking company.



Special Exploitation!

The reported action of the M. P. T. O. of Pennsylvania to engage the services of a special exploiteer to help their members put over certain pictures, sounds like a swell chance for some of the exploitation men scattered around the country, and not at present employed, to sell themselves to theatres to handle this sort of work.

They ought to be able to make a fairly good living at it until conditions improve for regular assignments in this line.

TIMELY PICTURE!

With the entire country political-minded as the result of the two recent conventions and impending presidential campaigns the current release "Dark Horse" ought to be a great picture for Club members to work on these days.

This department is in receipt of several accounts of campaigns already made and the burlesque note is predominant, mainly so, of course, on account of the comedy nature of the picture. Fed up as the country appears to be with the hollowness of the average campaign speech, patrons ought to react most favorably to reasonable exploitation along this line. Go to it, Round Tablers; think up some original ideas for your campaigns on this picture and get your share of the business.

"DOCTOR" JOE LEE PRESCRIBES PILLS FOR AILING HOUSES

We ran recently quite a bit of comment on the various doings of showmen in New York and Brooklyn, or what comprises the "Big Burg," and during our talk we sort of forgot for the moment that Brooklyn's favorite "Doctor of Sick Theatres," Joe Lee, division manager for RKO in Brooklyn, is still handing out his box-office pills.

His remedy consists of special newspaper pages, laid out by himself and his art staff, and used on pictures when he wants to knock down records. He used the stunt on "Frankenstein" and it was certainly a hair-raising job, being printed in type that looked "shivery."

This success was followed by a facsimile of a former New York tabloid, and emblazoned with pictures and headlines that absolutely got across.

GET OUT YOUR PENCIL!

Sharpen up your pencil and see if you are as good an arithmetician as Bill Mick, manager of the RKO Madison Theatre, Brooklyn, N. Y.

Long an observer of feminine characteristics, Bill reasoned that the sending of invitations to 25 women to witness a preview of "Symphony of Six Million," at the same time stipulating that each should 'phone 10 friends about the fine show they'd seen, would start something. Then he took a fresh grip on his eversharp and figured the sum total of 'phone calls from 250 gabby women to each of three friends, and subsequent message from the latter to three other friends. Potential word of mouth advertising from 2,250 human broadcasting stations was the conclusion reached by Bill.

Try the stunt yourself, with Bill Mick's compliments. We hear it worked out swell.

POPULARITY SHOW WAS POPULAR WITH RESNICK'S CUSTOMERS

Neighborhood theatres have always supplied A. D. Resnick, of the Hamilton Theatre, in Philadelphia, Pa., with the incentive to "keep 'em talking about the house."

"And," continued Resnick, "if you can do that you'll always have the public fighting to get in, and you'll have the red ink manufacturers tearing what's left of their hair."

Resnick knows what he's talking about, too, when he makes a statement. Ever since he has been selling shows in the Quaker City he has worked like a Trojan to put them over. The Club pages, with their accounts of his fashion show activities, his local tie-ups and many other things, prove this.

Now he steps forward and offers his brother members an account of his latest efforts toward building bigger and better business in a time when it's most needed. He offers a popularity contest.

Resnick contacted one of the local weeklies in the neighborhood and arranged to get front page space for his plan. He next secured the co-operation of the local merchants, who willingly lent their aid, particularly since they have yet to lose anything on an "A. D." idea.

The merchants agreed to make donations to the girls leading the contest at the close. And their part of the bargain was that they were to be permitted to distribute popularity tickets with every purchase of twenty-five cents or more. They handed out plenty.

The popularity plan went over in a big way the moment it was announced.

And here Resnick displayed some more showmanship. In addition to an announcement in the papers, he stated from the stage that the next attraction he intended to offer his patrons was a real wedding to take place on the stage. He wound up his proclamation by extending an invitation to any couples in love to step up and be introduced as coming bride and groom. This made a big hit with the crowd, but evidently the swains were a bit "audience shy" and wouldn't go up.

But Resnick went out after his couple. And we'll have some more to say about his wedding in future issues of the Club's doings.

MESSENGER CUT-OUT EXCELLENT TO PLUG LAST FILM SHOWING

That muchly roared war cry "Cut down expenses" these dog days doesn't bother Milo De Haven any as he pursues his blithesome way about the Burke Theatre in New York City and endeavors to give his patrons not only the best in entertainment but also the best in exploitation.

Milo often used to ponder a way to announce effectively the time of the last showing of the feature picture. He wanted to do it without cost, but he wanted to do it well. Then he hit upon an idea that is certainly a corker for Club members who can find a spot for it.

He called the Postal Telegraph Company and they gladly agreed to send him free a life sized cutout of one of their messengers. Milo placed the cutout in front of the theatre and then had a fairly large sign, announcing the last unreeling of the film, drawn up and placed in the boy's hand.

It proved a very interesting attention arrester and a darn good way of keeping the public appraised of the film time. Milo checked quite a few people who went into the house a few minutes before the last showing started, and who might not have gone in if they hadn't seen the sign informing them they would see a full film.

GERHARD SOLD BOY SCOUTS ON SCHEME TO BOOST BUSINESS

The Boy Scout troops were sold an idea to boost the box office receipts on "Tenderfoot," when that picture was played by Manager Gerhard of the Warner Theatre at Hackensack, N. J.

He went to the Scout headquarters, explained his plan and the Scoutmasters did the rest. Each Scoutmaster, Gerhard told them, would be admitted to the theatre free of charge if they induced their associates to attend the show. One hundred and fifty of the boys showed up at the Saturday matinee.

The Scouts also put up a lobby display which consisted of an Indian tepee, five Indian headdresses, five sheepskin suits, signal flags, tom-toms, and a number of articles fashioned by the Scouts in their workshop.

In addition to bringing in extra money at the box office on Saturday, Gerhard's tie-up netted him an attractive display that didn't cost the theatre anything.

Exhibitors!!! Attention!!!

By a recent decision of the Court of Appeals, picketing of a theatre is legal. This decision affects every theatre in New York State. Steps are being taken to appeal from this decision. In the meantime the EMPIRE STATE MOTION PICTURE OPERATORS UNION, Inc., stands ready to serve the EXHIBITOR as it has in the past.

DON'T BE MISLED by rash promises or threats made by anyone.

WE STAND READY to fully protect the interests of ANY EXHIBITOR signed up with us.

EMPIRE STATE MOTION PICTURE OPERATORS UNION, Inc.

Arthur Farkash, President

STAGE ATTRACTIONS
FOR PICTURE THEATRES

SINGERS

Mme. Ernestine Schumann-Heink
San Francisco Fox

Mme. Schumann-Heink easily dominates the bill, despite some other costly attractions. She appears dressed in white, with no more fuss than any other proud grandmother, and quickly gets down to the business of singing. It is quickly discerned that her voice sounds much better than over the radio. She sings with apparently utter unconcern and in glorious voice. Her thoughts might easily have been ranging back through the long years to her own numerous babies when she sang "Weigenlied," by Brahms. Other numbers are "Thy Beaming Eyes," by MacDowell; "Erlkoenig," by Schubert, and "Guten Abend, Gut Nacht." Every number is enthusiastically received and the diva is given a rousing curtain call.

Sylvia Froos
New York Paramount

Brimful of personality, this young radio star, besides assisting Lahr and Richman in various bits, offers her own routine of songs, consisting of "There's Oceans of Love by the Beautiful Sea," "Cabin in the Cotton" and "My Extraordinary Man," which she pleasingly sold. This act is a good bet.—H. P.

Beth Lewis
Carlyle Bennett
Detroit Fox

Although billed separately, these two, soprano and tenor, work together. Except for one spot, they are kept in the background, providing atmosphere for the rest of the stage bill. In their one spot they win the audience by singing "With a Song in My Heart."

Adelaide Hall (3)
New York Palace

Accompanied by two men pianists, Miss Hall sings "River Stay 'Way From My Door," with a screen background offering the effect of a spiritual. After a piano duet of "Chloe," Miss Hall presents "Singin' the Blues," going into a Harlem tap dance shuffle. She encores with a fine vocal of "Between the Devil and the Deep Blue Sea." Audience reaction distinctly favorable.—H. P.

Mills Brothers
Milwaukee Wisconsin

There is no doubt about the fact that these four lads are natural show stoppers. They bowed on to a good hand and off to heavy applause after two encores of their uncanny harmony. In their linen suits and blue ties without a trace of superfluous motion, coolly and calmly they present their tuneful selections with the assistance of a guitar. Numbers include "Diana," "Chained to My Rockin' Chair," "Tiger Rag" and "How We Doin'."

Dorothy Fanning
Oakland Orpheum

Dorothy Fanning, a San Francisco girl, gets a splendid reception and displays a voice that promises to take her far. She makes an especially good impression with her rendition of "Giannina Mia."

Revises Stage Shows

"Rhapsody in Black," the all-negro revue that was scheduled to open a week's run at the Missouri Theatre in St. Louis on July 15, opened July 22. The revue was the first stage show to play the Missouri for about two years. The house has been operating on a double-feature motion picture policy exclusively.

CBS Signs Flippen, Edwards

Jay C. Flippen, vaudeville and radio entertainer, has been signed to an exclusive contract by Columbia Broadcasting System. He will serve as master of ceremonies for a new program over WABC every Tuesday evening, beginning August 2. Cliff Edwards has been signed to an exclusive contract by Columbia.

Lyman on Lucky Strike Hour Again

Abe Lyman and his orchestra will be featured for the second time on the July 30th Lucky Strike Studio Hour, when they will be heard over a nationwide NBC network. Lyman is equally well known in Europe and America. At present he is being held over for a fourth week at the Capitol theatre New York City.

Vitaphone Signs Roger Kahn

Vitaphone has signed Roger Wolf Kahn for appearance with his band in one of the "Melody Masters" series of shorts being made at the Brooklyn studio.

Wedding Chimes

Grace Halloran, known in theatrical circles as "Mickey" Halloran, and Irving Rose, orchestra leader, were married in St. Louis, July 1, the culmination of a romance which started in 1928 when Miss Halloran played the Ambassador theatre, where Rose directed the orchestra.

REVUES

Benny Davis (21)
New York State

Benny Davis, song writer and discoverer of many Broadway stars, again has surrounded himself with a group of clever juveniles. Sunny O'Day offers a tap dance bit, 3 Singing Ryans harmonize in a pleasant manner, Rax Sax plays the saxophone while offering a tap dance, then spins a lariat, and finally gives a clever impersonation of Ted Lewis, using two clarinets to play "St. Louis Blues," at the same time going through a series of contortions. Sis and Buddy do a good bit of dancing, followed by Martha Ray, who sings "Hummin' to Myself" and "How'm I Doin'?" reminiscent of Lillian Shade. Jack Stearn offers an original Apache acrobatic dance, after which Jack Green gives splendid imitations of Al Jolson, Georgie Jessel and Eddie Cantor. Davis' melody of his song hits earns a good hand. A long but entertaining act.—H. P.

PLAYLETS

Jack Dempsey and Lina Basquette
San Francisco Fox

Jack Dempsey proves that he is still popular and makes a great hit in his stage act written by Willard Mack. The skit is prefaced by some screen pictures of Dempsey triumphs and then Jack comes on in a setting representing a gas station. He is on his way to the races at Agua Caliente. This gives him an opportunity to tell of some of his ring experiences and his opinions about other bouts. He ends with suggesting that he would like a go with Jack Sharkey.

Lina Basquette is on the stage part of the time with Jack and proves that she, too, is a real entertainer. She chats with Walt Roesner, fraternizes with the audience and dispenses cool drinks to some of the elderly men in the front rows. Then she does a dance that is the embodiment of grace and ends with a rumba that IS a rumba, a mad, swirling combination of steps quite intoxicating to the senses.

INSTRUMENTAL

Roger Wolfe Kahn & Orchestra
New York Palace

Roger has surrounded himself with a group of talented musicians whose work pleased. The Kahn-oisseurs, a vocal trio, effectively sing "After You're Gone," followed by Gertrude Niessen, a personable young woman, who scores with an imitation of Lyda Roberti singing "Sweet and Hot." Millicent Mason offered a pleasing eccentric dance, the band closing with a hot arrangement of "Way Down Yonder in New Orleans," Hal Le Roy favoring with a dance. This act clicks.—H. P.

Cab Calloway
and His Cotton Club Orchestra
Baltimore Hippodrome

Cab and his band offered "Hot Toddy," the "Skat Song," with Cab singing and dancing; "Minnie the Moocha," Cab singing and inviting the audience to join in yells; "Old Man River," with innovations. Many called from the audience for certain songs at the end of the program. Cab obliged with "Cabin in the Cotton." Isabell Washington sang "He's My Extraordinary Man" to good applause.

Alex Hyde & Orchestra (11)
New York State

Alex presents an all-girl orchestra who open dressed as hill-billies and play "She'll Be Comin' Round the Mountain," in an entertaining fashion. The band then offers "My Extraordinary Man," with a vocal by a personable miss with a pleasing voice. Another girl plays the piano, at the same time selling a tap dance. Hyde offers a violin solo of "My Silent Love," followed by the vocalist's imitation of well known radio stars. The girls finale with a splendid symphonic rendition of Tschaikowsky's Fourth Symphony. An entertaining class act.—H. P.

ATTENTION EXHIBITORS BOOKING TALENT! This department aims to serve you in booking acts. We have on file the information on how to get in touch with any act reviewed. Write to Stage Attractions Department, Motion Picture Herald, 1790 Broadway, New York City.

STAGE ATTRACTIONS

REVIEWS OF ACTS FOR PICTURE THEATRES

NOVELTY

Nice, Florio and Larbow (3)
Detroit Fisher

A girl and two male partners in this offer a variety of clever tap and acrobatic dancing, comedy patter and extremely rough slapstick. In disheveled dress suits, the two men put on a very good inebriate bit. At one performance here an alcoholic dive into the orchestra by one of the dancers brought a stage hand out of the wings with open mouth and blinking eyes.

The Six Aristocrats (4 girls, 2 men)
Baltimore Hippodrome

First, four girls and one man sang "We Are the Dance Aristocrats," going into tap work. Then the other man did a drunk dance on a full stage special set. A couple followed with fast tap work, then three girls in a high-kicking dance, followed by a man and girl in eccentric acrobatic work; then the other man on in soft-shoe dancing. In the second part, with a special set, there was clogging and acrobatic work, all finishing in a modernistic finale.

Captain Willie Mauss
New York Palace

Mauss offers a flash bit in which he rides a bicycle in a large ferris wheel at top speed. A thrilling spectacle.—H. P.

Edwin George
Cincinnati Albee

Billed as "Nearly a Juggler," George's act is a well-conceived travesty on the art. His tricks miss more often than not, but each time he offers a convulsing alibi. His main line is a continuous barrage of wisecracking in an intimate, indifferent and nonchalant manner while continuing his efforts at juggling. His material is good and his salesmanship excellent.

Jack Brancel and Pals
New Orleans Orpheum

This is a dog act which has but two dogs and no props, but it stands out not only through the dogs' routines but the showmanship of Brancel. His first dog he says is 14 years old, but as agile as a pup. He somersaults, stands on one paw and does everything Brancel orders with a snap that is surprising in a dog of this age. Then he turns the stage over to a dog announced as the first performer's daughter, who works cleverly. Throughout the act, though, the impression remains that Brancel, with his remarks, his manner of petting the dogs, is really the show.

Princess Wahletka
San Francisco Golden Gate

This American Indian seeress is headlined and pleases with her work. She reads minds, foretells events and gives advice. She answers questions without getting any complaints from those presenting them and her apparent sincerity helps win her audiences.

Max and His Gang
Detroit Michigan

Max opens as a soft-shoe and acrobatic dancer in formal attire under a silk hat. This preliminary entertainment needs no apology, but it is simply a build-up for the entrance of his canine "gang." The dogs follow him through a number of stunts, including backward somersaults, hurdle leaps and a game of leap-frog. This act should go well with any audience.

Stuart and Lash
Detroit Fisher

The profusion of bits and variety of work offered by this pair makes summary describing of their performance impossible. They sing, gag and dance their way to hearty applause. One of the pair acts as m. c. for the show. Some of their work is not too new and some of it is frankly silly, but their manner of handling it puts it over. An outstanding excerpt is an impersonation of the Mills Brothers.

Bob, Bob and Bobbie
Cincinnati Albee

The "Bobbie" of the trio is a smart dog which is a very important part of the act. After the two men present a routine of fast club juggling after the standard formula, the canine is introduced, and while perched on the back of one of the performers, catches in his mouth the clubs which the other performer throws from a considerable distance. Another outstanding highlight is the placing of a house employee, smoking a cigar, in the center of the stage, the ashes of the cigar being knocked off by the clubs which pass from one performer to the other at opposite ends of the stage. The act went over big with the regulars.

Ducalion
Detroit Fox

Ducalion climbs a straight ladder and perches on the top rung while he delivers a limey "silly old awse" brand of patter. A comedy skit illustrating a comparison of men and women in pursuit of street cars brings guffaws from the men and suppressed titters from the women. In his closing number Ducalion mounts the ladder and plays a mandolin.

La Costa and Carlita (6)
Baltimore Hippodrome

This talented act has musicians, singers and dancers, all in a Mexican bar set. There's a Spanish dance, with music provided by three men, followed by a girl toe dancing while playing violinist. Next comes a novelty trio with violin, accordion and guitar, the violin in tremolo work with a special gadget and one man making musical sounds with his teeth. The selections are "Sleepy Time Down South" and "Smile Darn You Smile." Next the leads appear in a rumba dance, turning into an Apache dance with the girl thrown through a paper mirror over the bar.

Madeline Berlo
Detroit Fisher

This clever mermaid works with Johnny Weismuller and performs the aquatic feats that might have been expected from the noted swimmer. Her best bit is a sensational dive from the borders into the small stage tank. She earned heavy applause.

Paul Nolan
Baltimore Century

The act is entertaining throughout. Nolan does his work a la Joe Fields, mainly with high hats, bouncing balls and a cane. He is assisted by a pretty woman. Nolan had them laughing throughout and got excellent applause.

Joe Roe
Detroit Fox

Comical and clever is the work of this guardsman-uniformed clown. Acrobatic dancing is his forte, with emphasis on the acrobatics.

COMEDIANS

Bert Lahr
New York Paramount

This comedy star offers a monologue via a "mike," a satirical bit on radio announcements, which proved highly amusing to this audience. Throughout the bill Bert, assisted by Harry Richman, the m. c. of the show, proved his clowning ability, his famous horse laugh never missing.—H. P.

Phil Baker
New York Capitol

Opening with several amusing stories, Baker suddenly finds himself being heckled by a stooge in the box, the result being a very funny bit of repartee. Later the stooge sings, interrupting his song several times to offer bright answer to Baker's queries. Baker cleverly uses his accordion throughout.—H. P.

Dezso Retter
Milwaukee Wisconsin

At the opening of his act this acrobatic comedian has the audience guessing as to just what he will do. He is generally nonsensical in his efforts to worm his way around a card table, interspersed with expressionistic dancing when the drummer beats his drums. His best bet, however, is the bit in which he stages a wrestling match with himself. It is good for heavy laughs.

Mae Usher
New York State

Miss Usher is a clever comedienne who sells her nonsense with ease. Opening with a comedy novelty song, "I Knew Him When," which includes a dramatic recitation, Miss Usher offers several comical radio impersonations, closing with a fine vocal of "Lawd You Made the Night Too Long."—H. P.

Jordan and Woods
Detroit Michigan

Radio caricatures make this a merry turn. They use a piano and two "mikes." Among the broadcast stars burlesqued are Singing Sam, Rudy Vallee, The Goldbergs, Tony Wons, Kate Smith and Helen Kane.

Lou Holtz
New York Capitol

Acting as master of ceremonies throughout the show, Holtz is a laugh riot. Lou imitates Bing Crosby to a nice laugh, after which, assisted by Phil Baker, he becomes a Hindu fakir, in a swell bit of mental telepathy, supervised by Norman Frescott. Holtz can make anybody laugh.—H. P.

Russell, Marconi and Jerry
Philadelphia Fox

Here's a varied and mirth-provoking act including comedy violin and accordion playing, tap dancing and wisecracking. It could be shortened to advantage.

Radcliffe & Rogers
New York State

This colored team opens with comedy chatter, after which Radcliffe, accompanied by Rogers at the piano, offers a routine of popular songs in a pleasing voice, adding a surprise by singing German and Jewish versions of "You're Driving Me Crazy." A hot finale, in which Radcliffe offers a cornet bit and tap dance, rounds out a pleasing act.—H. P.

(*Continued on next page, column* 1)

STAGE ATTRACTIONS

REVIEWS OF STAGE ACTS

(Continued from preceding page)

Wm. Demarest & Estelle Collette

New York State

The former Earl Carroll star opens with several gags that click, after which Miss Collette offers a violin solo with Demarest clowning an accompaniment on the 'cello. A slap bit between a member of the pit orchestra and Demarest brought a hearty laugh. A violin solo with acrobatics offered by Demarest was well received.—H. P.

Jones and Rea

Baltimore Hippodrome

These character comedians, one as an old motorman, the other as applicant for a conductor's job, offer dialogue and songs that bring many laughs.

Mills and Robinson

Detroit Michigan

Mills is a necessary prop in this act, but the dancing laurels belong to the red-headed girl, Florence Robinson. She plays dumb damsel to his exasperation line, and they share the resulting comedy honors. Mills opens the act with a violin. The girl walks onto the stage from the audience, crossing over to take a seat on the other side. She is only there for a minute when she starts back with the explanation that "it sounds just as bad on that side." This is followed by clever eccentric tap work on the torrid order. The act closes with her impressions of Tom Patricola.

Pall Mall

Baltimore Century

He came on with his usual gusto, seeking applause and returning to get it. He sang "You're My Everything," then did some chatter and jokes and a dance. After singing "Minnie's Brother, George the Chiseler," he presented a medley of popular hits.

Red and Struggie

Baltimore Hippodrome

They appear in eccentric, wide pants costumes and go through their comic steps and songs with personality that gets the audience.

ACROBATS

Hashi and Osai

Omaha Orpheum

This Japanese couple displays much artistry in its acrobatics. The man balances the girl atop a 20-foot pole, where she extends herself horizontally first by her hands, then by her feet. He supports the pole in a belt at his waist. The girl then does a balancing stunt, standing on one hand atop a pedestal, placed on a table mid-stage. She makes a complete turn while balanced on the one hand. Tumbling, speedy handsprings and cartwheels add to the pep of the act.

The Four Flushers

Detroit Fox

The tumbling offered by this quartet is beyond criticism. Their comedy, however, is slapstick of the extreme roughhouse variety, and adds little to the performance.

Gilbert Brothers

Milwaukee Wisconsin

The horizontal bar is these lads' specialty and the way they swing and turn on it is nobody's business. Their strong-arm feats of balancing and turning win for them the unstinted praise of their audience.

DANCERS

Hannah Williams

New York Capitol

This vivacious little musical comedy star opens with a vocal of "Let's Have Another Cup of Coffee," following this with a hot rendition of "Goin' to the Promised Land," going into a plenty hot-cha dance. Miss Williams encored with "Cheerful Little Earful," which she successfully featured in the musical "Sweet and Low." Audience reaction favorable.—H. P.

Cole Brothers (2)

San Francisco Golden Gate

These colored lads have a tap dancing technique that is different and win merited applause with the intricate work. They appear unhurried but get rid of a lot of taps per second. They sing as they dance and throw in a banjo number for good measure.

Al Norman

Cincinnati Albee

Norman deviates from the customery routine of wisecracking by telling a number of jokes, which are only so-so. After a slow start, he builds up rapidly by displaying a complete bed on the stage and illustrating how persons of different temperaments sleep. He closed to big applause by a novel eccentric soft-shoe dance.

Nadine

Detroit Fox

This vivacious young lady is more than an accomplished dancer. Figure and face and air of spontaneity to her work make her something of a headliner. Her routine consists of high kicks, wings, a modified Spanish tango step and particularly nimble acrobatics.

Sammy Krevoff & Co. (5)

New York State

Krevoff offers a routine of clever rhythm tap dancing featuring a top-spin which earned him a nice reception. Four girls offered imitations of Anna Pavlowa, Marilyn Miller and Harriet Hoctor, to a pleased audience. A class act that should go well anywhere.—H. P.

Natacha Nattova

Detroit Fox

This Folies Bergere artist offers an interpretative number called "The Dance of the Wind." Her steps are executed around and on the petals of flowers in gigantic vase. The act is all class for a hearty hand.

ABE LYMAN
AND HIS CALIFORNIA ORCHESTRA
Held Over 3rd Week
at the
CAPITOL THEATRE
NEW YORK CITY
GOING INTO 48th WEEK
OVER FULL COLUMBIA
NETWORK—FOR
PHILLIPS DENTAL MAGNESIA

SPOTS & SHOTS ON BROADWAY

Morton Downey, just back from a European vacation, will celebrate by appearing at the Capitol. Radio has effectively contributed its stars for stage presentation at local theatres with a large measure of success.

▽

Over the week end we ensconced our anatomy in a hammock—oh, all right, just an ordinary swing, and devoted our invaluable time to a perusal of "Reckless Hollywood," by **Haynes-Rubou,** a daringly written story of the lower strata of Hollywood life.

▽

Joe Hoffman, formerly on the staff of Variety, is now handling personal publicity with an office on E. 49th st. His first clients are the **Funnyboners,** of radio fame.

▽

Doing its share for unemployment relief, the Paramount New York theatre this week has given jobs to about 75 actors—and a horse. Of course, the horse is only there for atmosphere, but as **Alex Gottlieb** says, "at least he earns his three squares a day." Was he thinking of us when he said that?

▽

The last day of **Jack Benny's** appearance at the Capitol last week, **Abe Lyman's** boys hid a piece of limburger cheese in the violin which Benny plays. Ah, dirty work afoot.

▽

Charlie Kenny, whose big brother is **Uncle Nick** of the Daily Mirror, has signed to write the lyrics for a Shubert show. Among Charlie's hits was "Love Letters in the Sand."

▽

Mr. and **Mrs. Roger Wolfe Kahn** have gone their separate ways but both ways have led back to Broadway. **Roger** is appearing at the Palace and she (**Hannah Williams**) is wowing them at the Capitol.

▽

Cherry Blossom and **June Preisser,** those two little southern kids who recently stopped the Palace show cold, have been rebooked there this week. We'll bet that some Broadway show will feature them this fall.

▽

For four months the sentence, "Andy, I went home," went unnoticed on that building on 51st street. Then **Walter Winchell** used it as an item and now it's a landmark.

▽

Gaston Palmer, the juggler who last week stopped the show at the Palace, confided in us that his son and daughter will soon make a tour of this country with a repertoire of tricks that will astound.—Oh, after you, my dear **Gaston.**

▽

Tin Pan Alley has been invaded by **Tin Ear Alley. Bill Duffy** has opened a training gym at 711 Seventh avenue. With music business as it is, a lot of our songwriters are wondering if they couldn't make more money as leather pushers.

HERMAN PINCUS.

Cohan Composes Number

George M. Cohan, appearing at the Paramount studio in "The Phantom President," has composed a new song, his first in several seasons. The title is "We Need a Man."

STAGE ATTRACTIONS

ORGAN SOLOS

ARSENE SIEGEL (Detroit Fisher) successfully introduces one or two numbers not too familiar here, in his solo, "Summer Symphony." The opening score, "Crazy People," pleased this audience and promises to be a great favorite. "Is I in Love"? was another happy selection. To "Three Little Words" Siegel attaches a prohibition parody lyric that brings both response and applause. "Masquerade," which is growing in popularity here, captured a fair share of voices. Boys and girls alternated on a parody to "You Try Somebody Else." The solo closed with "In My Hideaway."

DON BAKER (Staten Island Paramount) offered a departure from routine last week in substituting a piano solo with organ accompaniment and guest artist for the usual organ presentation. The solo was titled "Piano Soliloquy" and was played with the concert grand piano back of the sound screen, which allowed the audience to clearly see Baker and the guest singer, Joseph McKenna, baritone. On the screen was projected a reel of scenic film containing selections appropriate to the musical score. The first number played by Baker was "Mood Indigo." The second, during which the soloist was presented, was "Lullaby of the Leaves." Baker then rendered as a piano solo, during a western atmospheric sequence, "Little Grey Home in the West," and as the film changed to scenes of swampland he again presented the singer in a magnificent rendition of "Chloe," with Baker doing a piano and organ accompaniment. The entire program was well received.

DON MILLER (Detroit Michigan) includes in his songfest "Masquerade," the lilting German importation which he introduced in spectacular manner on his first appearance here a number of weeks ago. The orchestra blends into several spots in the solo. "My Silent Love" is a clarinet solo against a background of organ chimes and pipes. "Crazy People" brings pronounced bass notes and trap cadence from the orchestra. Other numbers which prove audience favorites are "In My Hideaway," "I'm Hummin' to Myself" and "Somebody Loves You."

LEW BETTERLY (Detroit RKO Downtown) presents a diversified and musically excellent program which includes Strauss's "Blue Danube," "The Merry Widow Waltz," "Paradise," "Moonlight On the River"—a new number with a promising swing—, and the Crosby sing-song, "Where the Blue of the Night Meets the Gold of the Day."

Midwesco Spots Radio Bands in Neighborhoods

Fox Midwesco is spotting in radio bands when available at its Milwaukee neighborhood houses on Sundays in addition to the regular photoplay program. The policy is said to be meeting with good reception. Theatres inaugurating the new policy include Oriental, Tower, Uptown, Modjeska and Garfield.

$12,000 for a Song

Universal is understood to have offered $12,000 to Thurlow Lieurance, dean of the college of fine arts of the University of Wichita, in Kansas, for the use of his best known song, "By the Waters of the Minnetonka," in the film, "Laughing Boy." Mr. Lieurance owns the copyright.

SLICES OF MELLIN

By BOBBY MELLIN

Chicago

Paul Whiteman's friends are beginning to wonder when he sleeps. In addition to his weekly and daily broadcasts, his recording activities and his numerous comings and goings in New York's music realm, the dean of modern music announced that he will hold open house on Wednesdays for the music publishers and also continue his search for promising radio talent.

"In this manner," says Whiteman, "I plan to hear all the compositions that the publishers can crowd into three hours. I believe it only fair that I should hear the latest songs and tunes in this way, since I do not have sufficient time to grant individual interviews."

Therefore, each Wednesday from 1 to 3 p. m., Whiteman will listen to a steady procession of new works intended for Broadway and nation wide presentation. Whiteman will also continue his talent auditions each Wednesday morning.

Seated in the cascades room atop the Hotel Biltmore, the director will hear ambitious singers between 10 o'clock and noon, and in case he comes upon a voice which he believes has unusual radio possibilities, he will present the singer over NBC networks. In divulging his plans, Whiteman said he expected to resume his "Youth of America" auditions in the autumn and thus continue his wide search for new radio talent.

Whiteman's activities include his Sunday evening rhythmic concerts, his Friday evening nation wide broadcast, his nightly appearances at the Biltmore and theatrical engagements.

▽

Harry Kogen, director of the Homesteaders orchestra, has the distinction of being the first staff orchestra leader in the Chicago NBC studios.

▽

The Mills Brothers find radio speaking more difficult than their imitation of musical instruments. The recent "Meet the Artists" program in which they were interviewed by Steve Trumbull found them victims of mike fright. Brother Harry (he of the trumpet effects) recovered from the malady in time to work off a quip concerning Brother Don. "Don," he said, "went out to look for a job. He was pretty lucky—he didn't find one."

FREDDY MACK
and His Band
FEATURED INDEFINITELY
AT THE
FOX
Theatre
Brooklyn
New York



OVERTURES

LOU FORBES (Detroit Michigan) brings his colorful directorial style from New Orleans to match the musical reputation of the Michigan Symphonic Orchestra. Forbes offers an overture called "Contrasts," opening with Pagliacci and closing with a whirl of popular hits. While the musical arrangements and execution are excellent, it is Forbes' manner of directing that catches and holds audience attention. He is unique, to say the least. He scowls, cowers, seems momentarily elated, stands for a space with his hands in his pockets, and is alternately active and passive. All of this business, whether it was or was not of any musical worth, was interesting in itself, and at least one member of that audience wants to see more of it.

GABRIEL HINES (Philadelphia Fox) conducted the orchestra in a charming medley, "Tales of the Orient," in connection with which Robert McDougall, baritone, was given a special round of applause for his pleasing vocal interpretations of the wellknown favorites, "Pale Hands" and "Road to Mandalay."

WALT ROESNER (San Francisco Fox) and the Fox Concert Orchestra have a lot of assistance this week and make the most of the opportunities offered. The offering is "A Night in Naples" and is made up of well-known Neopolitan airs. A chorus of 20 voices on the elevated stage rings out songs and a finale is reached when the ensemble is augmented by Caesar Pazzola's accordion troupe of 45 members.

LOU SCHRADER (Baltimore Hippodrome) offered his transcriptive overture, "Among My Souvenirs," played first as written. Then, with signs placed on an easel, he directed the musicians through arrangements "as Richard Strauss would have played it"; then Mozart, Tschaikowsky, Johann Strauss, Richard Wagner, and finally in Black Bottom tempo.

SAMUEL BENAVIE (Detroit Fisher), through a microphone announcer, calls attention to the similarity of Victor Herbert's music to the music of Franz Lehar, in his "Medley of hits by Franz Lehar." The overture is splendidly arranged and played, and further demonstrates Benavie's serious regard for the best of compositions.

GLENN WELTY (Milwaukee Wisconsin) and the Wisconsin theatre orchestra, with Jack Martin at the organ, offer "Popular Contrasts." Featured are Pete, Cy and Joe of the orchestra playing "If You Were Only Mine," in a 'cello, guitar and cornet combination.

HERSCHEL LEIB (Detroit Fox) makes "Victor Herbert Impressions" very well serve the semi-classical inclinations of his Jazzmonic Rhythm Kings. He opens with the introduction to "Naughty Marietta." Blended with smooth transitions, the numbers that follow include "Falling in Love With Someone," an excerpt from "Ilene"; "Habenara," "Italian Street Song" and the czardas from the spirited "Fortune Teller." Ralph (Mex) Mendez, who seems to be a favorite solo artist, offers a trumpet version of "Ah, Sweet Mystery Of Life." Incidentally, Lieb is no more pleased with the name of his orchestra than are many of his admirers who have expressed their views. It was not Leib's invention; he inherited it. "Jazzmonic Rhythm Kings," besides being somewhat out of date, is hardly descriptive of the orchestra.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
A Man's Land	Hoot Gibson	June 11,'32	65	June 11,'32
Boiling Point, The	Hoot Gibson		70	July 23,'32
File 113	Lew Cody-Mary Nolan	Feb. 19,'32	63	Mar. 5,'32
Gay Buckaro, The	Hoot Gibson-Myrna Kennedy			
Local Bad Man, The	Hoot Gibson-Sally Blane			Jan. 16,'32
Spirit of the West	Hoot Gibson-Doris Hill	Mar., '32		
Stoker, The	Monte Blue-Dorothy Burgess		70	June 25,'32
Unholy Love	H. B. Warner-Lila Lee		78	July 9,'32
Vanity Fair	Myrna Loy-Conway Tearle	Mar., '32		
Wild Horse	Hoot Gibson-Alberta Vaughn			

Coming Feature Attractions

Anna Karenina	All Star
Midnight Alarm	All Star
Three Castles	All Star

ARTCLASS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Devils	Harry Carey	Apr. 4,'32	75	
Cavalier of the West	Harry Carey	Nov. 15	65	Apr. 9,'32
Cross Examination	H. B. Warner-Sally Blane-Natalie Moorhead		72	Feb. 13,'32
Phantom, The	"Big Boy" Williams-Ailene Ray	Dec. 1	70	
Pleasure	Conway Tearle-Carmel Myers	Sept. 1	66	
They Never Come Back	Regis Toomey-Dorothy Sebastian	May '32	68	June 11,'32
Unmasked	Robert Warwick	Oct. 1	62	
White Renegade		Oct. 1	66	
Without Honors	Harry Carey	Jan. 2,'32	66	Jan. 16,'32

Coming Feature Attractions

Across the Line	Harry Carey
Double Sixes	Harry Carey
Horsehoofs	Harry Carey
Hurricane Rider, The	Harry Carey
Night Rider, The	Harry Carey

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Human Targets	Buzz Barton	Jan. 10,'32		Feb. 6,'32
Mark of the Spur	Bob Custer	Feb. 10,'32		
Murder at Dawn	Mulhall-Dunn	Feb. 22,'32	60	Mar. 12,'32
Quick Trigger Lee	Bob Custer	Nov. 24	60	
Scarlet Brand, The	Bob Custer	May 7,'32		
Tangled Fortunes	Buzz Barton	Mar. 22,'32		

Coming Feature Attractions

Dance Hall Kisses	6 reels
Blazed Trails	6 reels
Bull Dog Edition	
Guns and Saddles	6 reels
Pony Express Kid	
Rip Roaring Broncs	6 reels
Rio Grande Raiders	6 reels

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Attorney for the Defense	Edmund Lowe-C Cummings-E. Brent	May 21,'32	68	June 4,'32
Behind the Mask (Reviewed under the title "The Man Who Dared")	Jack Holt-C. Cummings	Feb. 25,'32		Feb. 6,'32
Big Timer, The	Ben Lyon-C. Cummings	Mar. 10,'32	74	Mar. 26,'23
Blonde Captive, The		Feb. 26,'32	58	Mar. 5,'32
Border Law	Buck Jones-L. Tovar	Oct. 15	61	
Deadline	Buck Jones	Dec. 3	68	Jan. 30,'32
Fighting Fool, The	Tim McCoy	Jan. 20,'32	58	Apr. 9,'32
Final Edition, The	Pat O'Brien-Mae Clarke	Feb. 20,'32	66	Feb. 27,'32
Forbidden	Barbara Stanwyck-Adolphe Menjou-Ralph Bellamy	Jan. 15,'32	83	Jan. 16,'32
Love Affair	Dorothy Mackaill-Humphrey Bogart	Mar. 17,'32	68	May 7,'32
High Speed	Buck Jones-Loretta Sayers	Apr. 2,'32	62	May 14,'32
Menace, The	Walter Byron-Bette Davis-H. B. Warner	Jan. 25,'32	64	Feb. 6,'32
No Greater Love	Alexander Carr-Dickey Moore	June 4,'32	60	May 21,'32
One Man Law	Buck Jones	Dec. 4	63	Feb. 20,'32
Ridin' for Justice	Buck Jones	Jan. 4,'32	64	Jan 16,'32
Riding Tornado, The	Tim McCoy-Shirley Grey	May 4,'32		
Shopworn	Barbara Stanwyck-R. Toomey	Mar. 25,'32	78	Apr. 9,'32
South of the Rio Grande	Buck Jones	Mar. 5,'32		
Texas Cyclone	Tim McCoy	Feb. 24,'32		
Three Wise Girls	Jean Harlow-Mae Clarke-Walter Byron-M. Prevost	Jan. 11,'32	68	Feb. 13,'32
Two Fisted Law	Tim McCoy-Alice Day	June 8,'32		

Coming Feature Attractions

American Madness	W. Huston - C. Cummings-K. Johnson	July	9,'32
Bitter Tea of General Yen	B. Stanwyck-Nils Asther		
Brief Moment	Barbara Stanwyck		
Bullet Trail, The	Tim McCoy		
By Whose Hand?	Ben Lyon-Barbara Weeks	July 6,'32	
Child of Manhattan			
Cornered	Tim McCoy		
Daring Danger	Tim McCoy		
Destroyer, The			
Hello Trouble	Buck Jones-Lina Basquette	July 15,'32	
Hollywood Speaks	Genevieve Tobin-Pat O'Brien	June 25,'32	
McKenna of the Mounted	Buck Jones-Greta Granstedt		
Mike			
Night Club Lady, The	Adolphe Menjou-Mayo Methot-Skeets Gallagher		
Night Mayor	Lee -Tracy-Evalyn Knapp		
No More Orchids			
Polo	Jack Holt-Evalyn Knapp		
That's My Boy	Richard Cromwell		
13th Man, The	Chas. Bickford-C. Cummings		
War Correspondent	Jack Holt-Ralph Graves-Lila Lee	July 25,'32	
Washington Merry Go Round	Donald Cook-Sidney Fox		
White Eagle	Buck Jones-Barbara Weeks		
Wild Horse Stampede			

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Doctor	Richard Barthelmess	Mar. 26,'32	62	Mar. 12,'32
Dark Horse, The	Warren William-Bette Davis	July 2,'32	75	June 18,'32
Famous Ferguson Case, The	Joan Blondell	May 14,'32	74	Apr. 30,'32
Fireman, Save My Child	Joe E. Brown	Feb. 27,'32	67	Feb. 27,'32
Hatchet Man, The	Edward G. Robinson	Feb. 6,'32	74	Feb. 13,'32
It's Tough to Be Famous	Douglas Fairbanks, Jr.	Apr. 2,'32	79	Apr. 16,'32
Love Is a Racket	Douglas Fairbanks, Jr.	June 25,'32	72	June 18,'32
Miss Pinkerton	Joan Blondell-George Brent	July 30,'32	66	July 16,'32
Rich Are Always With Us	Ruth Chatterton	May 21,'32	71	May 21,'32
Strange Love of Molly Louvain	Lee Tracy-Ann Dvorak	May 28,'32	74	May 14,'32
Tenderfoot, The	Joe E. Brown	June 18,'32	70	May 28,'32
Two Seconds	Edward G. Robinson	June 4,'32	68	May 28,'32
Union Depot	D. Fairbanks, Jr.-J. Blondell	Jan. 30,'32	68	Dec. 26
Week-end Marriage	Loretta Young-Norman Foster	July 9,'32	66	June 11,'32

Coming Feature Attractions

Cabin in the Cotton	Richard Barthelmess			
Crash, The	Ruth Chatterton			
Crooner	David Manners	Aug. 20,'32		
Dr. X	Lionel Atwill-Fay Wray	Aug. 27,'32	77	June 11,'32
Life Begins	Loretta Young-Eric Linden			
Son of Russia	D. Fairbanks, Jr.-N. Carroll			
They Call It Sin	Loretta Young-David Manners			
Three on a Match	Blondell-William-Dvorak			
Tiger Shark	Edw. G. Robinson			
You Said a Mouthful	Joe E. Brown			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Tomorrow	Chas. Farrell-Marian Nixon	Mar. 13,'32		Mar. 5,'32
Almost Married	Violet Heming-Ralph Bellamy-Alexander Kirkland	July 17,'32	51	
Amateur Daddy	Warner Baxter-Marian Nixon	Apr. 10,'32	74	Apr. 30,'32
Bachelor's Affairs	Adolphe Menjou-Minna Gombell-Joan Marsh-I. Purcell	June 26,'32	76	June 18,'32
Business and Pleasure	Will Rogers-Jetta Goudal	Mar. 6,'32	57	Aug. 15
Careless Lady	Joan Bennett-John Boles	Apr. 3,'32	67	Mar. 12,'32
Charlie Chan's Chance	Warner Oland-L. Watkins-M. Nixon-Ralph Morgan-H. B. Warner-A. Kirkland	Jan. 24,'32	71	Jan. 9,'32
Cheaters at Play	Thomas Meighan-L. Watkins	Feb. 14,'32	57	Jan. 23,'32
Congorilla	Mr. & Mrs. Martin Johnson		72	July 16,'32
Dance Team	James Dunn-Sally Eilers	Jan. 17,'32	85	Jan. 2,'32
Devil's Lottery	Elissa Landi-Alexander Kirkland-Vic. McLaglen	Mar. 27,'32	74	Apr. 9,'32
Disorderly Conduct	Sally Eilers-Ralph Bellamy-Spencer Tracy	Mar. 20,'32	82	Apr. 16,'32
Gay Caballero, The	George O'Brien - Conchita Montenegro	Feb. 28,'32	60	Apr. 2,'32
Man About Town	Warner Baxter-Karen Morley	May 22,'32	76	June 4,'32
Mystery Ranch	Geo. O'Brien-C. Parker	June 12, '32	65	June 25,'32
Pier 13	Joan Bennett-Ralph Bellamy			
Rainbow Trail, The	Geo. O'Brien-Cecilia Parker	Jan. 3,'32	60	Dec. 5
Rebecca of Sunnybrook Farm	Marian Nixon-R. Bellamy	July 3,'32	80	July 16,'32
She Wanted A Millionaire	J. Bennett-S. Tracy	Feb. 21,'32	74	Feb. 27,'32
Silent Witness, The	Lionell Atwill-Greta Nissen	Feb. 7,'32	73	Feb. 13,'32
Society Girl	J. Dunn-P. Shannon-S. Tracy	May 29,'32	74	June 18,'32
Trial of Vivienne Ware, The	J. Bennett-D. Cook-L. Bond	May 1,'32	56	May 7,'32
Week Ends Only	Joan Bennett-Ben Lyon	June 19,'32	70	June 11,'32
Woman in Room 13, The	Landi-Bellamy-Hamilton	May 15,'32	69	May 28,'32
While Paris Sleeps	McLaglen-Helen Mack	May 8,'32		
Young America	Tracy-Kenyon-Bellamy	Apr. 17,'32	70	May 14,'32

Coming Feature Attractions

Chandu	Edmund Lowe-Irene Ware			
Down to Earth	Will Rogers-Irene Rich	Sept. 4,'32	73	July 23,'32
First Year, The	Gaynor-Farrell	July 31,'32	80	July 23,'32
Painted Woman, The	P. Shannon-Spencer Tracy-Wm. Boyd	Aug. 14,'32		
Passport to Hell, A	Elissa Landi-Paul Lukas-A. Kirkland-Warner Oland	Aug. 7,'32	75	
Robber's Roost	George O'Brien			

(THE RELEASE CHART--CONT'D)

MAYFAIR PICTURES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Alias Mary Smith	Gwen Lee-John Darrow	July	15,'32		
Behind Stone Walls	Eddie Nugent-Priscilla Dean	Mar.	15,'32		Mar. 26,'32
Docks of San Francisco	Mary Nolan-Jason Robard	Feb.	1,'32	60	Jan. 30,'32
Dynamite Denny	Jay Wilsey-Blanche Mehaffey	May	27,'32		
Gorilla Ship	Ralph Ince-Vera Reynolds	June	11,'32		
Hell's Headquarters	Jack Mulhall-Barbara Weeks	Apr.	15,'32	63	May 14,'32
Honor of the Press	Edw. J. Nugent-Rita La Roy	May	15,'32		
Love In High Gear	Alberta Vaughn-H. Ford	May	1,'32	65	May 7,'32
Monster Walks, The	Rex Lease-Vera Reynolds	Feb.	10,'32	60	Feb. 6,'32
Passport to Paradise	Jack Mulhall-B. Mehaffey	Apr.	1,'32		
Sin's Pay Day	D. Revier-Forrest Stanley	Mar.	1,'32	63	Mar. 19,'32
Temptation's Workshop	Helen Foster-Tyrrell Davis	June	20,'32		
Widow in Scarlet	D. Revier-Kenneth Thompson	July	1,'32	58	July 23,'32

Coming Feature Attractions

Missing Witness	Barbara Kent-Gilbert Roland	Sept.	1
Pretty Ankles	Beryl Mercer-Chas. Delaney-Gwen Lee	Aug.	1
Ship Thirteen	Lloyd Whitlock-Doris Hill	Aug.	15

METRO-GOLDWYN-MAYER

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Are You Listening?	William Haines-M. Evans	Mar.	26,'32	76	Mar. 5,'32
Arsene Lupin	Lionel and John Barrymore-Karen Morley	Mar.	5,'32	84	Jan. 16,'32
As You Desire Me	Garbo-Von Stroheim-M. Douglas	May	28,'32	71	June 11,'32
Beast of the City, The	Walter Huston-Jean Harlow	Feb.	13,'32	90	Mar. 5,'32
Ben Hur (Reissue-Synchronized)	Ramon Navarro-May McAvoy	Jan.	2,'32	128	Dec. 12
But the Flesh Is Weak	Robt. Montgomery-Gregor	Apr.	9,'32	82	Apr. 23,'32
Emma	Marie Dressler	Jan.	2,'32	73	Jan. 2,'32
Freaks	Wallace Ford-Leila Hyams	Feb.	20,'32	64	July 23,'32
Grand Hotel	Garbo-John Barrymore			115	Apr. 16,'32
Hell Divers	Beery-Gable	Jan.	16,'32	113	Dec. 26
Huddle	Ramon Novarro-M. Evans	May	14,'32	104	June 25,'32
Letty Lynton	Joan Crawford-Montgomery	May	7,'32	86	May 7,'32
Lovers Courageous	R. Montgomery-Madge Evans	Jan.	23,'32	77	Feb. 27,'32
Mata Hari	Garbo-R. Navarro	Dec.	26	91	Jan. 9,'32
New Morals for Old	Robert Young-M. Perry	June	4,'32	76	July 2,'32
Night Court	W. Huston-P. Holmes-A. Page	May	7,'32	95	June 4,'32
Passionate Plumber	Buster Keaton-Durante	Feb.	6,'32	74	Mar. 19,'32
Polly of the Circus	Marian Davies-C. Gable	Feb.	27,'32	70	Mar. 26,'32
Red Headed Woman	Harlow-Chester Morris	June	25,'32	75	June 25,'32
Tarzan, the Ape Man	Johnny Weismuller-Maureen O'Sullivan	Apr.	2,'32	101	Feb. 20,'32
Unashamed	Helen Twelvetrees	July	2,'32	77	July 23,'32
Washington Masquerade (Reviewed under the title "Washington Shew")	Lionel Barrymore	July	9,'32	74	July 2,'32
Wet Parade	Walter Huston-Dorothy Jordan-Neil Hamilton	Apr.	16,'32	122	Apr. 30,'32
When A Feller Needs A Friend	Jackie Cooper-"Chic" Sale	Apr.	30,'32	76	May 21,'32

Coming Feature Attractions

Blondie of the Follies	Marion Davies-R. Montgomery	Aug.	20,'32
China Seas	Clark Gable		
Downstairs	John Gilbert	Aug.	6,'32
Father and Son	Jackie Cooper		
Flesh	Wallace Beery		
Pack Up Your Troubles	Laurel & Hardy		64 July 9,'32
Prosperity	Dressler-Moran		
Rasputin	Ethel, John, Lionel Barrymore		
Red Dust			
Skyscraper Souls	W. William-M. O'Sullivan	July	16,'32 80 July 16,'32
Smilin' Thru	Norma Shearer-Frederic March-Leslie Howard		
Speak Easily	Buster Keaton	Aug.	13,'32
Strange Interlude	Shearer-Gable		
Turn To The Right			
White Sister, The			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Arm of the Law	Rex Bell-Lina Basquette	Apr.	20,'32	68	
County Fair	Ralph Ince-Hobart Bosworth	Apr.	1,'32	71	Apr. 30,'32
Flames	Johnny Mack Brown	May	30,'32	70	June 18,'32
Galloping Thru	Tom Tyler	Dec.	5	58	
Ghost City	Cody-Shuford	Dec.	20	60	Apr. 9,'32
Honor of the Mounted	Tom Tyler	June	20,'32	60	
Law of the North	Bill Cody-Andy Shuford	May	30,'32	55	
Law of the Sea	All Star	Dec.	15	61	
Man from New Mexico	Tom Tyler	Apr.	1,'32	60	
Mason of the Mounted	Bill Cody-Nancy Drexel	May	15,'32	58	
Midnight Patrol	Regis Toomey-Mary Nolan	Apr.	10,'32	60	Apr. 9,'32
Oklahoma Jim	Bill Cody	Oct.	10	60	Jan. 23,'32
Police Court	Leon Janney-H. B. Walthall	Feb.	15,'32	65	Mar. 5,'32
Single Handed Sanders	Tom Tyler	Feb.	1,'32	50	
Texas Pioneers	Bill Cody-Andy Shuford	Feb.	15,'32	58	
Two-Fisted Justice	Tom Tyler	Oct.	20	63	Feb. 6,'32
Vanishing Men	Tom Tyler	Apr.	15,'32	62	

Coming Features

From Broadway to Cheyenne	Rex Bell	Aug.	5,'32 6 reels
Girl from Calgary	Fifi D'Orsay	Aug.	20,'32 7 reels
Klondike	All Star	Aug.	30,'32 7 reels
Thirteenth Guest	Ginger Rogers	Aug.	10,'32 7 reels
Western Limited, The	Estelle Taylor	July	20,'32 7 reels

PARAMOUNT PUBLIX

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Aren't We All	Gertrude Lawrence	July	'32	68	July 9,'32
Broken Lullaby (Reviewed under the title "The Man I Killed")	L. Barrymore-N. Carroll-P. Holmes	Feb.	26,'32	94	Jan. 16,'32
Broken Wing, The	Lupe Velez-Melvyn Douglas	Mar.	25,'32	74	Apr. 2,'32
Dancers In the Dark	Miriam Hopkins-Jack Oakie	Mar.	11,'32	74	Mar. 26,'32
Forgotten Commandments	Sari Maritza-Gene Raymond	May	27,'32	65	June 11,'32
Husband's Holiday	Clive Brook-V. Osborne	Dec.	19	68	Jan. 2,'32
Lady and Gent	Geo. Bancroft-Wynne Gibson	July	15,'32	80	July 9,'32
Make Me a Star	Joan Blondell-Stuart Erwin	July	1,'32	68	June 18,'32
Man From Yesterday	C. Colbert-C. Brook	June	24,'32	70	June 25,'32
Merrily We Go To Hell	S. Sidney-Fredric March	June	10,'32	78	June 18,'32
Million Dollar Legs	Jack Oakie	July	8,'32	64	July 2,'32
Miracle Man, The	S. Sidney-C. Morris	Apr.	1,'32	[illegible]	Apr. 30,'32
Misleading Lady, The	Claudette Colbert-Stuart Erwin-Edmund Lowe	Apr.	15,'32	74	Apr. 16,'32
One Hour with You	Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin	Mar.	25,'32	80	Apr. 2,'32
Reserved for Ladies	Leslie Howard-Benita Hume	May	20,'32	71	May 28,'32
Shanghai Express	Marlene Dietrich-C. Brook	Feb.	12,'32	84	Feb. 27,'32
Sinners in the Sun	Carole Lombard-C. Morris	May	13,'32	70	May 21,'32
Sky Bride	Rich'd Arlen-J. Oakie-Robert Coogan-Virginia Bruce	Apr.	29,'32	78	Apr. 30,'32
Strange Case of Clara Deane	Wynne Gibson-Pat O'Brien	May	6,'32	78	May 14,'32
Strangers In Love	Fredric March-Kay Francis	Mar.	4,'32	70	Feb. 20,'32
This Is the Night	Lily Damita-Chas. Ruggles	Apr.	8,'32	82	Apr. 23,'32
This Reckless Age	Buddy Rogers-Peggy Shannon	Jan.	9,'32	76	Jan. 16,'32
Thunder Below	T. Bankhead-C. Bickford-P. Lukas	June	17,'32	69	June 25,'32
Tomorrow and Tomorrow	Ruth Chaterton-Paul Lukas	Feb.	5,'32	80	Feb. 6,'32
Two Kinds of Women	P. Holmes-M. Hopkins	Jan.	16,'32	73	Jan. 23,'32
Wayward	Nancy Carroll-Richard Arlen	Feb.	19,'32	74	Feb. 20,'32
Wiser Sex, The	C. Colbert-Wm. Boyd	Mar.	18,'32	74	Mar. 19,'32
World and the Flesh, The	G. Bancroft-M. Hopkins	Apr.	22,'32	74	May 14,'32

Coming Features

Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith-Leila Hyams-Mills Bros.-Boswell Sisters-Cab Calloway-Guy Lombardo-Arthur Tracy-Sharon Lynn	Sept.	
Blonde Venus	Marlene Dietrich	Sept.	
Devil and the Deep	T. Bankhead-G. Cooper	Aug.	12,'32
Farewell To Arms, A	Helen Hayes-Gary Cooper		
Guilty As Hell	Edmund Lowe-Victor McLaglen	Aug.	5,'32
Honest Finder, The	Miriam Hopkins		
Horse Feathers	Four Marx Bros.	Aug.	
Hot Saturday	Carole Lombard,-Richard Arlen	Oct.	7,'32
Lily Christine	Corinne Griffith-Colin Clive		
Lives of a Bengal Lancer, The	Clive Brook-Philips Holmes		
Love Me Tonight	Maurice Chevalier-Jeanette MacDonald	Aug.	
Madame Racketeer	Alison Skipworth-R. Bennett	July	22,'32
Movie Crazy	Harold Lloyd-C. Cummings		
Night of June 13	Clive Brook	Sept.	16,'32
Phantom President, The	Geo. M. Cohan-J. Durante	Sept.	30,'32
70,000 Witnesses	Phil Holmes-Dorothy Jordan	Sept.	9,'32
Sign of the Cross	Frederic March-Elissa Landi-Claudette Colbert		
Thieves and Lovers (Tent.)	Miriam Hopkins, Herbert Marshall-Kay Francis		
Vanishing Frontier	John Mack Brown-Evalyn Knapp-Zasu Pitts	July	29,'32 70 July 23,'32

PEERLESS PRODUCTIONS, INC.

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Lovebound	N. Moorhead-J. Mulhall-Roy D'Arcy	Mar.	1,'32	61	
Reckoning, The	Jas Murray-Sally Blane	Feb.	15,'32	83	Apr. 9,'32

POWERS PICTURES, INC.

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Bridegroom for Two	Gene Gerrard	Jan.	15,'32	65	Jan. 30,'32
Carmen	Marguerite Namara-Tom Burke	May	15,'32	70	Jan. 16,'32
Fascination	Madeleine Carroll	Apr.	1,'32	68	
Flying Fool, The	Henry Kendall	Feb.	1,'32	62	Aug. 29
Gables Mystery, The	Lester Matthews-Anne Grey	Feb.	15,'32	71	May 7,'32
Her Radio Romeo	Gene Gerrard	July	15,'32	60	
Her Strange Desire	Laurence Olivier	July	1,'32	70	
Limping Man, The	Franklin Dyall	June	15,'32	63	
My Wife's Family	Gene Gerrard	Apr.	15,'32	62	Mar. 26,'32
Shadow Between, The	Godfrey Tearle-Kathleen O'Regan	May	1,'32	68	Sept. 19
Skin Game	Edmund Gwenn-Phyllis Konstam	June	1,'32	70	
Trapped In a Submarine	John Batton-Sydney Seaward	Jan.	15,'32	45	Feb. 6,'32

RKO PATHE

Features

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Carnival Boat	Bill Boyd	Mar.	19,'32	62	Mar. 26,'32
Ghost Valley	Tom Keene-Myrna Kennedy	May	13,'32	54	
Lady with a Past	C. Bennett-B. Lyon	Feb.	19,'32	80	Feb. 13,'32
Panama Flo	Helen Twelvetrees	Jan.	29,'32	74	Jan. 23,'32
Partners	Tom Keene	Jan.	8,'32	58	Mar. 12,'32
Prestige	Ann Harding	Jan.	22,'32	71	Jan. 16,'32
Saddle Buster, The	Tom Keene	Mar.	19,'32	60	
Westward Passage	Ann Harding	May	27,'32	73	June 11,'32
What Price Hollywood	Constance Bennett	June	24,'32	88	June 18,'32
Young Bride (Reviewed under the title "Love Starved")	Helen Twelvetrees	Apr.	8,'32	76	Apr. 23,'32

Coming Features

Beyond the Rockies	Tom Keene-Rochell Hudson	July	8,'32
Last Frontier	Creighton Chaney		

RKO RADIO PICTURES

Features

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Bring 'Em Back Alive	Frank Buck's Adventure	Aug.	19,'32	70	June 4,'32
Girl Crazy	E. Quillan-D. Lee-Wheeler-Woolsey	Mar.	25,'32	75	Apr. 2,'32
Girl of the Rio, The	Dolores Del Rio-Lee Carillo	Jan.	15,'32	69	Jan. 16,'32
Is My Face Red?	Helen Twelvetrees-Ricardo Cortez-Robt. Armstrong	June	17,'32	66	June 11,'32
Ladies of the Jury	Edna May Oliver	Feb.	5,'32	64	Dec. 19
Lost Squadron	Richard Dix-Mary Astor	Mar.	12,'32	79	Mar. 5,'32
Office Girl	Renate Muller-J. Hulbert	Apr.	8,'32	83	July 2,'32
Roadhouse Murder, The	Eric Linden-Dorothy Jordan	May	6,'32	73	May 7,'32
Roar of the Dragon	Richard Dix-Gwili Andre	July	8,'32	76	July 9,'32
State's Attorney	John Barrymore-H. Twelvetrees-Mary Duncan	May	29,'32	79	May 14,'32
Symphony of Six Million	Irene Dunne-Ricardo Cortez	Apr.	29,'32	94	May 28,'32

(THE RELEASE CHART--CONT'D)

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Consent, The	Richard Cromwell-Eric Linden-Arline Judge	Aug. 15,'32		
Animal Kingdom	Leslie Howard			
Bill of Divorcement	John Barrymore-Billie Burke			
Bird of Paradise	D. Del Rio-Joel McCrea	Aug. 12,'32	80	June 25,'32
Come On Danger	Tom Keene			
Conquerors	Ann Harding-Richard Dix			
Hell Bent for Election	Edna May Oliver			
Hold 'Em Jail	Edna May Oliver-Wheeler-Woolsey-Roscoe Ates		74	June 25,'32
Kong	Fay Wray-Bruce Cabot			
Liberty Road	Richard Dix			
Little Orphan Annie	Mitzi Green			
Most Dangerous Game, The	Leslie Banks-Joel McCrea			
Mysteries of the French Secret Police	Gwili Andre			
Phantom of Crestwood	Ricardo Cortez-Karen Morley			
Thirteen Women	Irene Dunne-Gregory Ratoff	Aug. 26,'32		
Whoopee Cruise	Edna May Oliver			

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Nous La Liberte	Rolla France	Harold Auten		93	June 25,'32
Cain	Themy Bourdelle	Principal Distributing Corp.	Jan. 15,'32	78	Feb. 20,'32
Condemned to Death	Arthur Wontner	First Division	Sept. 15,'32	65	July 23,'32
Cossacks of the Don	Emma Cessarskaya	Amkino	Mar. 18,'32	81	Mar. 26,'32
Crooked Lady, The	Austin Trevor	MGM-British		77	Apr. 9,'32
Dangers of the Arctic		Exp. Film. Co.		58	July 9,'32
Diary of a Revolutionist	G. V. Mouzalevsky	Amkino	June 8,'32	100	June 18,'32
Down Our Street	Elizabeth Allan	Para.-British		87	July 2,'32
Drifter, The	Wm. Farnum-Noah Beery	Capital Film	Feb. 10,'32	71	Mar. 26,'32
Ebb Tide	Joan Barry	Para.-British		74	Mar. 12,'32
Emil and the Detectives	Fritz Rasp	Ufa	Dec. 18	75	Jan. 9,'32
Faithful Heart, The	Herbert Marshall-Edna Best	Gainsborough Gaumont			May 28,'32
First Mrs. Fraser, The	Henry Ainley	Sterling Films		90	May 7,'32
Fool's Advice, A	Frank Fay	Frank Fay			Feb. 20,'32
Forbidden Company	Sally Blane	Chesterfield	June 1,'32	67	July 9,'32
Frail Women	Mary Newcomb	Radio-British		71	Feb. 6,'32
Gentleman of Paris, A	Arthur Wontner	Gaumont		78	Jan. 16,'32
Hell's House	Jr. Durkin-Pat O'Brien-Bette Davis	B. F. Zeidman	Feb. 10,'32	75	Feb. 20,'32
His Grounds for Divorce	Lien Deyers	Ufa	Feb. 19,'32	79	Feb. 27,'32
Immortal Vagabond, The	Gustav Froelich	Ufa		88	June 4,'32
In a Monastery Garden	John Stuart	Associated Prod. & Distr. of America		80	Apr. 9,'32
Jack's the Boy	Jack Hulbert	Gaumont-Gainsborough			July 16,'32
Life Goes On	Hugh Wakefield	Para.-British		78	Apr. 23,'32
Love Is Love	Kathe von Nagy	Ufa			June 11,'32
Love's Command	Dolly Haas	Tobis	Apr. 26,'32	90	May 7,'32
Man of Mayfair	Jack Buchanan	Paramount-British			Jan. 9,'32
Mayor's Nest	Sydney Howard	British and Dominions		75	July 16,'32
Midnight Lady, The	John Darrow	Chesterfield		65	June 11,'32
Missing Rembrandt, The	Arthur Wontner	Twickenham Films		84	Mar. 19,'32
Monte Carlo Madness	Sara Maritaz	First Division	Sept. 15,'32	66	June 11,'32
Night Like This, A	Ralph Lynn	British and Dominions		73	May 21,'32
Nine Till Six	Louise Hampton	Asso. Radio-British		76	May 21,'32
Probation	John Darrow - Sally Blane	Chesterfield	Apr. 1,'32	70	Apr. 23,'32
Puss in Boots	Junior Addario	Picture Classics	Mar. 27,'32	38	Mar. 12,'32
Ringer, The	Franklyn Dyall	First Division	Sept. 15,'32	65	June 11,'32
Road to Life	Mikhail Zharev	Amkino			Feb. 6,'32
Ronny	Kathe von Nagy-Willy Fritsch	Ufa	Apr. 13,'32	82	Apr. 23,'32
Shop Angel	Marion Shilling	Tower Prod.	Mar. 19,'32	71	May 7,'32
Schubert's Dream of Spring	Alfred Laeutner	Capital		75	July 2,'32
Silver Lining, The	Maureen O'Sullivan	Patrician Pictures		58	June 4,'32
Song Is Over, The	Liane Haid	Asso. Cinemas	Apr. 11,'32	90	Mar. 12,'32
South Sea Adventures		Principal Distr. Corp.	Mar. 31,'32	50	Apr. 9,'32
Sunshine Susie	Renate Muller	Gainsborough		88	Jan. 9,'32
Tempest, The	Emil Jannings	Ufa	Mar. 15,'32	105	Mar. 26,'32
Theft of the Mona Lisa	Willy Forst	Tobis	Mar. 27,'32	92	Apr. 9,'32
Trapeze	Anna Sten	Protex	May 2,'32	80	May 14,'32
Two White Arms	Adophe Menjou	MGM-British		80	Mar. 26,'32
Unfortunate Bride, The	Maurice Schwartz-Lila Lee	Judea Film, Inc.			
Waltz by Strauss, A	Hans Junkerman	Capital Films	Feb. 10,'32	89	Mar. 5,'32
Water Gypsies	Sari Maritza	Asso. Radio-British		79	May 21,'32
White Face	John H. Roberts	Gainsborough-British		71	June 11,'32
Women Who Play	Mary Newcomb-Benita Hume	Para. British		79	Apr. 16,'32

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hell Fire Austin	Ken Maynard	June 26,'32	70	July 2,'32
Hotel Continental	Peggy Shannon-Theodor Von Eltz	Mar. 7,'32	71	Feb. 6,'32
Lena Rivers	Charlotte Henry-M. Galloway	Mar. 28,'32	67	May 28,'32
Man Called Back, The	Conrad Nagel-Doris Kenyon	July 17,'32	80	July 23,'32
Pecatelle Kid	Ken Maynard	Dec. 6	61	Jan. 9,'32
Strangers of the Evening	Zasu Pitts-Lucien Littlefield	May 15,'32	70	June 11,'32
Texas Gun-Fighter	Ken Maynard	Feb. 7,'32	63	Feb. 20,'32
Whistlin' Dan	Ken Maynard	Mar. 20,'32	64	Mar. 26,'32

Coming Feature Attractions

Between Fighting Men	Ken Maynard	Sept. 4,'32	
Dynamite Ranch	Ken Maynard	July 31,'32	
Last Mile, The	Preston Foster		
These We Love	Lilyan Tashman-Kenneth MacKenna		

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arrowsmith	Ronald Colman	Feb. 27,'32	110	Nov. 21
Cock of the Air	Billie Dove-Chester Morris	Jan. 23,'32	80	Jan. 30,'32
Congress Dances	Lilian Harvey		83	May 28,'32
Greeks Had a Name for Them	Ina Claire-M. Evans-Blondell	Feb. 13,'32	80	Nov. 28
Scarface	Paul Muni	Mar. 26,'32	95	May 28,'32
Sky Devils	All Star	Mar. 12,'32	89	Jan. 12,'32
Struggle, The	Zita Johann-Hal Skelly	Feb. 6,'32	77	

Coming Feature Attractions

Cynara	Ronald Colman	
Happy Ending	Mary Pickford	
Kid from Spain, The	Eddie Cantor	
Magic Night	Jack Buchanan	
Mr. Robinson Crusoe	Douglas Fairbanks	
New Yorker, The	Al Jolson	
Perfect Understanding	Gloria Swanson	
Rain	Joan Crawford	
White Zombie	Bela Lugosi	

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cohens & Kellys in Hollywood	G. Sidney-C. Murray	Mar. 28,'32	75	Mar. 19,'32
Destry Rides Again	Tom Mix	Apr. 17,'32		
Doomed Battalion, The	Tala-Birell-Victor Varconi	June 16,'32	82	June 18,'32
Fast Companions	Tom Brown	June 23,'32	78	
Igloo		July 14,'32	58	July 16,'32
Impatient Maiden	Lew Ayres-Mae Clarke	Mar. 1,'32	90	Feb. 6,'32
Law and Order	Walter Huston-Lois Wilson	Feb. 7,'32	73	Mar. 12,'32
Michael and Mary	Edna Best-Herbert Marshall	Jan. 31,'32	78	Nov. 21
Murders in the Rue Morgue	Bela Lugosi-Sidney Fox	Feb. 21,'32	61	Feb. 20,'32
Nice Women	Sidney Fox-Frances Dee	Nov. 28	67	Feb. 27,'32
Night World	Lew Ayres-Mae Clarke	May 5,'32	58	June 4,'32
Radio Patrol	Rob't Armstrong-June Clyde-Lila Lee	June 2,'32	68	July 23,'32
Scandal for Sale	Chas. Bickford-Rose Hobart	Apr. 17,'32	75	Apr. 16,'32
Steady Company	Norman Foster-June Clyde	Mar. 14,'32		Jan. 30,'32
Stowaway	Fay Wray-Leon Waycoff	Apr. 11,'32	56	Mar. 19,'32
Texas Bad Man	Tom Mix	June 30,'32		
Unexpected Father, The	Slim Summerville-Zazu Pitts	Jan. 3,'32	62	Apr. 16,'32

Coming Feature Attractions

Air Mail	Pat O'Brien-Ralph Bellamy	Sept. 10,'32		
Back Street	Irene Dunne-John Boles	Sept. 1,'32	84	July 23,'32
Laughing Boy	Zita Johann			
My Pal, The King	Tom Mix	Aug. 4,'32	75	July 9,'32
Once In A Lifetime	Jack Oakie-Sidney Fox			
Okay U.S.A. (Tent.)	Lew Ayres	Aug. 25,'32		
Old Dark House, The	Boris Karloff-L. Bond	Sept. 24,'32	74	July 16,'32
Pony Boy	Tom Mix	Sept. 9,'32		
Rider of Death Valley	Tom Mix-Lois Wilson	May 26,'32	78	
Tom Brown of Culver	Tom Brown	July 21,'32	70	July 16,'32

WARNER BROTHERS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beauty and the Boss	M. Marsh-W. William	Apr. 9,'32	66	Feb. 27,'32
Crowd Roars, The	Cagney-Blondell	Apr. 16,'32	84	Apr. 2,'32
Expert, The	Charles "Chic" Sale	Mar. 5,'32	69	Mar. 5,'32
Heart of New York, The	Smith & Dale	Mar. 26,'32	74	Mar. 12,'32
High Pressure	Wm. Powell-Evelyn Brent	Jan. 30,'32	74	Jan. 9,'32
Man Wanted	Kay Francis	Apr. 23,'32	63	Mar. 25,'32
Man Who Played God	George Arliss	Feb. 20,'32	83	Feb. 13,'32
Mouthpiece, The	Sidney Fox-Warren William	May 7,'32	86	Mar. 26,'32
Play Girl	Loretta Young-Norman Foster-Lightner	Mar. 12,'32	61	Feb. 27,'32
Purchase Price, The	B. Stanwyck	July 23,'32	68	July 16,'32
So Big	Barbara Stanwyck	Apr. 30,'32	82	Mar. 19,'32
Stranger In Town (Reviewed under the title "Without Consent")	Ann Dvorak-David Manners	Aug. 6,'32	66	June 18,'32
Street of Women	Kay Francis	June 11,'32	60	June 4,'32
Winner Take All	James Cagney	July 16,'32	67	June 25,'32

Coming Feature Attractions

Big City Blues	Joan Blondell	Sept. 10,'32	68	June 18,'32
Big Stampede, The	John Wayne			
Blessed Event	Lee Tracy-Mary Brian		84	
Illegal	Ivor Barnard			
Jewel Robbery	Wm. Powell-Kay Francis	Aug. 13,'32	68	June 11,'32
One Way Passage	Wm. Powell-Kay Francis			
Ride Him Cowboy	John Wayne			
Successful Calamity, A	George Arliss	Sept. 24,'32	72	
Two Against the World	Constance Bennett	Sept. 3,'32		

WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor's Folly	Herbert Marshall-Edna Best	June 12,'32	69	July 2,'32
Cannonball Express, The	Tom Moore-Rex Lease-Lucille Browne	Feb. 7,'32	63	Mar. 19,'32
Law of the West	Bob Steele	Mar. 20,'32	58	Mar. 26,'32
Man from Hell's Edges, The	Bob Steele	June 5,'32	61	June 4,'32
Mounted Fury	J. Bowers-Blanche Mehaffey	Dec. 1	65	Jan. 9,'32
Riders of the Desert	Bob Steele	Apr. 24,'32	59	May 28,'32
South of Sante Fe	Bob Steele	Jan. 8,'32	61	

Coming Feature Attractions

Crooked Circle, The	Ben Lyon-Irene Purcell			
Racetrack	Leo Carrillo	June 5,'32	78	
Sign of Four, The	Arthur Wontner	Aug. 14,'32	76	June 4,'32
Son of Oklahoma	Bob Steele	July 10,'32	55	
Texas Buddies	Bob Steele			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1931 unless otherwise stated]

COLUMBIA

Title	Rel.	Date	Running Time Minutes	Reviewed
CURIOSITIES				
C 230	Jan.	7,'32	1 reel	
C 231	Feb.	18,'32	1 reel	
C 232	Feb.	18,'32	1 reel	
C 233			1 reel	
EDDIE BUZZELL SPECIALTIES				
Gall of the North	Feb.	15,'32	1 reel	
Chris Crossed	Aug.	3	1 reel	
Love, Honor and He Pays	Jan.	14,'32	9...Apr. 23,'32	
She Served Him Right	Dec.	10		
Soldiers of Misfortune	Oct.	26	1 reel	
Wolf in Cheap Clothing	Apr.	21,'32	1 reel	
KRAZY KAT KARTOONS				
Birth of Jazz	Apr.	13,'32		
Hash House Blues	Nov.	2	1 reel	
Hiccoups, the Champ	May	28,'32		
Hollywood Goes Krazy	Feb.	13,'32		
Lighthouse Keeping				
Love Krazy	Jan.	25,'32	6...Apr. 9,'32	
Paperhanger	June	21,'32		
Piano Mover	Jan.	4,'32		
Restless Sax, The	Dec.	1		
Ritzy Hotel	May	9,'32		
Soldier Old Man	Apr.	2,'32		
Weenie Roast, The	Sept.	14	1 reel	
What a Knight	Mar.	14,'32		
MEDBURY SERIES				
Laughing with Medbury in Abyssinia	Mar.	2,'32	10...Apr. 30,'32	
Laughing with Medbury in Wildwest			1 reel	
Laughing with Medbury in Mandalay	May	31,'32	1 reel	
Laughing with Medbury in Voodoo Land	Jan.	28,'32	1 reel	
Laughing with Medbury in India			1 reel	
MICKEY MOUSE				
Barnyard Broadcast	Oct.	9	7...Mar. 5,'32	
Barnyard Olympics	Apr.	18,'32	7...May 21,'32	
Beach Party, The	Nov.	4	Feb. 13,'32	
Duck Hunt	Jan.	28,'32	7...Apr. 23,'32	
Fishin' Around	Sept.	14	1 reel	
Grocery Boy, The	Feb.	3,'32	1 reel	
Mad Dog, The	Mar.	5,'32	7...May 21,'32	
Mickey Cuts Up	Dec.	2	1 reel	
Mickey in Arabia	July	20,'32		
Mickey's Revue	May	27,'32		
Musical Farmer	July	11,'32		
MONKEYSHINES				
Dangerous Dapper Dan	Dec.	16	1 reel	
Jazzbe Singer	Nov.	9	9...Jan. 23,'32	
Monkeydoodles	Oct.	12	1 reel	
Sez You	Jan.	30,'32	1 reel	
RAMBLING REPORTER				
Vale of Kashmer, The	Aug.	21	1 reel	
SCRAPPY CARTOONS				
Battle of the Barn	May	31,'32		
Camping Out				
Dog Snatcher, The	Oct.	15	1 reel	
Chinatown Mystery	Jan.	4,'32	1 reel	
Fare Play	July	2,'32		
Pet Shop, The	Apr.	28,'32		
Railroad Wretch	Mar.	23,'32		
Scrappy Minds the Baby	Nov.	16	1 reel	
Stepping Stones	May	17,'32		
Showing Off	Nov.	16	1 reel	
Treasure Hunt, The	Feb.	25,'32		
SILLY SYMPHONIES				
Bird Store, The	Jan.	16,'32	7...May 21,'32	
Busy Beavers, The			7	
Fox Hunt, The	Nov.	18	1 reel	
In the Clock Store	Sept.	30	1	

EDUCATIONAL

Title	Rel.	Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES				
For the Love of Ludwig	July	24,'32	19	
Giddy Age, The			21½...June 4,'32	
Boudoir Butler, The	May	28,'32	22	
Heavens! My Husband!	Mar.	6,'32	30...Mar. 12,'32	
His Royal Shyness	Aug.	28,'32	21...July 23,'32	
Shopping with Wife	Feb.	7,'32	20...Jan. 9,'32	
Speed in the Gay Nineties	Apr.	3,'32	18...Mar. 26,'32	
BILL CUNNINGHAM'S SPORTS REVIEWS				
He-Man Hockey	Dec.	20	10...Jan. 9,'32	
Inside Baseball	Oct.	11	9	
Slides and Glides	Feb.	21,'32	9...Mar. 26,'32	
Speedway	Jan.	24,'32	9...Jan. 23,'32	
CAMEO COMEDIES				
Anybody's Goat	Jan.	24,'32	10	
Bridge Wives	Feb.	21,'32	16...Feb. 27,'32	
Mother's Holiday	Mar.	20,'32	11	
One Quiet Night	Oct.	25	10	
Smart Work	Dec.	27	10...Jan. 9,'32	
That's My Meat	Oct.	4	11	
CANNIBALS OF THE DEEP				
Man Eating Sharks	Apr.	10,'32	8½...June 11,'32	
Playground of the Mammals	Jan.	10,'32	9...Mar. 26,'32	
Wrestling Swordfish	Nov.	8	8	
HODGE-PODGE				
All Around the Town	Feb.	21,'32	9	
Fury of the Storm	July	3,'32	9	
Prowlers, The	May	1,'32	9...May 7,'32	
Wonder Trail, The	Oct.	11	10	
IDEAL COMEDIES				
Hollywood Lights	May	8,'32	20...Apr. 30,'32	
Hollywood Luck	Mar.	13,'32	21...Mar. 5,'32	
Brooks-Flynn-Dean				
Moonlight and Cactus	Jan.	10,'32	21...Dec. 26	
MACK SENNETT COMEDIES				
Alaska Love	July	17,'32	20	
Candid Camera, The	June	19,'32	19	
Divorce a La Mode	May	22,'32	22...May 21,'32	
Flirty Sleepwalker	Mar.	27,'32	19...Apr. 9,'32	
Stone-Granger				
Girl in the Tonneau	Jan.	31,'32	20	
Lady Please!	Feb.	28,'32	20...Jan. 30,'32	
Line's Busy, The	Apr.	24,'32	19	
Arthur Stone-D. Granger				
Neighbor Trouble	Aug.	14,'32		
Poker Widows	Sept.	13	19	
Pottsville Palooka, The	Dec.	27	21...Jan. 16,'32	
Gribbon-Granger				
Young Onions			19	
Harvey-Granger				
MACK SENNETT FEATURETTES				
Billboard Girl	Mar.	20,'32	21...Mar. 26,'32	
Bing Crosby				
Dream House	Jan.	17,'32	17...Jan. 9,'32	
Hatta Marri	July	10,'32	20...July 2,'32	
Harry Gribbon				
I Surrender Dear	Sept.	13	22	
Bing Crosby				
One More Chance	Nov.	15	21	
Bing Crosby				
Spot on the Rug, The	June	19,'32	19...May 21,'32	
MERMAID COMEDIES				
It's a Cinch	Mar.	27,'32	20...Apr. 9,'32	
Collins-Crane				
Keep Laughing	Jan.	24,'32	20...Feb. 20,'32	
Up Pops the Duke	Sept.	20	20	
Chandler-Bolton				
NOVELTIES				
War in China	Mar.	20,'32	19...Mar. 26,'32	
OPERALOGUES				
Idol of Seville	Aug.	28,'32	21	
Milady's Escapade	May	15,'32	21...Apr. 30,'32	
Vendetta	July	3,'32	20	
ROMANTIC JOURNEYS				
Lost Race, The	Mar.	13,'32		
Mediterranean Blues	Apr.	17,'32		
Road to Romance	Jan.	17,'32	10...Jan. 2,'32	
Treasure Isles	Feb.	14,'32	9	
TERRY-TOONS				
Around the World	Oct.	4	6	
Bluebeard's Brother	May	29,'32	6...July 9,'32	
Bull-ero	Apr.	3,'32	6	
China	Nov.	15	6...Nov. 7	
Cocky Cock Roach	July	10,'32	6...July 16,'32	
Farmer Al Falfa's Bedtime Story	June	12,'32	6...June 18,'32	
Farmer Al Falfa's Ape Girl	Aug.	7,'32		
Lorelei, The	Nov.	29	6...Dec. 12	
Mad King, The	June	26,'32	6...July 23,'32	
Noah's Outing	Jan.	24,'32	6...Jan. 16,'32	
Peg Leg Pete	Feb.	21,'32	6...Jan. 30,'32	
Play Ball	Mar.	6,'32	6	
Radio Girl	Apr.	17,'32	6...Apr. 9,'32	
Romance	May	15,'32	6...May 28,'32	
Spider Talks, The	Feb.	7,'32	6	
Spring Is Here	July	24,'32	6	
Summer Time	Dec.	13	6	
Villain's Curse, The	Jan.	10,'32	6	
Woodland	May	1,'32	6	
Ye Olde Songs	Mar.	20,'32	6...Mar. 12,'32	
TORCHY				
Torchy	Oct.	4	22...Oct. 8	
Ray Cooke-Dorothy Dix				
Torchy's Night Cap	Apr.	3,'32	20...Mar. 26,'32	
Torchy Passes the Buck	Dec.	6	22...Nov. 14	
Torchy Raises the Auntie	May	1,'32	19...Apr. 30,'32	
Torchy Turns the Trick	Feb.	7,'32	21...Feb. 20,'32	
Torchy's Two Toots	June	5,'32	20...May 14,'32	
VANITY COMEDIES				
For the Love of Fanny	Dec.	27	27...Jan. 9,'32	
Freshman's Finish, The	Sept.	20	22	
He's a Honey	Apr.	17,'32	21...Apr. 9,'32	
Harry Barris				
Now the Time	June	12,'32	20...June 4,'32	
Harry Barris				
Ship A-Hooey	Aug.	7,'32	22	
Glenn Tryon				
That Rascal	Feb.	21,'32	21...Mar. 12,'32	

FOX FILMS

Title	Rel.	Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES				
28 Big Game of the Sea			8	
29 Manhattan Medley			10	
30 By-Ways of France			9	
31 Zanzibar			9	
32 Incredible India			9	
33 The Tom-Tom Trail			9	
34 Over the Bounding Main			9	
35 Belles of Bali			8	
36 Fisherman's Fortune			9	
37 Rhineland Memories			8	
38 Pirate Isles			9	
39 Sampans and Shadows			9	
40 In the Clouds			9	
41 Sailing a Square-Rigger			9	
42 In the Guianas			9	
43 Venetian Holiday			10	
44 Havana Ho!			9	
45 Paths in Palestine			8	
46 The Lure of the Orient			9	
47 Mediterranean Memories				
48 The Iceberg Patrol				
49 Silver Springs				
50 Broadway by Day				
51 Here Comes the Circus				
52 Tripoli				

METRO-GOLDWYN-MAYER

Title	Rel.	Date	Running Time Minutes	Reviewed
BOY FRIENDS, THE				
Call a Cop	Sept.	12	20	
Kick Off, The	Dec.	5	21...Dec. 5	
Knockout	Dec.	5	21	
Love Pains	Feb.	13,'32	21...Apr. 23,'32	
Mama Loves Papa	Oct.	24	17	
Too Many Women	May	14,'32	19	
You're Telling Me	Apr.	16,'32	19	
Wild Babies			17	
CHARLEY CHASE				
First in War	May	28,'32	20...Apr. 9,'32	
Hasty Marriage	Dec.	19	21...Dec. 12	
In Walked Charley	Apr.	23,'32	21	
Nickel Nurser	Mar.	12,'32	21...Feb. 13,'32	
Skip the Malee	Sept.	26	21	
Tobasco Kid, The	Jan.	30,'32	21...Mar. 5,'32	
What a Bozo	Nov.	7	21	
DOGVILLE				
Trader Hound	Nov.	28	15...Jan. 9,'32	
Two Barks Brothers	Oct.	17	17...Nov. 14	
FISHERMAN'S PARADISE				
Color Scales			9...May 14,'32	
Fisherman's Paradise	Aug.	15	10	
Pearls and Devilfish	Sept.	19	9...Nov. 7	
Piscatorial Pleasures	Nov.	28	9	
Sharks and Swordfish	Oct.	24	10	
Trout Fishing			9	
FITZPATRICK TRAVELTALKS				
Bali, the Island Paradise	Dec.	5	10...Dec. 6	
Benares, the Hindu Heaven	Oct.	31	9...Nov. 7	
Colorful Jaipur	Mar.	19,'32	10...Dec. 5	
Come Back to Erin			9...June 4,'32	
Cradles of Creed	Feb.	6,'32	10	
Home Sweet Home	Jan.	9,'32		
Ireland, The Melody Isle	Jan.	9,'32	10...Mar. 26,'32	
London, City of Tradition	Feb.	6,'32	10	
Madeira, a Garden in the Sea	Sept.	26	8...Oct. 3	
Melody Isle, The			9...Jan. 9,'32	
Over the Seas to Borneo			9	
Tropical Ceylon	Feb.	27,'32	10...Dec. 12	
World Dances, The			9	
FLIP THE FROG				
Africa Squeaks	Oct.	17	8...Jan. 9,'32	
Bully			7	
Fire, Fire			6...Mar. 5,'32	
Jailbirds	Sept.	26	9...Nov. 21	
Milkman, The	Feb.	20,'32	7	
Puppy Love			7	
School Days			7	
Spooks	Dec.	21	7	
Village Specialist, The	Sept.	12	8...Dec. 12	
What A Life	Mar.	26,'32	7...Apr. 23,'32	
HARRY LAUDER				
I Love a Lassie	Dec.	19	8...Jan. 9,'32	
Nanny	Nov.	14	8...Dec. 19	
LAUREL & HARDY				
Any Old Port	Mar.	5,'32	21...Feb. 13,'32	
Chimp, The	May	21,'32	25...Apr. 9,'32	
Come Clean	Sept.	19	21...Nov. 28	
County Hospital	June	25,'32	20...Apr. 23,'32	
Helpmates	Jan.	23,'32	20...Dec. 12	
Music Box	Apr.	16,'32	29...Mar. 12,'32	
One Good Turn	Oct.	31	21...Nov. 21	
NOVELTIES				
Desert Regatta			Jan. 9,'32	
Duck Hunter's Paradise			Feb. 6,'32	
Jack Cooper's Christmas Party			Jan. 2,'32	
OUR GANG				
Big Ears	Aug.	29	21	
Choo Choo	May	7,'32	20...May 21,'32	
Dogs Is Dogs	Nov.	21	21	
Free Eats	Feb.	13,'32	20...Feb. 18,'32	
Pooch	June	4,'32	21...May 28,'32	
Readin' and Writin'	Jan.	2,'32	21...Dec. 19	
Spanky	Mar.	26,'32	20...Apr. 9,'32	
PITTS-TODD				
Old Bull	June	4,'32	20...May 7,'32	
On the Loose	Dec.	26	20	
Pajama Party	Oct.	3	20...Nov. 7	
Red Noses	Mar.	19,'32	21...Mar. 26,'32	
Seal Skins	Feb.	6,'32	21	
Strictly Unreliable	Apr.	30,'32	20	
War Mamas	Nov.	14	21...May 7,'32	
SPORT CHAMPIONS				
Athletic Daze	Mar.	26,'32	10...June 11,'32	
Dive In	Feb.	2,'32	10...Oct. 31	
Flying Spikes	Apr.	16,'32	9	
Lesson In Golf, A	Jan.	16,'32	10	
Olympic Events	Mar.	5,'32	10...May 28,'32	
Splash	Oct.	3	10	
Timber Toppers	May	7,'32	9	
Whippet Racing	Dec.	12	9	

PARAMOUNT PUBLIX

Title	Rel.	Date	Running Time Minutes	Reviewed
HOLLYWOOD ON PARADE				
No. 1	Aug.	26,'32	1 reel	
No. 2	Sept.	26,'32	1 reel	
No. 3	Oct.	21,'32	1 reel	
ONE REEL ACTS				
Babbling Book, The	Mar.	11,'32	10...May 7,'32	
Burns and Allen				
Backyard Follies	Dec.	12		
Haig Trio				
Beyond the Blue Horizon	Apr.	1,'32		
Vincent Lopez				
Breaking Even	Sept.	30,'32		
Tom Howard				
Bridge It Is	May	13,'32		
The Musketeers				
Bun Voyage	June	3,'32		
Lester Allen				
Cheaper to Rent	Sept.	19	10...Apr. 23,'32	
Willie West & McGinty				
Close Harmony	Jan.	9,'32		
Boswell Sisters				
Coffee and Aspirin	Apr.	8,'32		
Solly Ward				
Hollywood Beauty Hints	July	15,'32		
Ireno	July	1,'32		
Ethel Merman				
Jazz Reporters	Nov.	21		
Charlie Davis & Gang				
Knowmore College	Apr.	15,'32		
Rudy Vallee				
Meet the Winner	May	6,'32		
Tom Howard				
Musical Justice	Dec.	26	10...Dec. 26	
Rudy Vallee				
Naughty Cal	Feb.	19,'32		
Lillian Roth				
Oh My Operation	Jan.	16,'32		
Burns and Allen				
Old Man Blues	Mar.	18,'32		
Ethel Merman				
Old Songs for New	Mar.	4,'32	10...Feb. 20,'32	
Technicolor				
Out of Tune	Feb.	12,'32		
Herb Williams				
Patents Pending	Aug.	5,'32		
Burns and Allen				
Pro and Con	July	8,'32		
Tom Haword-Alan Brooks				
Quit Your Kickin'	Jan.	23,'32		
Red Donahue				
Rhapsody in Black & Blue	Sept.	2,'32		
Louis Armstrong				
Rhythm In the River	Feb.	5,'32	11...Feb. 6,'32	
Geo. Dewey Washington				
Roaming	Nov.	28		
Ethel Merman				

(THE RELEASE CHART--CONT'D)

Title	Rel.	Date	Running Time Minutes	Reviewed
Seat on the Curb, A.....Hugh Cameron - Arthur Aylesworth	June	24,'32		
Singapore Sue .....Anna Chang	June	10,'32		
Switzerland .....Lester Allen	Apr.	29,'32		
Taxi Tangle .....Jack Benny	Dec.	19	10	Mar. 19,'32
Ten Dollars or Ten Days..Eddie Younger and His Mountaineers	July	22,'32		
Those Blues .....Vincent Lopez	May	27,'32		
PARAMOUNT PICTORIAL STARTING AUGUST, 1931				
No. 5—A Drink for Six Million—Educated Toes—The Pony College.....	Dec.	26	7	Feb. 20,'32
No. 6—Vincent Lopez—Jewels—Lowell Thomas..	Jan.	30,'32	1 reel	
No 7—Ann Leaf at the Organ — New Styles for Old — Film Editor's Nightmare	Feb.	26,'32	1 reel	
No. 8—Mt. Vernon—Mittens on Keys—Down the World's Most Dangerous River	Mar.	25,'32	1 reel	
No. 9—Harry Von Tilzer—Daddy of the Popular Song — Beauty on the Wing — Music from the Mines	Apr.	29,'32	1 reel	
No. 10—Chasing Rainbows —Footnotes of 1932—Rubinoff and His Violin.	May	27,'32	1 reel	
No. 11—Threads From The Past—An Ancient English Water Trail—Nuts In Your Loud Speaker..	June	24,'32	1 reel	
No. 12—A Modern Caravan Conquers a Pre-Historic Desert — Aristocrat of Flowers — Hurricane House	July	29,'32	1 reel	
PARAMOUNT PICTORIAL—NEW SERIES				
No. 1	Aug.	12,,32		
No. 2	Sept.	9,'32		
No. 3	Oct.	7,'32		
SCREEN SONGS				
I Ain't Got Nobody.....(Mills Bros.)	June	17,'32		
Down Among the Sugar Cane .....Lillian Roth	Aug.	26,'32		
Just a Gigolo.....Irene Bordoni	Sept.	9,'32		
Just One More Chance....	Apr.	1,'32		
Let Me Call You Sweetheart.Ethel Merman	May	20,'32	1 reel	
Little Annie Rooney.....	Oct.	10	1 reel	
My Baby Just Cares for Me.	Dec.	5	1 reel	
Oh, How I Hate to Get Up In the Morning.....	Apr.	22,'32	7	May 7,'32
Rudy Vallee Melodies.... Rudy Vallee	Aug.	5,'32	1 reel	
Russian Lullaby .....Dec.		26	1 reel	
School Days .....Gus Edwards	Sept.	30,'32		
Shine on Harvest Moon...Alice Joy	May	6,'32	1 reel	
Show Me the Way to Go Home	Jan.	30,'32	1 reel	
Sweet Jenny Lee	Jan.	9,'32	1 reel	
When the Red Red Robin Comes Bob Bob Bobbin' Along	Feb.	19,'32	1 reel	
Wait Till the Sun Shines, Nellie	Mar.	4,'32	1 reel	
You Try Somebody Else...Ethel Merman	July	29,'32	10	June 25,'32
SCREEN SOUVENIRS				
No. 5—Old Time Novelty.	Dec.	5	10	Jan. 23,'32
No. 6—Old Time Novelty.	Jan.	2,'32	1 reel	
No. 7—Old Time Novelty.	Jan.	30,'32	1 reel	
No. 8—Old Time Novelty.	Feb.	26,'32	1 reel	
No. 9—Old Time Novelty.	Mar.	25,'32	10	Apr. 9,'32
No. 10—Old Time Novelty.	Apr.	22,'32	1 reel	
No. 11—Old Time Novelty.	May	20,'32	1 reel	
No. 12—Old Time Novelty.	June	17,'32	1 reel	
SCREEN SOUVENIRS NEW SERIES				
No. 1	Aug.	5,'32	1 reel	
No. 2	Sept.	2,'32		
No. 3	Sept.	30,'32		
No. 4	Oct.	28,'32		
PARAMOUNT SOUND NEWS				
Two Editions Weekly				
SPORTS EYE VIEW				
Building Winners .....Water Jamboree	Aug.	19,'32	1 reel	
	Sept.	16,'32	1 reel	
TALKARTOONS				
Admission Free	June	10,'32		
A Hunting We Did Go....	Apr.	29,'32	1 reel	
Any Rags	Jan.	2,'32	7	Dec. 26
Betty Boop's Bamboo Isle.	Sept.	23,'32		
Betty Boop's Bizzy Bee...	Aug.	19,'32	1 reel	
Betty Boop Limited	July	1,'32		
Betty Boop, M.D.	Sept.	2,'32		
Boop-Oop-A-Doop	Jan.	23,'32	1 reel	
Bum Bandit, The	Apr.	4,'32	1 reel	
Chess Nuts	May	13,'32		
Crazy Town	Mar.	25,'32	1 reel	
Dancing Fool	Apr.	8,'32	1 reel	
Hide and Seek	May	27,'32	7	Apr. 16,'32
In the Shade of the Old Apple Sauce	Oct.	17	1 reel	
Jack and the Beanstalk....	Nov.	21	1 reel	
Kidnapping (Tent.)	July	1,'32	1 reel	
Mask-a-Raid	Nov.	7	1 reel	
Minnie the Moocher..... Cab Calloway	Feb.	26,'32	1 reel	
Minding the Baby.....	Sept.	26	1 reel	
Robot, The	Feb.	5,'32	1 reel	
Stopping the Show	Aug.	12,'32		
Swim or Sink.....	Mar.	11,'32	7	Apr. 16,'32
Twenty Legs Under the Sea.	June	6	8	Oct. 3
TWO REEL COMEDIES				
All Sealed Up..... Al St. John	Mar.	18,'32		
Arabian Shrieks, The..... Smith & Dale	Mar.	4,'32	22	Feb. 13,'32
Auto Intoxication ..... Ford Sterling	Oct.	17		
Big Splash, The..... Weismuller-Kruger	Jan.	17,'32		
Bridge It Is ..... The Musketeers	May	13,'32		
Door Knocker, The..... Al St. John	May	27,'32		
Dunker, The ..... Billy House	Apr.	1,'32	19	May 7,'32
Harem Scarem ..... Al St. John	June	10,'32		
Hawkins and Watkins, Inc.	July	8,'32		
His Week End ..... Johnny Burke	May	13,'32		
Jimmy's New Yacht.....	June	3,'32		
Lease Breakers, The..... Dane & Arthur	Sept.	5	18	Mar. 12,'32
Light House Love	May	6,'32		
Loud Mouth	June	17,'32		
Mlle. Irene The Great.... Al St. John	Nov.	7		
Meet the Senator.....	May	20,'32		
Mysterious Mystery, The.. Johnny Burke	Feb.	12,'32		
Out of Bounds..... Billy House	Nov.	14		
Pretty Puppies ..... Ford Sterling	Jan.	2,'32		
Put Up Job, A..... Dane & Arthur	Jan.	23,'32		
Rookie, The ..... Tom Howard	Apr.	29,'32		
Shove Off ..... Dane & Arthur	Oct.	31		
Singing Plumber ..... Donald Novis	Sept.	23,'32		
Socially Correct ..... Lulu McConnell	Oct.	10		
Summer Daze ..... Dane-Arthur	Apr.	15,'32	20	May 14,'32
Twenty Horses ..... Ford Sterling	Apr.	29,'32		
Unemployed Ghost, The... Tom Howard	Dec.	19		
Up Popped The Ghost....	July	22,'32		
What Price Air..... Tom Howard	June	24,'32	20	June 18,'32
Where East Meets Vest... Smith & Dale	Nov.	28		

RKO PATHE SHORT SUBJECTS

Title	Rel.	Date	Running Time Minutes	Reviewed
AESOP'S FABLES				
Ball Game, The	July	30,'32	7	
Cat's Canary, The	Mar.	26,'32	7	
Chinese Jinks	July	23,'32	7	
Circus Romance	June	25,'32	7	
Cowboy Cabaret	Oct.	26	7	Dec. 26
Farmerette	June	11,'32	6	
Fly Frolic	Mar.	5,'32	7	
Happy Pole	May	14,'32		
Horse Cops	Oct.	12	10	Jan. 23,'32
In Dutch	Nov.	9	7	
Last Dance, The	Nov.	23	8	
Magic Art	Apr.	25,'32	7	
Romeo Monk, A	Feb.	20,'32	7	
Spring Antics	May	21,'32	7	May 21,'32
Stone Age Error	July	9,'32	7½	
Toy Time	Jan.	27,'32	8	Jan. 30,'32
BENNY RUBIN COMEDIES				
Dumb Dicks	Mar.	21,'32	19	
Full Coverage	Nov.	9	18	Nov. 14
FRANK McHUGH COMEDIES				
Big Scoop, The	Nov.	16	19	
Extra, Extra	Apr.	4,'32	20	May 7,'32
Hot Spot, The	Sept.	14	18	Oct. 10
News Hound, The	Jan.	25,'32	20	
Pete Burke, Reporter	June	13,'32	20	
Promoter, The	May	30,'32	17	June 4,'32
GAY GIRL COMEDIES				
Gigolettes	May	23,'32	18	
Niagara Falls	July	18,'32	19	Apr. 23,'32
Only Men Wanted	Feb.	8,'32	20	
Riders of Riley	Oct.	26		
Take 'Em and Shake 'Em.	Sept.	28	20	
GRANTLAND RICE SPORTLIGHTS				
Bob White	Mar.	12,'32	9	
Canine Champions	Nov.	16	10	Dec. 12
College Grapplers	Jan.	27,'32	10	Feb. 20,'32
Ducks and Drakes	Dec.	14	10	
Floating Fun	Sept.	7	10	
Flying Leather	Feb.	27,'32	8	
Outboard Stunting	May	3	1 reel	May 31
Pack and Saddle	Oct.	19	11	
Slim Figuring	Feb.	6,'32	10	
Take Your Pick	Mar.	26,'32	10	Apr. 9,'32
Timing	Oct.	5	10	
Uncrowned Champion	Nov.	30	10	
MASQUERS COMEDIES				
Iron Minnie	July	4,'32		
Rule 'Em and Weep	May	2,'32	19	May 21,'32
Wide Open Spaces	Dec.	28	20	
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)				
Bon Voyage	Feb.	22,'32	20	
Camping Out	Dec.	14	20	
Giggle Water	June	27,'32	20	May 21,'32
Mother-In-Law's Day	Apr.	25,'32	20	
PATHE NEWS Released twice a week				
PATHE REVIEW Released once a month				
RUFFTOWN COMEDIES (JAMES GLEASON)				
Battle Royal	Feb.	29,'32	18	
Doomed to Win	Dec.	21	10	
Slow Poison	Oct.	19	21	Oct. 24
Stealing Home	May	9,'32	19	Apr. 23,'32
TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)				
Blondes by Proxy	Apr.	11,'32	17	July 2,'32
Perfect 36	June	20,'32	17	
Stop That Run	Feb.	1,'32	19	
VAGABOND ADVENTURE SERIES				
Children of the Sun	Dec.	21	9	
Door of Asia	Feb.	22,'32	8	Feb. 20,'32
Drums of the Orient	June	18,'32	9	
Empire of the Sun	Apr.	25,'32		
Fallen Empire	July	27	10	
Land of Ghandi	Jan.	18,'32	10	Feb. 6,'32
Second Paradise	Mar.	19,'32	9	
Shanghai	May	23,'32		
Wild New Guinea	July	23,'32	9	

RKO-RADIO PICTURES

Title	Rel.	Date	Running Time Minutes	Reviewed
CHARLES "CHIC" SALE SERIES				
County Seat, The	Aug.	15	20	
Cowslips	Sept.	19	15	Jan. 2,'32
Ex-Rooster	Jan.	30,'32	19	Jan. 30,'32
Hurry Call, A	Mar.	12,'32	16	
Many a Slip	Dec.	19	19	
Slip at the Switch, A	Apr.	16,'32	18	May 7,'32
HEADLINER SERIES				
House Dick, The..... Jimmy Savo	Oct.	17	18	
False Roomers ..... Clark & McCullough	Oct.	10	20	
Scratch as Catch Can..... Clark & McCullough	Oct.	24	19	
LIBERTY SHORT STORIES SERIES				
Beautiful and Dumb.....	Apr.	16,'32	11	Apr. 30,'32
Double Decoy	Dec.	16	11	
Endurance Flight	Feb.	13,'32	20	
Ether Talks	Dec.	12	11	
Secretary Preferred	Mar.	26,'32	11	May 14,'32
LOUISE FAZENDA SERIES				
Blondes Prefer Bonds.....	May	15	21	
MICKEY McGUIRE SERIES				
Mickey's Big Business....	May	21,'32		
Mickey's Golden Rule.....	June	4,'32	19	
Mickey's Helping Hand...	Dec.	19	18	
Mickey's Holiday	Mar.	5,'32	19	
Mickey's Sideline	Dec.	26	19	
Mickey's Thrill Hunters..	Sept.	19	18	
Mickey's Travels	Feb.	20,'32	20	
Mickey's Wildcats	Sept.	12	18	
NED SPARKS SERIES				
Big Dame Hunting.....	Jan.	16,'32	20	Dec. 19
Strife of the Party, The..	Oct.	17	16½	Jan. 30,'32
When Summons Comes....	Feb.	20,'32	18	
NICK HARRIS DETECTIVE SERIES				
Facing the Gallows.....	Sept.	26	21	
Mystery of Compartment C.	Oct.	31	21	
Swift Justice	Jan.	2,'32	21	
Self Condemned	Feb.	27,'32	20	Apr. 9,'32
ROSCO ATES SERIES				
Never the Twins Shall Meet	Feb.	13,'32	20	
Use Your Noodle.....	Oct.	31	20	
TOM AND JERRY SERIES				
In the Bag.....	Mar.	26,'32	7	
Joint Wipers	Apr.	23,'32		
Jungle Jam	Nov.	14	8	
Plane Dumb	June	25,'32	7	
Pots and Pans.....	May	14,'32	6	
Rabid Hunters	Feb.	27,'32	7	
Redskin Blues	July	23,'32	7	
Rocketeers	Jan.	30,'32	7	
Swiss Trick, A.....	Dec.	19	7	
Trouble	Oct.	10	7	
Tuba Tooter, The.....	June	4,'32	7	May 21,'32

STATE RIGHTS

Title	Rel.	Date	Running Time Minutes	Reviewed
B. I. P. AMERICA				
Land of the Shamrocks.....			10	Apr. 9,'32
Mystery of Marriage, The..			18	Apr. 9,'32
Special Messengers			9	Mar. 26,'32
CAPITAL				
Japanese Rome			10	Mar. 5,'32
CENTRAL FILM				
In Old New Orleans.....				May 28,'32
Syria				May 21,'32
FEATURETTES, INC.				
A Night in the Jungle.....			10	Apr. 30,'32
Holy Men of India.....			10	May 7,'32
FILM EXCHANGE, INC., THE				
At the Race Track.....			9	
Could I Be More Polite.....			9	
Living Book of Knowledge:				
3—Solace of the Hills.....			7	
4—Silvery Salmon			6	
5—Lonely Soul			7	
6—Flying Fleet			9	
HAROLD AUSTIN				
Perils of the Desert.....				Feb. 27,'32
LOUIS SOBOL				
Newsreel Scoops			9	Mar. 19,'32
OLYMPIAD PRODUCTIONS				
Tenth Olympiad			19	Apr. 2,'32
PRINCIPAL				
Cock-Eyed Animal World..			35	July 23,'32
Mexico			43	June 11,'32
Isle of Peril			32	July 16,'32
UFA				
Cod Liver Oil Preferred..			22	June 11,'32
German Students on a Ramble Through Greece.....			11	Mar. 26,'32
Last Pelicans in Europe.....			10	May 7,'32
Secrets of an Eggshell.....			13	Mar. 26,'32
Steel			10	May 21,'32

TIFFANY

Title	Rel.	Date	Running Time Minutes	Reviewed
TIFFANY CHIMP SERIES				
11—My Children	Dec.	28	18	
12—Broadcasting	Jan.	31,'32	18	Jan. 30,'32
VOICE OF HOLLYWOOD SERIES (NEW) STATION S-T-A-R				
No. 6—John Boles & Helen Chandler	Oct.	11	9	
No. 7—Roscoe Ates	Oct.	25	11	Dec. 5
No. 8—Monte Blue	Nov.	8	11	Nov. 21
No. 9—Pat O'Brien	Nov.	22	11	
No. 10—Andy Clyde	Dec.	6	11	Dec. 12
No. 11—Marjorie White ..	Dec.	20	10	Jan. 2,'32
No. 12—Franklyn Pangborn.	Jan.	3,'32	9	Jan. 23,'32
No. 13—John Wayne	Jan.	17,'32	11	Jan. 30,'32

UNITED ARTISTS

Title	Rel.	Date	Running Time Minutes	Reviewed
MICKEY MOUSE			1 reel	
SILLY SYMPHONIES				
Bears and Bees			1 reel	
Bugs in Love			1 reel	
Flowers and Trees			1 reel	
Just Dogs			1 reel	

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Title	Rel. Date	Minutes Running Time	Reviewed
OSWALD CARTOONS			
Beau and Arrows	Mar. 28,'32	7	Apr. 23,'32
Busy Barber	Aug. 1,'32	1 reel	
Carnival Capers	Aug. 15,'32		
Catnipped	May 23,'32	7	June 25,'32
Clown, The	Dec. 21	6	Jan. 16,'32
Day Nurse	July 25,'32	1 reel	
Fisherman, The	Dec. 7	7	Jan. 9,'32
Foiled	Apr. 25,'32		
Grandma's Pet	Jan. 18,'32	8	June 4,'32
Great Guns	Feb. 29,'32	1 reel	
Hare Mail, The	Nov. 30	1 reel	
Hunter, The	Oct. 12	6	Jan. 30,'32
In Wonderland	Jan. 4,'32	6	Dec. 5
Jungle Jumble, A	July 4,'32	1 reel	
Let's Eat	Apr. 25,'32	7	Apr. 30,'32
Making Good	Apr. 11,'32	7	July 23,'32
Mechanical Cow	Jan. 4,'32		Jan. 30,'32
Mechanical Man	Feb. 15,'32	1 reel	
Oh, Teacher	Feb. 1,'32	1 reel	
Stone Age, The	Nov. 23	1 reel	
To the Rescue	May 23,'32		
Wet Knight, A	June 20,'32	1 reel	
Winged Horse	May 9,'32	1 reel	
Wine Out	Mar. 14,'32		
POOCH CARTOONS			
Athlete, The	Aug. 29,'32	1 reel	
SHADOW DETECTIVE SERIES			
No. 4—House of Mystery	Dec. 16	16	Jan. 2,'32
No. 5—The Red Shadow	Jan. 20,'32	2 reels	
No. 6—Circus Showup	Feb. 17,'32	18	Feb. 6,'32
SPORT REELS			
Basket Ball Reel No. 1 Dec Meanwell	Dec. 21	1 reel	
Basket Ball Reel No. 2 Dec Meanwell	Dec. 28	1 reel	
Basket Ball Reel No. 3 Dec Meanwell	Jan. 4,'32	1 reel	
Carry On Notre Dame Football	Oct. 3	1 reel	
Developing a Football Team Pop Warner Football	Nov. 2	10	
Fancy Curves Babe Ruth No. 4	Mar. 7,'32	1 reel	
Just Pals Babe Ruth No. 2	Feb. 22,'32	1 reel	
Over the Fence Babe Ruth No. 5	Mar. 14,'32	1 reel	
Perfect Control Babe Ruth No. 3	Feb. 29,'32	9	May 14,'32
Running with Paddock Chas. Paddock	Apr. 11,'32	10	Apr. 23,'32
Slide, Babe, Slide Babe Ruth No. 1	Feb. 15,'32	1 reel	
Soccer Pop Warner Football	Nov. 16	1 reel	
Victory Plays Tilden Tennis Reel	May 2,'32	9	May 7,'32
STRANGE AS IT SEEMS SERIES			
No. 17—Novelty	Feb. 22,'32	9	Mar. 26,'32
No. 18—Novelty	Apr. 18,'32	9	May 14,'32
No. 19—Novelty	May 16,'32	1 reel	
No. 20—Novelty	July 18,'32	1 reel	
No. 21—Novelty	Aug. 22,'32	1 reel	
UNIVERSAL BREVITIES			
Runt Page, The	Apr. 11,'32		
Washed Maiden, The	Apr. 18,'32		
UNIVERSAL COMEDIES (1931-32 SEASON)			
Around the Equator on Roller Skates	July 28,'32	2 reels	
Around the World in 18 Minutes	June 15,'32	18	
Bless the Ladies Summerville	Dec. 9	2 reels	
Dancing Daddies E. Lambert		17	May 21,'32
Doctor's Orders	June 29,'32	2 reels	
Eyes Have It, The Slim Summerville	Mar. 9,'32	2 reels	
Hollywood Kids	July 13,'32	2 reels	
Foiled Again	June 1,'32	2 reels	
Hollywood Halfbacks	Dec. 23	2 reels	
Hollywood Handicap, A	Aug. 10,'32	2 reels	
In the Bag Summerville	Apr. 5,'32	21	Mar. 26,'32
Marriage Wow, The Bert Roach	Apr. 20,'32	16	Mar. 26,'32
Meet the Princess Summerville	May 4,'32	17	Apr. 16,'32
Models and Wives Sidney-Murray	Nov. 25	2 reels	
Monkeyshines Daphne Pollard	Mar. 23,'32	2 reels	
Peekin' In Peking Summerville	Dec. 30	2 reels	
Robinson Crusoe & Son Lloyd Hamilton	Feb. 24,'32	2 reels	
Running Hollywood	Jan. 27,'32	19	Jan. 23,'32
Sea Soldiers' Sweeties	Feb. 10,'32	2 reels	
Sold at Auction Daphne Pollard	Jan. 13,'32	18	Jan. 9,'32
Union Wages Louise Fazenda	Aug. 31,'32	2 reels	

VITAPHONE SHORTS

Title	Rel. Date	Minutes Running Time	Reviewed
ADVENTURES IN AFRICA		2 reels	
BELIEVE IT OR NOT—ROBERT L. RIPLEY			
No. 7		1 reel	
No. 8		1 reel	
No. 9		1 reel	
No. 10		1 reel	
No. 11		1 reel	
No. 12		1 reel	
BIG STAR COMEDIES			
No. 1—Lucky 13 Thelma White and Fanny Watson		21	Nov. 21
No. 2—The Smart Set-Up Walter O'Keefe		2 reels	
No. 3—Of All People Thelma White and Fanny Watson		22	Nov. 21
No. 4—Relativity and Relatives Dr. Reskell		18	Dec. 12
No. 5—Her Wedding Night-Mare Thelma White and Fanny Watson		18	Jan. 30,'32
No. 6—Shake a Leg Thelma White and Fanny Watson		17	
No. 7—The Perfect Suitor Benny Rubin		2 reels	
No. 8—Maybe I'm Wrong Richy Craig, Jr.		18	May 28,'32
No. 9—The Toreador Joe Penner		17	May 7,'32
No. 10—On Edge Wm. and Joe Mandel		19	May 7,'32
No. 11—Poor but Dishonest Thelma White and Fanny Watson		2 reels	
No. 12—In the Family Thelma White-Fanny Watson		2 reels	
BOOTH TARKINGTON SERIES			
No. 1—Snakes Alive Billy Hayes-Bobby Jordan		1 reel	
No. 2—Batter Up Billy Hayes-Bobby Jordan		1 reel	
No. 3—One Good Deed Billy Hayes-Dave Gorcey		9	
No. 4—Detectives Billy Hayes-Dave Gorcey		9	Mar. 5,'32
No. 6—His Honor, Penrod Billy Hayes-Dave Gorcey		9	Mar. 19,'32
No. 7—Hot Dog		1 reel	
No. 8—Penrod's Bull Pen Billy Hayes-Dave Gorcey		1 reel	
BROADWAY BREVITIES SERIES			
No. 1—The Musical Mystery Janet Reade-Albertina Rasch Girls		18	
No. 2—Words and Music Ruth Etting		17	Nov. 21
No. 3—Footlights		19	Jan. 16,'32
No. 4—Hello, Good Times! Barbara Newberry-Albertina Rasch Girls		17	
No. 5—The Imperfect Lover Jack Haley		19	Feb. 13,'32
No. 6—Subway Symphony		18	Mar. 26,'32
No. 7—Sea Legs		19	Apr. 23,'32
No. 8—Absentminded Abner Jack Haley		2 reels	
No. 9—A Regular Trouper Ruth Etting		19	July 23,'32
No. 10—A Mail Bride Ruth Etting		18	June 4,'32
No. 11 Artistic Temper Ruth Etting			
No. 12—What an Idea Harriet Hilliard		18	June 25,'32
No. 13—This Is Paree		2 reels	
HOW TO PLAY GOLF—BOBBY JONES		1 reel (each)	
LOONEY TUNES SERIES SONG CARTOONS NEW SERIES			
No. 1—Bosko's Shipwrecked		7	
No. 2—Bosko, the Doughboy		7	
No. 3—Bosko's Soda Fountain		7	Nov. 21
No. 4—Bosko's Fox Hunt		7	Jan. 23,'32
No. 5—Bosko at the Zoo		7	Mar. 5,'32
No. 6—Battling Bosko		7	Feb. 6,'32
No. 7—Big Hearted Bosko		7	Apr. 16,'32
No. 8—Bosko's Party		7	May 7,'32
No. 9—Bosko and Brune		7	
No. 10—Bosko's Dog Race		8	July 9,'32
No. 11—Bosko at the Beach			
MELODY MASTER SERIES			
No. 4—Horace Heidt and His Famous Californians			
No. 5—It's a Panic		8	
Benny Meroff and His Band		1 reel	
No. 6—Up on the Farm Henry Santrey and His Band		9	Apr. 23,'32
No. 7—Pie, Pie, Blackbird Eubie Blake and Band Nina Mae McKinney		9	June 25,'32
MERRY MELODIES SONG CARTOONS			
No. 1—Smile, Darn Ya, Smile		1 reel	
No. 2—One More Time		1 reel	
No. 3—Ya Don't Know What You're Doin'		7	Dec. 5
No. 4—Hittin' the Trail for Hallelujah Land		7	Dec. 19
No. 5—Red Headed Baby		7	
No. 6—Pagan Moon		7	
No. 7—Freddie the Freshman		7	Mar. 12,'32
No. 8—Crosby, Columbo and Vallee		7	Apr. 9,'32
No. 9—Goopy Gear		6	Apr. 30,'32
No. 10—It's Got Me Again		6	June 11,'32
No. 11—Moonlight for Two		7	July 2,'32
No. 12—The Queen Was In the Parlor		7	July 23,'32
THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH			
The Naggers at the Opera		10	Feb. 13,'32
NEW SERIES			
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
The Naggers Go Ritzy		10	June 4,'32
Spreading Sunshine		10	Apr. 23,'32
Movie Dumb		1 reel	
Four Wheels—No Brakes		1 reel	
NOVELTIES			
Bigger They Are, The Prime Carnero		2 reels	
Gypsy Caravan Martinelli		1 reel	
Handy Guy, The Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The Christmas Special		5	
Trip to Tibet, A		1 reel	
Washington, The Man and the Capital Clarence Whitehill		18	
ONE-REEL COMEDIES			
Baby Face Victor More			
Bitter Half, The Ann Codde		9	Feb. 13,'32
Military Post, The Roberto Guzman			
Ne-Account, The Hardie-Hutchison			
No Questions Asked Little Billy			
Second Childhood		7	Dec. 26
Strong Arm, The Harrington-O'Neil			
Travel Hogs Hugh Cameron-Dave Chasen		9	Nov. 28
ORGAN SONG-NATAS			
For You Organ-Vocal		1 reel	
Say a Little Prayer for Me Organ-Vocal		1 reel	
When Your Lover Has Gone Organ-Vocal		1 reel	
JOE PENNER COMEDIES			
Moving In		2 reels	
Rough Sailing		16	
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	
PEPPER POT SERIES			
No. 1—The Eyes Have It Edgar Bergen		10	Dec. 12
No. 2—Thrills of Yesterday			
No. 3—Hot News Margie Marjorie Beebe			
No. 4—High School Hoofer Hal Le Roy		10	Jan. 9,'32
No. 5—Free and Easy Edgar Bergen			
No. 6—Cigars, Cigarettes Marjorie Beebe		10	Mar. 26,'32
No. 7—The Movie Album		10	Mar. 26,'32
No. 8—The Wise Quacker Novelty with cast of ducks		9	
No. 9—Remember When		9	May 7,'32
No. 10—Campus Spirit, The Douglas Stanbury and N. Y. U. Glee Club		9	May 21,'32
No. 11—Napoleon's Bust Dan Coleman-Ted Husing		10	June 25,'32
No. 12—Featurette Movie Album			
No. 13—Movie Album Thrills		10	July 23,'32
No. 14 — Rambling Round Radio Row			
SPORTSLANT SERIES—TED HUSING			
No. 4		9	Feb. 20,'32
No. 5		9	Feb. 13,'32
No. 6		9	Apr. 16,'32
No. 7		8	Apr. 23,'32
No. 8		1 reel	
No. 9		1 reel	
No. 10		1 reel	
No. 11		1 reel	
No. 12		1 reel	
No. 13		1 reel	
S. S. VAN DINE MYSTERY SERIES (Donald Meek-John Hamilton)			
No. 1—The Clyde Mystery		21	Oct. 31
No. 2—The Wall Street Mystery			
No. 3—The Week-End Mystery			
No. 4—Symphony Murder Mystery			
No. 5—Studio Murder Mystery			
No. 6—Skull Murder Mystery, The		2 reels	
No. 7—The Cole Case		20	Apr. 23,'32
No. 8—Murder in the Pullman		20	June 4,'32
No. 9—The Side Show Mystery		20	June 11,'32
No. 10—Campus Mystery, The			
No. 11—Crane Poisen Case, The			
TWO-REEL COMEDIES			
Dandy and the Belle, The Frank McGlynn, Jr.-Mary Murray			
For Two Cents De Wolf Hoper			June 6
Freshman Love Ruth Etting			
Old Lace Ruth Etting			
Politics George Jessel		18	Jan. 30,'32
Regular Trouper, A Ruth Etting			
WAYNE AND WHITE COMEDIES			
In Your Sombrero Billy Wayne		7	Dec. 3
WORLD TRAVEL TALKS—E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—South American Journeys		9	June 25,'32
No. 9—Soviet Russian		1 reel	
No. 10—Paris Glimpses		1 reel	
No. 11—Dear Old London		1 reel	
No. 12—When In Rome		9	June 18,'32
No. 13—Berlin Today		1 reel	

SERIALS

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Title	Rel. Date	Minutes Running Time	Reviewed
Air Mail Mystery James Flavin-Lucille Browne	Mar. 28,'32	18 (each)	Apr. 16,'32
Battling with Buffalo Bill Tom Tyler-Rex Bell	Nov. 28		Oct. 3
Detective Lloyd Jack Lloyd	Jan. 4,'32		Jan. 16,'32
Heroes of the West Noah Berry, Jr.	June 20,'32	18 (each)	June 18,'32
Jungle Mystery Tom Tyler	Sept. 12,'32		

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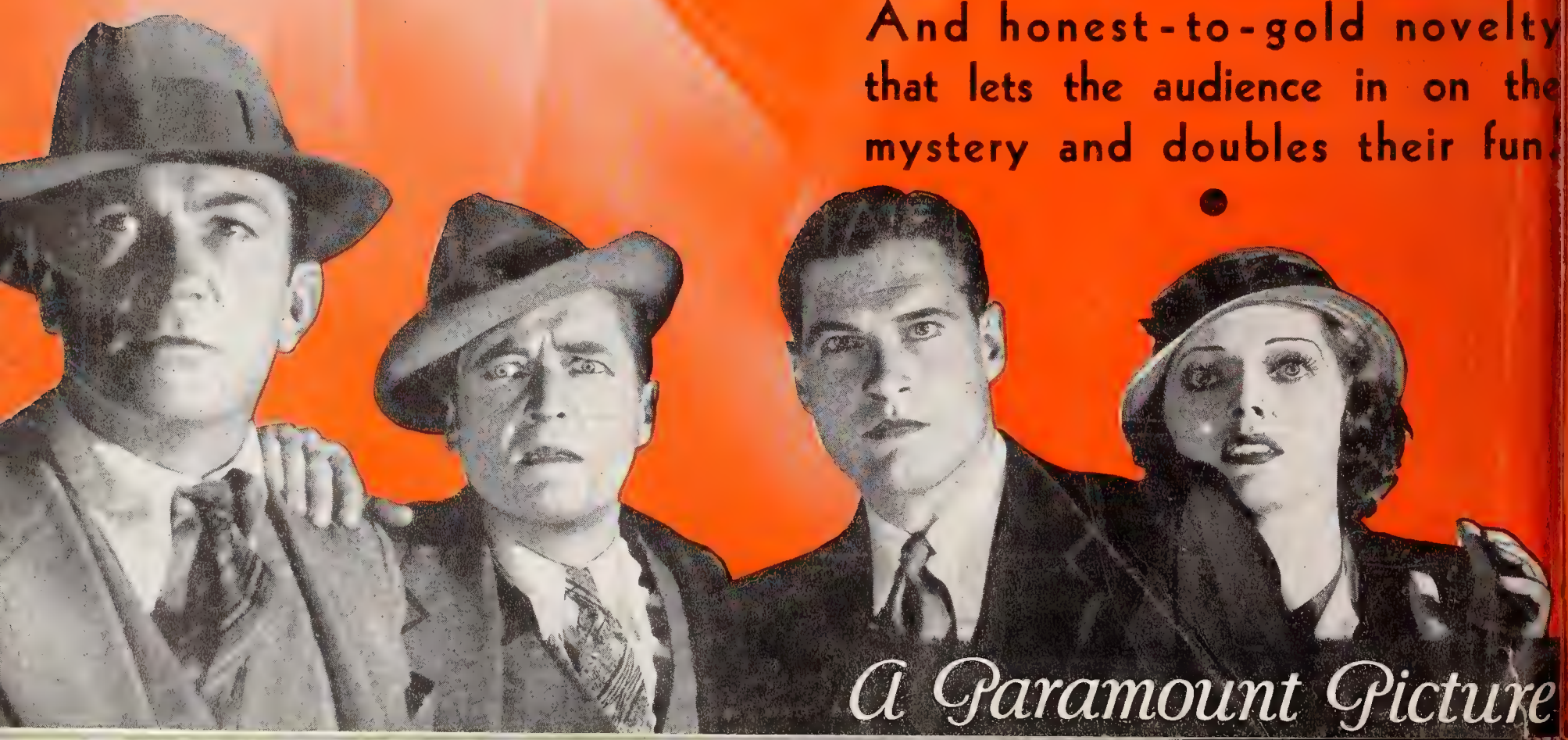
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MOTION PICTURE HERALD

Better Theatres

WITH WHICH IS COMBINED "THE SHOWMAN"

Vision in the Motion Picture Theatre

Intimate, Economical Presentations

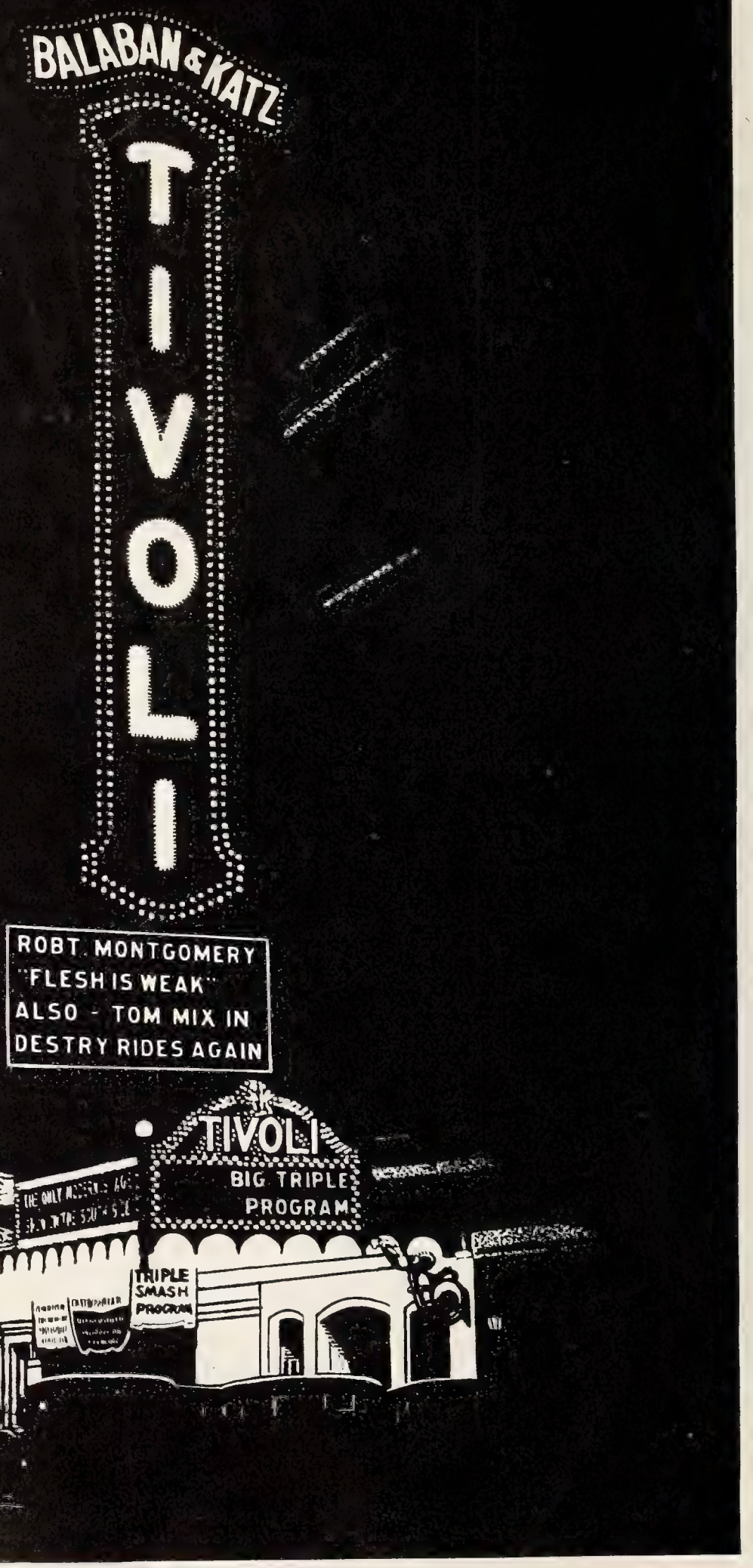
Theatre Engineering in Radio City

In 2 Sections—Section 2 Vol. 108, No. 5 Issue of July 30, 1932

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JUL 29 1932

Better Theatres

July 30, 1932
Vol. 108, No. 5

A section of Motion Picture Herald devoted to the designing, construction, equipping and operation of the motion picture theatre

GEORGE SCHUTZ, Editor

C. B. O'NEILL, Advertising Manager

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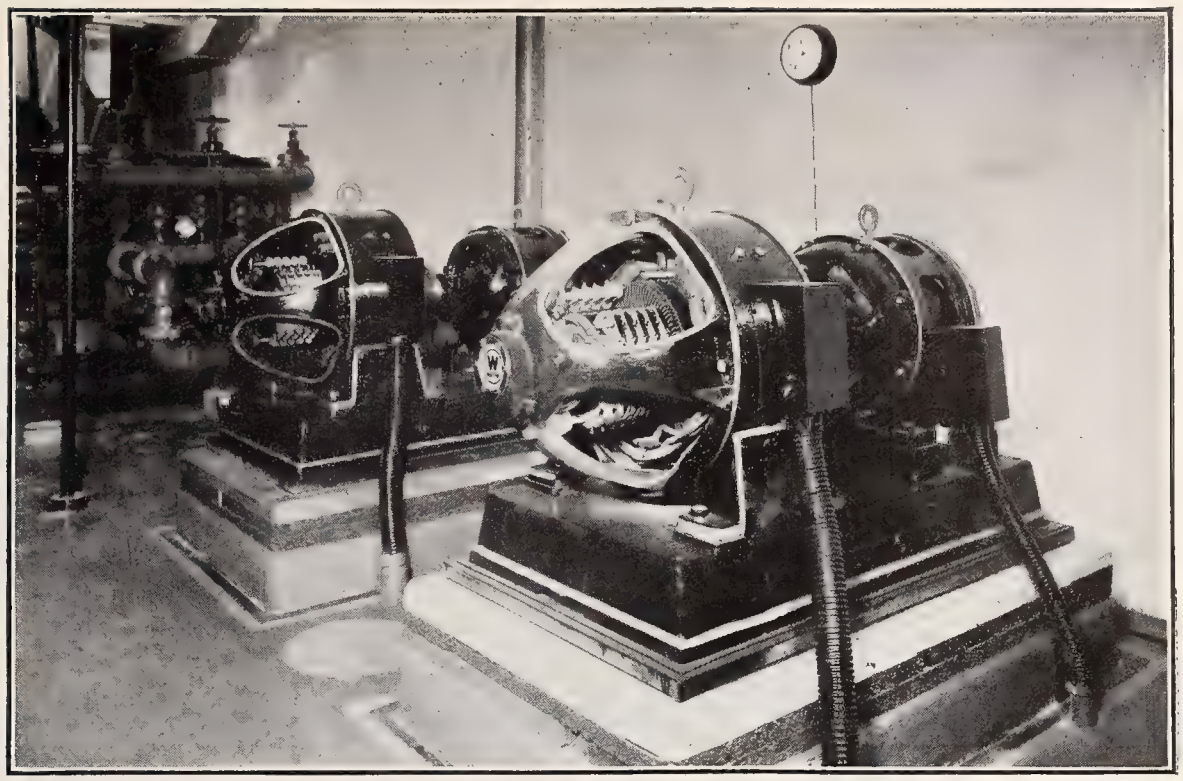
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Trouble-free Westinghouse M-G. Sets, in Pantages Theatre, Los Angeles, help the projectionists maintain flawless projection.

If critics reviewed projection room equipment

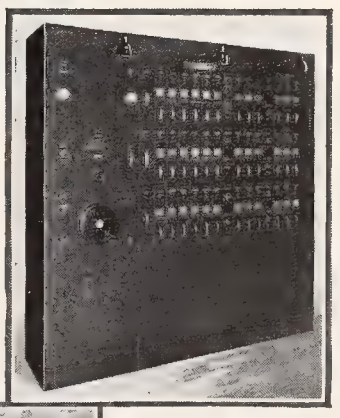
IF projection-room equipment were subjected to the same scrutiny as the films themselves, Westinghouse M-G. sets would be headlined in glowing praises. Here's how the equipment in a Westinghouse electrified projection room might be reviewed by an electrical "critic":

NO ARC FLICKERS—Control voltmeter during film changeover shows no appreciable drop in arc voltage (arc intensity) due to the doubled load. (Conservative capacity rating and the automatic current-regulating feature of Westinghouse M-G. sets assure a stabilized arc under double or triple-arc conditions.)

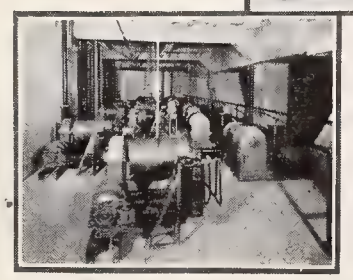
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Architects
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The reverse slope (which gives greater seating capacity in less cubic content) is a new and unusual idea. It requires new ideas in seating, sight lines, and chair construction. Working in close cooperation with the architects and creators of the reverse slope idea, Heywood-Wakefield produced special seating which perfectly and admirably fitted the needs of the Thalia.

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THE PRICE OF A TICKET— AND THE COST OF GOVERNMENT

an editorial

THE greater the burdens of business, the greater the threat to the average man's income, out of which must come the dimes and quarters that support the motion picture industry. The more money that must be taken from the people for the mere support of their government, the less money remains of that surplus which represents the non-necessity buying power of the nation.

It is pretty clear, then, that the cost of government, and the taxation by which that cost is defrayed, is a matter of as much concern to all the interests of the motion picture industry as it is to business in general, and to economists in particular. Therefore the point of view and the data supplied in a recent communication of a large retail merchandising establishment are not only interesting, but pertinent to the affairs of these specialized pages.

The retailer in question is the huge and distinguished concern, Marshall Field & Company of Chicago. And the communication is not a slight attempt at selfish propaganda. Indeed, it is addressed to the manufacturers of products marketed through Field's, and a peculiarly human earnestness gets in between the lines.

"We are joining," says John McKinlay, president of the company, who signs the communication, "the ranks of those who are placing themselves on record as seriously concerned with the mounting expenditures of Government.

"We are told that last year, Federal, State and local taxation absorbed 22¢ out of every dollar of the country's net income. This year those taxes bid fair to take almost twice as much, because of a greatly reduced income.

"At this time we are most concerned with Federal taxation. The Federal income will be greatly reduced, but the Federal expenditures are showing no such trend."

Mr. McKinlay then sets forth a tabulation declared to be from the U. S. Treasury Department's latest report, showing that the 1932 appropriations are 63% larger than were the expenditures of 1927 (the latter year one of rather general prosperity). Some of the major 1932 increases over 1927 are:

Department of Agriculture, $177,200,000, or 113%.

Post Office deficit, $167,700,000, or 614%.

Treasury Department, $161,000,000, or 106%.

Shipping Board, $41,800,000, or 220%.

Department of Commerce, $23,800,000, or 77%.

Adjusted Service Certificate Fund, $84,800,000, or 74%.

Veterans' Bureau (since 1930), $392,900,000, or 100%.

The total increase from 1927 to the current period is put at $1,231,100,000.

Some of the governmental agencies represented by huge appropriations, of course, are the media through which the several schemes to relieve unemployment and stimulate business are to be placed in operation. Others, however, exhibit no such character, and the additional amounts required would seem to represent nothing more than an extension of the bureaucratic system—extension that is, by the way, all out of proportion to the growth in population. How far can the nation's business go to support the added functions that government has assumed?

"When we who are in business find," says Mr. McKinlay, "our gross income being reduced, we know that we must reduce our expenses. That basic truth has persistently been disregarded by our national law-makers. Instead of reducing expenses, they have increased them."

The mission of this communication from the head of one of the country's leading commercial institutions, to the great firms with which it regularly does business, may as well be appropriated:

"We believe that everyone should impress upon his Senators and Congressmen the vital necessity for a changed attitude on this fundamental question. It is our right to do so, and we believe it is the most important single action which any of us can take at this time."

VISION IN THE MOTION PICTURE THEATRE

By BEN SCHLANGER

An examination of the problem of distortion, its causes and its relationship to present seating values, as determined by an architect

IT IS OF GREAT importance at the present time to give some special thought to the relative effect that existing theatre buildings have on successful motion picture exhibition. An analysis would necessarily include, firstly, the location and proper seating capacity for the given location, and, secondly, the building itself, which must function satisfactorily.

A great majority of existing theatres were built while the amusement industry still considered the policy of the combined live and screen show very important to the box office, and even if a live talent show never reached a theatre building, as in many cases where the screen alone proved the better source of income, the theatre was built as a stage show theatre anyway. Of course, this was all excusable, since the differences between the requirements of the live talent and of the film theatre were not common knowledge.

As a result there exists the most peculiar circumstances whereby the production end of the motion picture industry has comparatively advanced rapidly, whereas real progress in the exhibition of motion pictures has been thwarted by ineffective means of exhibition in existing theatre structures.

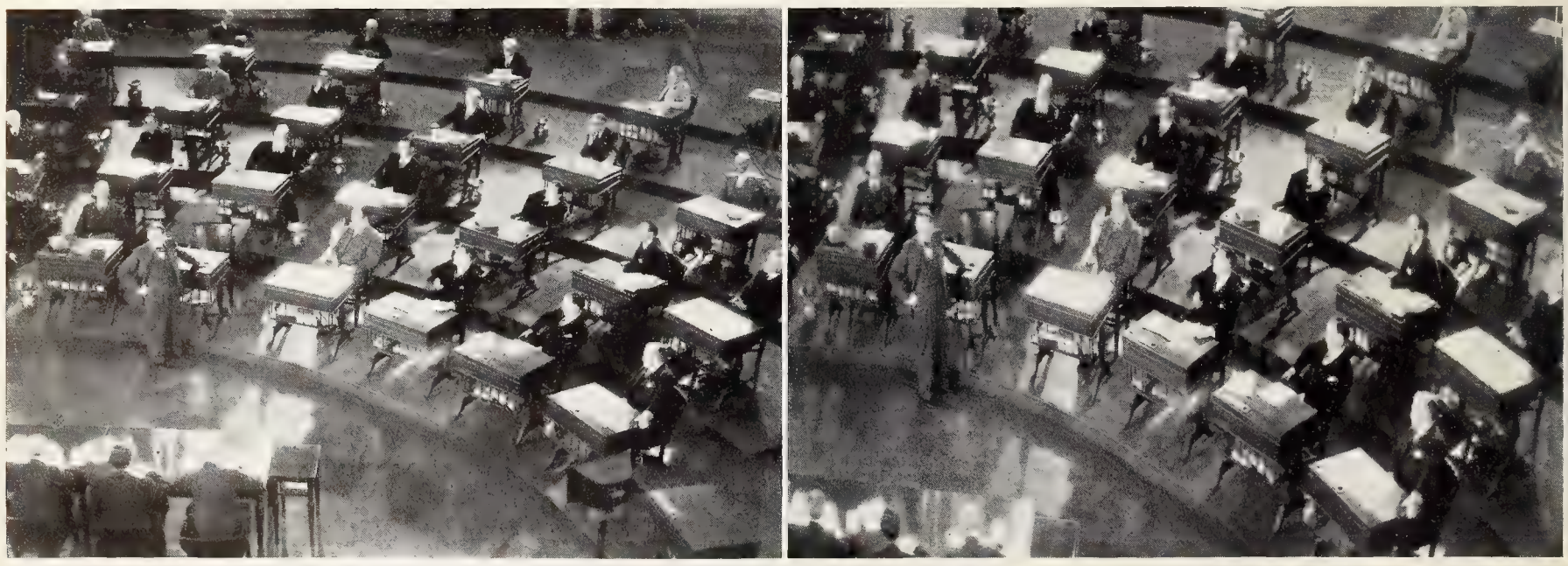
This becomes a serious and difficult problem, because the motion picture exhibitors have on their hands large investments in the land and in theatre structures, the costs of which in many cases have not yet been amortized. But should the mistakes of the past hinder progress? Statistics are supposed to show that there is a surplus of theatre seating. But of what value are most of these seats if improperly placed in structures in no way planned for motion picture entertainment, and in many cases poorly located in relation to the community served.

There should not be any doubt as to what tonic value that properly sized, placed and planned motion picture theatre structures would have on the motion picture industry. This assumption may seem at first to be made of dreams only, because of the new expenditure that would be involved. But the new order of the day commands and proves that theatre structures for the motion picture should and can be built economically, due to the new scientific attack of the problem.

The large deluxe, lavishly treated theatre is no longer a symbol or agent of the motion picture. As a matter of fact, the motion picture was only an accompanying attraction in them at their inception. Today many of them are economic failures, not only because of general business conditions, nor because of any loss in the appeal of the live talent entertainment, but because the public knows that it can enjoy good motion picture entertainment without any superficial trimmings, side shows, etc., and therefore it no longer supports the box office whose prices are still gauged by what is now an unnecessary addition to the motion picture itself.

Now that the motion picture has proved itself a dominant instrument in the amusement world, it will be possible to build theatres intended for the motion picture, created to deliver the performance most effectively, and of course in turn increase the income derived thereby. The chief difference in the planning of the theatre structure for the motion picture from that of the live talent performance, lies in the problem of the patron's vision of the performance. It is this aspect that renders practically all existing theatres unsuitable for the motion picture to a greater or lesser degree.

UNLESS THE proper analysis is given to this aspect, it may seem at first that these statements just made tend to draw too fine a line between the differences in principle upon which vision in the screen and stage theatre may be based. To completely analyze this prob-



¶ Two scenes from a motion picture, "The Washington Masquerade." At left is a direct view, as perpendicular to the screen. At the right the same scene is shown as viewed from a position outside an area 15° to a perpendicular erected at the edge of the screen. This outside area represents the average visual condition afforded the patron in from 20% to 30% of the seats in existing theatres. A similar distortion takes place vertically when the patron is seated too high. The actual distortion in the theatre is to some extent minimized by only a psychological effort to correct the actual eye-image.

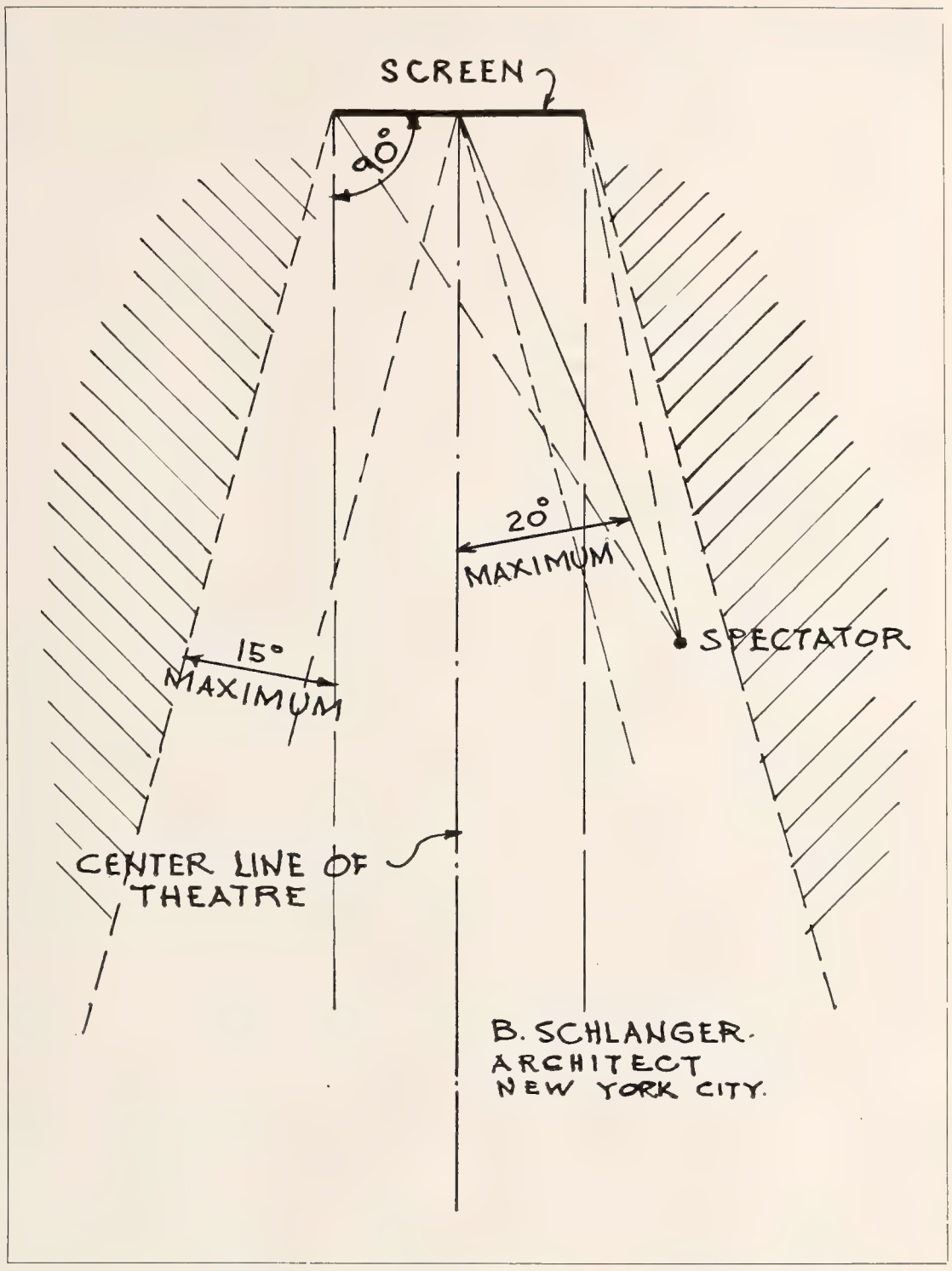


Chart 1.—*This diagram shows the areas usable for the proper vision of the screen in the motion picture theatre. The drawing represents a plan view. The shaded areas indicated represent the undesirable areas from which the patron obtains only a distorted view of the screen image. Most theatres used for motion pictures utilize these shaded areas.*—Author.

lem, an exposition of the following considerations is necessary:

1. Third dimension.
2. Two dimensional flat surfaces; i.e., a picture.
3. Foreshortening and convergence of forms in real life (forms, people, etc., as they are seen from different angles on a stage, outdoors, etc., all as recorded by the eye and camera).
4. Foreshortening and convergence of forms in real life, transferred to a two-dimensional surface.
5. The faults of viewing a two-dimensional surface (with forms on it already foreshortened and converged through the medium of the camera), viewed from such angles as add distortion to the factors of foreshortening and convergence in camera recordings.

In the case of observation in the stage theatre, as in all observation in real life, we are constantly seeing forms which are foreshortened and converged, as they are in perspective. One view of a form may be better than another, but each view is an interesting one. A person may be at a high point looking down or at a low point looking up at a form and yet may obtain a natural and interesting view because of his particular position in relation to the form being viewed.

Therefore, the camera eye or the human eye may be in almost any position in relation to forms or background being viewed. The camera eye transports its record on to a two-dimensional surface. In the case of the motion picture, of course, it is a screen surface. Here we come to the important difference between the location of the human eye in viewing a two-dimensional surface, and that of viewing a three-dimensional form in real life.

The human eye can not be placed arbitrarily in any position in order to view a two-dimensional surface of photographic images. In this case, the human eye must be in a position that is not too much above, nor too much below, nor too much to either side of the limits of the area of the screen being viewed.

If the position of the human eye is not favorable, a very undesirable distortion of the forms and backgrounds being viewed takes place. This distortion is especially annoying when the form being observed on the screen is already transformed into a sharp perspective through the medium of the camera eye. A view taken in sharp perspective in motion picture work is one of the most forceful and effective boasts of the art of the motion picture. Now to get the full benefit of a great art like the motion picture, the problem of the position of the patron's eye while he is viewing the screen looms up as of great prominence.

Thus, it can be easily gathered from this analysis that the seating disposition in the motion picture theatre involves special considerations which were not necessarily important in the stage theatre. In the latter, a person can sit perched up high above, or very much to one side of, the performance being observed, and still obtain a perspective view which is of some interest.

Motion pictures are being exhibited under a serious handicap in theatres built for stage entertainment. When will the motion picture industry as a whole respect its own product sufficiently to insure effective delivery of their efforts to the patron?

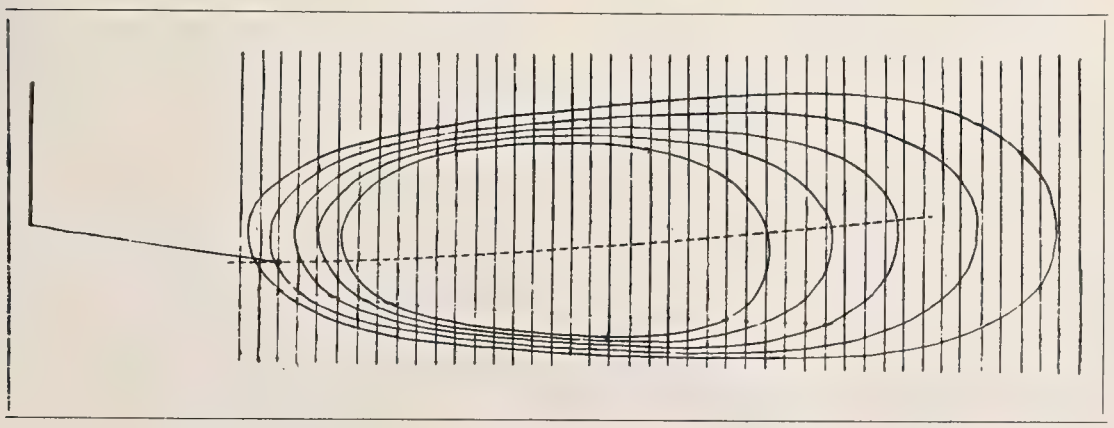


Chart 2.—*A diagram plotting the desirable areas in the vertical direction. Seats placed outside of the plotted areas not only give the patron a distorted view of the screen image, but also cause physical discomfort in sitting posture.*—Author.

THEATRE ENGINEERING IN RADIO CITY

By EUGENE CLUTE

A study of the technical provisions in the motion picture theatre in Rockefeller Center. The article, begun in the July 2nd issue, is concluded with this installment

THE CHAIRS throughout the motion picture theatre will be of the deluxe type. In the orchestra they will have backs 20½ inches high in vertical measurement, with a pitch of 7½ inches. The average spacing of chairs in the orchestra will be 2 feet 9 9/16 inches, from back to back. The distance between the backs of the seats in the last row, and those in the row in front, will be 3 feet, 6 inches. The backs of the seats in the first row of the orchestra will be 3 feet, 4 inches from the musicians' pit rail.

In the first mezzanine the seats will have backs 22½ inches high in vertical measurement, with a pitch of 8¼ inches. The average spacing between seats in the first mezzanine will be 3 feet, 4 inches from back to back, and the front row will be 3 feet, 6 inches from the balcony parapet, while the back row will be 3 feet, 8 inches from the row in front of it.

The average spacing of seats in the second mezzanine will be 3 feet, 4 inches, with 3 feet, 6 inches for the front row, and 3 feet, 8 inches for the back row. The seat backs will be 21½ inches high, with a 7 7/8-inch pitch. In the third mezzanine the chairs will have the same height and inclination of back as those on the orchestra floor, namely 20½ inches, with a 7½-inch pitch, but will have a somewhat greater inclination downward toward the back of the seat for the greater comfort of the occupants.

The cinema will be fully air conditioned by an installation divided into three units, one to control the air in the auditorium, and the other two to control that in the balconies, foyers and in the basement lounge. The air will be drawn into the conditioning apparatus from outdoors, filtered and passed through sheet metal ducts where refrigerated water will play on baffles dehumidifying and reducing the temperature of the air in summer. In winter the air will be warmed by passing over steam coils adjacent to the dehumidifiers, and the air-filtering, dehumidifying apparatus will be located at the sixth and seventh tier level adjacent to the auditorium along its sides toward the rear. The centrifugal compressors of the refrigeration system will be in the basement, and the cooling towers will be on one of the lower roofs of the building and will be concealed by architectural treatment. In summer the air may be conditioned to 77° dry bulb, and to 55% relative humidity, and may be conditioned in proper relation to the varying outdoor temperature. The air from this apparatus will be mixed with return air from the interior and delivered by means of fans and a system of ducts. The air will be introduced into the auditorium mainly through circular openings in the ceiling. There will be a large number of these duct openings throughout the ceiling to effect equal distribution, and these openings will be covered by circular baffle plates suspended a few inches below the surface of the ceiling to diffuse the air and cause it to settle gently down to the audience.

The removal of air from the auditorium will be effected by means of grilles in the risers of the steppings back of the seats in the mezzanine and by mushrooms or hooded outlets along the legs of certain of the seats.

In the Cinema there will be an air conditioning installation for the projection room that will be entirely separate from the other installations in order to avoid fire hazards. The air will be drawn from outdoors through grilled openings in the wall filtered, dehumidified and cooled in summer, and the exhaust will take place through the ventilating system attached to the projection machines.

The lighting of the auditorium will be from a crystal chandelier 20 feet in diameter, of drum shape, placed against the center of the ceiling, and from close-up fixtures on the balcony soffits and bracket fixtures located along the walls at the orchestra floor level and at the sides and the rear of the mezzanine. There will also be a system of flood lighting units concealed in the ceiling, projecting their light downward from a large number of circular openings in the ceiling.

CONTROL will be as usual by switchboards, but a thyratron control console will be provided in the International Music Hall. No back stage projection booth or other unusual arrangement for projection has been included in the Cinema design, but some such equipment may be introduced if it is perfected to such a degree as to make it desirable in this theatre. There will be no vacant seat indicators. Program lights, however, will be provided in the back of all of the chairs.

The Cinema will have three passenger elevators for a duty of 5,000 pounds each at 300 feet per minute. Two of these elevators will open upon the grand foyer and will make all stops from the basement where, the lounge is located, to the third mezzanine. One elevator will be back stage and will run to the seventh tier level. All of these elevators will have unit multi-voltage, self-leveling equipment, with car switch control by means of a lever. The elevator machines will be of the overhead traction type isolated for sound by means of concrete masses under the machines and under the motor generators, and by lead plates under the elevator machines and by cork pads under the motor generators, keeping down the sound level in the theatre, and reducing vibration. The machinery will be enclosed in soundproof and fireproof rooms, which will be specially ventilated to prevent the equipment from overheating in summer. The elevator cabs will be of special design in keeping with the architecture of the theatre. The orchestra pit will accommodate forty musicians on a platform elevator.

THE PROCEDURE in the designing of the Cinema was controlled by an effort to satisfy all of the conflicting requirements with little if any sacrifice, and to co-ordinate the functional elements. In a number of instances it has been possible to make a single element serve more than one purpose, and sometimes to combine elements effectively. For example, the flaring shape of the sidewalls of the auditorium, which was determined by the sight lines and the curvature introduced into these walls for the sake of gaining more seating, are favorable to the acoustics. Also, the departure from the accepted type of theatre having a single large, overhanging balcony (which represents an effort to secure satisfactory sightlines from all parts of the theatre to all parts of the large screen filling practically the entire proscenium opening) is favorable to effective distribution of sound in connection with motion pictures. Furthermore, the suggestion that three comparatively shallow balconies or mezzanines be used instead of a large, single balcony, in order to obtain an intimate grouping of seats, tied in well with the plans for sound distribution. The circular openings in the ceiling of the auditorium for the admission of air from the air conditioning installation, and the circular openings for the downward projection of flood lighting, both of which are distributed over the entire surface for functional reasons, have provided a motive

(*Continued on page 27*)

INTIMATE, ECONOMICAL PRESENTATIONS

By JOHN A. MORTON, Jr.

How to use the pit elevator for program novelties—an exposition of its range, its limitations and the technique of production

THROUGHOUT the discussion of the use of the elevator in the orchestra pit as an auxiliary stage, or as an extension of the stage apron for the presentation of talent, we should bear in mind that there are three general types of theatres in which this function of the elevator is practicable. Other houses may find the statements made in this paper useful in one way or another.

First, we may consider the theatre whose house orchestra has been done away with as a resident unit for some reason. Usually such a house couples the dismissal of the orchestral section with the abandonment of the stage presentation. This leaves the deluxe house in the same category as the theatres of less prominence in town. Damage to patronage is the result. Damage to prestige is incalculable. Some substitute must be found for the expensive and elaborate program which has been discontinued.

The second type of house in which the elevator stage, as we shall call the orchestra pit elevator from time to time, has been proved useful, is the theatre in which no house orchestra has been used, but for which provision has been made during or after the construction of the building. This type of house usually maintains a straight sound policy or a policy in which a production organ solo is used in addition to the run of pictures. Such a theatre might find the addition of live talent of great advantage, at least in a number of cases. Like the larger theatre whose orchestra has been done away with, the second type of house might find the small stage formed by the raised elevator an economical means of getting living human beings into the program.

In the great deluxe theatres in large cities the stage presentation is increasing in popularity steadily and surely. In smaller theatres and in smaller communities there is a demand for living human or animal entertainers during the program. Small theatres cannot afford to use the stage, with which many of them are equipped, because of the expense entailed. Certain large theatres have been forced to deprive their programs of the orchestral and stage units for the same reason. The greatly lessened expense of production made possible by the use of the elevator stage affords an economical substitute.

In both the first and second types of theatres, provision has been made for the entrance and exit of the members of the orchestra. The same means are most satisfactory for the use of performers appearing on the pit elevator during its use as an auxiliary stage. Assembly of the various acts is simple and can be done while the preceding film novelties are being shown. As part of the elevator stage is visible to the back rows of the balcony care should be taken that no light be allowed to show during the moments before the stage rises in sight of the audience.

Entrances made following the proper prologue of music and lighting are dramatic and pleasing in the extreme and in addition are most graceful—the rising and descending elevator makes a totally new and unusual way of presentation possible.

IT WOULD seem that abandonment of the stage orchestra and the stage presentation would call very definitely for some scheme to offset the disadvantageous publicity that such action inevitably calls forth. Such unusual presentations of instrumental, dance and novelty acts as can be made by the use of the elevator already at hand would more than take care of the "whisper campaign" that usually results from any abandonment of the musical section of the deluxe performance. As a method of theatrical "face saving" the elevator stage is invaluable.

The second type of theatre, in adding a unit to a show of concert entertainment, or of what is known as "unit show presentation," has opened for itself a field of virgin and unspoiled territory. The latitude allowed such a theatre in the selection of routines for presentation is controlled only by the suitability of the acts selected to the picture being shown, and by the innate good taste and fitness of the act itself. The enforced intimacy between the audience and the performers upon the elevator stage makes certain acts highly undesirable. Certain others, however, are greatly enhanced by the closeness of their audience. These intimate renditions, and by intimate is meant the sort of material that is susceptible to close exhibition without loss of theatrical effect, are best suited to the elevator stage. Instrumental, vocal, or slightly dramatic presentations will be found valuable. Animal acts are very materially helped, in many cases, by close contact with those viewing the performance.

It would be well, unless the pit is very large, to stay away from dance acts for the elevator stage. The violent movement necessary in a dancing routine loses some thing of the ethereal grace which is an important part of the charm of its performance when it is in such close view of the beholders. There is also the limited amount of space usually available on the orchestra elevator to be taken into consideration when arranging for the exhibition of such an act.

In both types of houses mentioned we may safely assume that there is adequate provision for the lighting and setting of the elevator stage. All theatres that have had a policy including stage shows will have the requisite spotlight equipment and have more or less easy access to a competent art shop for settings. As the orchestra pit does not usually come in the jurisdiction of the stagehands' union it will be found simple to adjust the problems of labor for the changes of scenery and the use of lighting equipment. It should not be supposed, however, that using the elevator stage does away with the problem of labor and its attendant difficulties. These matters should be gone into carefully with accredited representatives of the various unions involved before any policy as to the use of the elevator stage is definitely decided upon.

In the second type of house we have already seen that the field for vaudeville or concert act presentation is undeveloped territory. Proof of this may be left to the only standard of measurement we can safely rely on—the box office—after the addition of one or more acts of appropriate entertainment to the program of film and organ. Effective and novel entertainment has its direct reflection in the increase of business at the box office. Especially do innovations react quickly in the neighborhood houses. For this reason alone it would seem that a theatre whose reputation for good showmanship is secure would be safe in trying the addition to its policy of a small stage show of good quality.

In addition to the usefulness of the elevator stage as a regular feature of the program of the theatre there is the added function of its possibilities for the exhibition of talent recruited locally. A simple and amusing means of showing off the capabilities of the neighborhood actors and actresses, singers, etc., in a somewhat less crude manner than is usually the case with amateur performances, is available through the medium of the rising stage. This angle of the usefulness of the elevator stage should not be overlooked, especially in the neighborhood houses.

Nothing could be more simple and



¶ A simple band presentation on the pit elevator of the Paramount theatre in Stapleton, Staten Island, New York, employing terra cotta and rose and silver in architectural design

novel than the rising of an elevator out of a pit in front of the audience, carrying upon its broad top surface an entire unit of a show. Few methods of presentation could rival that means of bringing talent before a gathering of people.

CERTAIN difficulties, however, are attendant upon proper light timing at the entrance and exit points in the routine of the show. There is the danger of bad timing of the rise and descent of the elevator itself while the act is in progress, and there is the ever present difficulty of proper lighting of the performers themselves. But all of these are minor troubles, and with attention to detail and persistence, they can be ironed out.

There is the argument that the cost of the necessary talent is out of reason, and that the cost of staging the unit is another unwarranted burden upon the theatre. The cost of talent is, of course, a matter of the excellence or desirability of the act itself and is a matter for consideration before the policy of inclusion of such units is decided upon. The cost of scenery and staging is more easily disposed of. Scenery need not be an item of great expense—in fact, the more simple and more appropriately inconspicuous the setting, the less the cost.

Production organ solos, which properly belong within the confines of this paper, are an important adjunct to a program which includes use of the elevator stage. There is a rounding off and a completeness distinctly noticeable in programs in which both of these units are included. The organ is in contrast directly with whatever talent is used on the small stage. Both should be regarded as incidental to the film presentation, with the stage somewhat less important than the organ solo, and for the best contrast both should be subordinated to the film features in most cases. Of course where the resident organist is a distinct feature and attraction of the house policy, the presentation upon the stage is made subordinate to him. All of the foregoing will serve to impress the necessity for simplicity and excellence of presentation of acts used on the elevator stage upon those responsible for such presentation. The fact that the elevator stage is in the main body of the auditorium and not behind or inside the proscenium arch, makes the need for simplicity doubly important. Detail and mass that would be appropriate upon the expanse of the large stage become out of place and inappropriate upon the small auxiliary stage. It should be borne in mind that the use of the orchestra pit elevator as a stage is at best a makeshift or substitute for the grand stage, and in consequence it cannot be as universally satisfactory as the thing it replaces. Nevertheless, good use can be made of the space afforded by its conversion from a disused and consequently unproductive machine to a useful and revenue producing unit.

TO CONSIDER the third type of house we must remember that it must be confined to purely theoretical discussion. It cannot be considered as an authoritative statement that the use of the orchestra pit in a house already employing both the grand orchestra and the large stage would be appropriate or practicable. However, the fact that such use has not been made of the pit elevator would not necessarily mean that there is any insurmountable barrier to so doing. There is no doubt that an entrance of the ballet corps or presentation of talent of startling novelty by such means would be striking. Of course the house orchestra would be displaced from the pit or regrouped, and a means of providing music from some other source might be devised. Use of the pit in such a manner would give the effect of a gigantic stage in two levels where the floor of the main stage is fixed and rigid. The stage of the Casino (formerly Earl Carroll theatre) in New York is arranged so that chorus and principals in a scene can be elevated to the view of the audience from the front of the stage. The elevator used for the orchestra in a motion picture house can be used to gain practically a duplication of this effect. The possibilities are theoretical but interesting. In several Publix unit shows at the New

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DETERMINING LIABILITY IN INJURY

By LEO T. PARKER

Suit for damages for injuries is always threatening the theatre operator. Here a number of pertinent cases are analyzed specifically for him

ANY PERSON whose negligence results in an injury to another is liable in damages. This rule of the law is applicable in all cases. When it is difficult to determine whether or not the injured person is injured as a result of his own negligence, the jury considers all testimony. Obviously, if the jury decides that the injured person was not negligent, then the person being sued is liable.

For illustration, in MacMillan v. Christensen (9 P. [2d] 1034), it was shown that a man named MacMillan applied to a rental agency to rent a theatre building. The rental agency's agent agreed to conduct him through a vacant theatre building. While MacMillan was inside the premises for the purpose of determining whether he should rent the same he fell into a hole and was seriously injured. He sued the owner of the theatre building to recover damages. The counsel for the theatre building owner contended that MacMillan should not be entitled to recover damages because the injury resulted from his own negligence.

However, MacMillan proved that while making the inspection of the theatre building he had exercised care to provide himself with a flashlight for the purpose of avoiding injury. Under these circumstances the lower court held the theatre building owner liable, and the higher court sustained the verdict, saying:

"In the case at bar, plaintiff had seen the posted notice on the building that it was for rent. He had applied to the real estate agent named in this notice. He was accompanied by a representative of such agent. He was engaged in an attempt to make a general inspection of the building. He carried a flashlight and made use of it; he looked at the floor and the walls. Whether he was negligent or not, that is, whether he acted as an ordinarily careful man in using his flashlight, in making use of his vision, in otherwise attempting to avoid injury and in relying upon the presumption that the owners had used reasonable care to render the premises safe for inspection, at most, is a matter upon which reasonable minds differ. The members of the jury . . . must have been of the opinion that plaintiff exercised at least ordinary care in the premises."

Failure to Prove Negligence

IN ALL CASES involving injury to theatre patrons, the law requires that the patron prove that the injury resulted from negligence of the theatre owner, or his authorized employes, otherwise the theatre owner is not liable in damages. This point of the law was discussed in the recent case of Kerns v. Dykes (48 S. W. [2d] 183).

The facts of this case are that a patron was seriously injured when a seat in a theatre collapsed. He filed suit against the theatre owner to recover damages. During the trial the theatre owner introduced evidence tending to show that the seat was weakened as a result of pranks of certain boys who were in the theatre. In view of this testimony, although the lower court held the theatre owner liable, the higher court reversed the verdict, and said:

"The causative force of the injury must be shown to be controlled by the defendant (theatre owner); it must also appear that there was no other equally efficient proximate cause. If from the nature of the event causing the injury an inquiry naturally arises which one of two or more persons, acting independently, is responsible; or, if it appears that the injury was proximately caused by the independent acts of two or more persons, the application of the maxim is excluded by its terms."

Injuries Caused by Poor Illumination

VARIOUS COURTS have held that if a theatre owner assumes the duty of providing and maintaining a light upon a common stairway, it is his duty thereafter to exercise reasonable care to maintain a light there *until notice of its discontinuance has been given to persons who knew of its existence.* Failure to perform such duty is negligence for which a patron, who is injured because of such negligence, is entitled to recover damages.

For instance, in Stathos v. Bunevich (153 Atl. 572), it was shown that a person was seriously injured when she tripped and fell down an unlighted stairway. She filed suit against the building owner and proved that the stairway was one commonly used and that the landlord had for a long time previously supplied a light for use in the stairway, but that the light was extinguished when the accident occurred.

The landlord attempted to avoid liability on the grounds that although he had customarily supplied a light in the stairway, he was not duty bound to do so. Notwithstanding this argument the higher court held the building owner liable, and stated the following important law:

"If a landlord assumes the duty of providing and maintaining a light upon the common stairway, it continues thereafter to be his duty to exercise reasonable care to maintain a light there until notice of its discontinuance has been given, and failure to perform such duty is negligence."

Injury Caused by Defective Doors

ANY DEFECTIVE door, likely to effect an injury, is a legal nuisance and should be remedied by the owner of a theatre building. So held a higher court in the late case of Higginbotham v. Kearse (161 S. E. 37).

The facts are that one night a person, when emerging from the building, pushed open the door which struck a passing pedestrian causing severe injuries. The injured pedestrian filed suit against the owner of the building to recover damages on the contention that the latter negligently permitted continued use of a door which opened directly upon the sidewalk. Although the lower court held the owner of the building not liable, the higher court reversed this verdict, and stated the following important law:

"We recognize and adhere to the principle already adverted to that the owner of property abutting a highway may make use thereof which is not inconsistent with the unimpeded use of the highway at all times by travelers whether on foot or in vehicle. Such use, however, must be reasonable. . . . An instrumentality which in its normal operation may inflict serious injury on a pedestrian howsoever carefully he may be moving along the street is inherently dangerous and constitutes a menace to all persons using such public way. It is a public nuisance. The employment of such instrumentality is violative of fundamental principles of personal and property rights."

Injuries Caused by Defective Sidewalk

THE COURTS have consistently held that a theatre owner is liable in damages for an injury caused by a defective sidewalk, where it is shown that the defects existed for a period of time sufficient for the theatre owner to have discovered and repaired the same by the application of ordinary care.

Also, it is important to know that the owner of a theatre building may be liable

in damages for injuries caused by defective sidewalks, if such defects were in the sidewalk when the theatre operator leased the property. This rule of the law is applicable although the lease contract contains a clause by which the theatre operator agrees to maintain the sidewalk in good condition.

For example, in Clifford v. City of Philadelphia (159 Atl. 232), it was disclosed that a pedestrian stepped in a hole in the sidewalk and was seriously injured. He filed suit against the property owner to recover damages. During the trial it was shown that the hole was in the sidewalk when the lease contract was made. Therefore, the court held the property owner liable, and said:

"The plaintiff's witnesses testified that the hole had existed in the pavement for a year or more before the accident. . . . If the property was leased to the tenant *with this defect in the pavement,* the owner would be liable for any injury that might occur to a third party. . . . The landlord will be held liable where he leases the premises in a defective condition knowing that the premises will be used for public purposes. He is responsible notwithstanding the fact that the lease contains a covenant by the lessee (tenant) that he will repair."

Violation of Building Statute Results in Liability

IT IS WELL established law that all theatre owners guilty of violating a state law or city ordinance, and those who negligently effect an injury, may be *jointly* liable to the injured person. So held a higher court in the late case of Holahan v. McGrew (295 Pac. 1059).

In this case it was shown that a contractor in repairing a building erected a canopy for the protection of pedestrians over the sidewalk in front of the building. The canopy did not conform to the specifications required by a city ordinance and, therefore, violated the law. The driver of a motor vehicle collided with extending cross timbers of the canopy and knocked it down upon a pedestrian who was walking on the sidewalk. The pedestrian was seriously injured and filed suit jointly against the owner of the building, the contractor, and the motor-truck owner.

The jury promptly rendered a verdict against the owner of the building and the contractor because of law violation, and against the owner of the truck because the driver was negligent in colliding with the canopy. The higher court sustained this verdict, and said:

"The rule of law is well established that, even though different parties may not act together with a common purpose which results in injury to another, if their concurring negligence produces the injuries complained of, both may be liable for damages as joint tortfeasors. . . . The fact that one of the tortfeasors may be guilty of negligence per se, for violation of a statute or ordinance, does not relieve the other, provided his acts or omissions, concurring with those of the first wrongdoer, proximately cause the injuries complained of."

When Ordinance Is Ambiguous

WHILE IT IS true that a theatre owner may be held liable in damages for an injury sustained as a result of its failure to comply with a city ordinance, yet he will not be liable for an injury sustained unless it is clearly shown that the *proximate cause* of the injury was failure of the theatre owner to abide by the ordinance.

For illustration, in Sine v. City of La Grande (300 Pac. 348), it was shown that a city ordinance provides as follows:

"Any and all private driveways for motor and other vehicles shall be as follows: The concrete curb is to be broken out to the bottom of the gutter and a concrete incline constructed and brought to a grade not to exceed 2½ feet back of the curb line, unless otherwise approved by the city engineer."

A driveway was constructed with a gradual slope from the gutter to the upper edge of the sidewalk. The difference between the elevation of the inner and outer edges of the sidwalk was six inches. One day a pedestrian slipped and fell on a sheet of ice and was seriously injured. He sued to recover damages and contended that the injury was sustained because the driveway was not constructed in accordance with the above mentioned ordinance. However, the court held the pedestrian not entitled to a recovery because the ordinance was deemed to be ambiguous. This court said:

"The ordinance refers to a grade. It does not specify whether it has reference to the grade of the sidewalk or to the grade of the gutter at the side of the curb. The evidence referred to shows that the city officials placed such a construction upon the ordinance that the construction of the driveway in either of said manners was a compliance with the requirements of the ordinance, unless the manner of such construction should fail to meet the approval of the city engineer. . . . We must presume that this driveway was constructed with the approval of the city engineer, and in the manner provided by the ordinance. There was no pretense in the case that there was any defect in the sidewalk itself or in the driveway, except the contention that the driveway had not been constructed as provided in the ordinance. . . . The fact that a film of ice had collected at the place by reason of the natural conditions existing at the time, which the city could not possibly have prevented, would not render the city negligent because of the fact that ice had formed along the course which the pedestrian was following at the time the accident occurred."

Theatre Held Public Nuisance

VARIOUS COURTS have held that any business which is operated illegally, and in violation to either state or city laws, is a public nuisance. For this reason a court will not grant an injunction to prevent enforcement of *valid* laws relating to conduction of theatres. This point of the law was discussed in the recent case of Publix New Jersey Theatres v. Flynn (159 Atl. 408). The facts of this case are that a state law provides:

"Any place of public resort, whether an inn, a dwelling place, a storehouse, or any other building, or garden, is a public nuisance, in which illegal practices are habitually carried on."

The operator of a motion picture theatre filed suit and asked the court to grant an injunction against city officials enforcing the law against operation of the theatre on Sunday. However, under the circumstances, the court held the theatre owner

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THEIR METHOD OF AIR COOLING

[*It will be recalled that in the June 4th issue of* Better Theatres, *D. R. Goldie of the American theatre in Cherokee, Ia., told in a letter of the equipment he had installed to cool his house. Another exhibitor, in a letter addressed to Mr. Goldie, a copy of which has been sent to* Better Theatres, *tells us about his method of cooling a small town theatre.*]

WE READ with much interest the information contained in the June 4th issue of Better Theatres, relative to the cooling plant which you are installing.

We installed a refrigeration and air conditioning plant in December, 1930. We are in a town of 2,200 population, and the theatre seats 575. We are using a plan which we think is advisable in the refrigeration of small town theatres.

We have a storage tank holding 3,500 gallons of water in which the refrigeration coils are laid. The coils consist in 1¼-inch bent steel pipe, the parallel pipes being from six to seven inches apart, which permits freezing enough ice on the coils to make them five or six inches in diameter. This gives us a means of storage and permits the use of a small compressor, and in turn gives us the advantage of a low demand charge from the electric company.

Our electricity cost for cooling under extremely severe conditions, including all auxiliary motors, fans, etc., does not exceed $1.20 an hour, with electricity at 3c per k.w.h. Under ordinary hot weather conditions, it runs about 75c per hour.

We have the air circulation in the auditorium so well distributed and the controlling thermostat is so sensitive that the temperature in any part of the balcony or main floor never varies as much as ½° from any set point. The humidity is also very accurately controlled.—*E. B. Danielson, manager, Mainstreet theatre, Russell, Kan.*

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

THE SCREEN: A PROJECTIONIST'S PROBLEM

By FRANCIS M. FALGE

The relationship of the screen to effective projection, and the factors that enter into this basic relationship

[*The following is a paper read before the Society of Motion Picture Engineers at Swampscott, Mass., and published in the July issue of the S.M.P.E. Journal. At the time of reading the author was associated with the Beaded Screen Corporation, New York.*]

UNLIMITED TIME and money are spent in improving, usually to a small extent, the many aspects of projection until, at length, the screen is taken into consideration. Here we stop; and yet, it is a fact that an improvement in projection of 100 per cent could be realized by making the appropriate corrections of the screen conditions. Not only would a large saving in electric current be achieved, but an improvement in box-office receipts would also be realized because of the better appearance of the picture, and the improvement as regards visibility of the picture and the attendant strain on the eyes.

In the average American theater, the manager, whether employee or owner, assumes full responsibility for all details of operation of the theatre. Various departmental subdivisions are made, one of the most important, if not the most important, being the department of projection to coördinate all details in such a manner as to assure the best picture.

The projectionist, then, is answerable to the manager for problems connected with the picture. But how far does this go; where does his authority cease? An analysis of the facts shows that the projectionist is trained and equipped to assume direct responsibility for all problems pertaining to the picture, whether inside or outside the booth. His familiarity with the principles of light control and of the mechanical details of operation is needed to decide what carbons should be used or what screen should be installed.

The proper presentation of pictures, however, does not end with the placing of the responsibility on the projectionist. He must be provided with technically good film, of the proper density, and in the proper condition. Furthermore, his equipment must be in a satisfactory condition, and especially his screen must efficiently reflect the picture to the eyes of the patrons. Properly backed up by the manager, there should be no reason why a projectionist, with full responsibility for projection, should not have a picture at all times that is a real box-office asset.

It is a rule, rather than an exception, that the theatre or maintenance manager of one or more theatres has, in discussing screens, said that he knew they were in a very bad condition, but that the condition of the business would not permit him to spend money now. Therein lies a fallacy, and a good reason why business is not so good. Furthermore, profits are lowered because a dirty or improper screen actually causes a waste of money.

A careful study of this situation has shown that the only method of correcting this unfortunate state of affairs is to face the issue squarely, and to place the responsibility on the proper person, the projectionist. This would result in bettering projection as a whole, and in simplifying the problems of the management.

Some of the facts with which the projectionist should be familiar are as follows:

(1) The selection of the correct type of screen is dependent upon individual theatre conditions, and especially upon the type of lamp, the angle of projection, and the width of the house.

(*A*) White diffusing screens reflect light about equally in all directions. They are best for wide houses; houses having large projection angles, and using high intensity lamps.

(*B*) Beaded directive screens redirect light into a beam so that the light reaches a majority of seats in a house suited to this screen. A smaller percentage of light passes in all directions, so that a satisfactory picture can be seen from any seat not directly in the beam. These screens are best for medium width or narrow houses having projection angles under twenty degrees.

(*C*) Metallic reflective screens concentrate light into a narrow beam, with no diffusing element, and are suitable only for very narrow houses.

(2) When the type has been chosen, the most efficient of that type should be purchased, and it should be the one that will provide the best results throughout its useful life. The reputation of the manufacturer should be considered, and unusual claims should be carefully investigated.

(3) The proper size should be chosen:

(*A*) Minimum desirable width is one-sixth the distance of the screen from the farthest seats.

(*B*) Maximum desirable width is eight-tenths the distance of the screen from the front seats.

(*C*) Intensity of lamps is an important factor in limiting the size.

(4) The screen should be properly installed by following carefully the directions of the manufacturer. It should be masked in dead black. Screens should be placed not less than 18 inches from the stage floor, and as far from the front seats as possible.

(5) The projectionist should take note of the house lighting, and should suggest the elimination of glaring lights near the line of vision, and spilled light on screen.

(6) Great care should be taken to keep dust from settling on the screen.

(*A*) All overheads and maskings should be kept clean.

(*B*) Doors and other openings that cause drafts through the screen should be kept closed.

(*C*) A front curtain should close in the screen whenever it is not actually being used.

(*D*) In many cases, it is essential that the screen be backed up to the horns with a non-porous material.

(7) Screens should be cleaned regularly once a week by brushing, by using a vacuum cleaner on the back surface, or by blowing.

(8) If recommended by the manufacturer, screens should be cleaned according to instructions every three to six months, depending upon the local conditions.

(9) For diffusing screens, it has been shown that resurfacing by spraying is possible, though the process is still in the experimental stage.

(10) Screens should be replaced in nine to eighteen months, depending upon the local atmospheric conditions and the care given the screen. Screens constantly diminish in efficiency, and, as a result, the picture constantly grows dimmer. When the efficiency of a screen has decreased about 30 per cent, the cost of the additional electric current is usually greater than the cost of a screen.

TO ASSURE that a satisfactory and efficient projection surface is present at all times, it is not only necessary to observe the above recommendations, but to provide for proper inspection of the surface. This should be the duty of the projectionist. At weekly intervals, a white booth light should be projected on the screen and the surface inspected for streaks, clouds and discoloration. Then a small sample of a fresh piece of material should be placed against the screen and the loss of light estimated. A decided difference should be in a warning that the screen either needs brushing, or that, due to age, it has deteriorated beyond the useful economical limit.

Recent tests made by the Projection Screens Committee of the Society show a loss of about 50 per cent in reflectivity of screens after a year's use. This means that with a low intensity arc, 30 amperes produce the results of 15; with a hi-lo, 75 amperes produce the results of 37, and with high intensity arcs of 120 amperes, only 60 amperes are really being used effectively.

Sound screens are porous and act as filters. The air passes through the screen, and the dust and dirt stay on the surface. Moisture and temperature conditions cause the dust to adhere to the surface in varying degrees causing streaks, cloudiness and discoloration.

Taking a conservative 10 per cent loss of reflectivity for each three months' period, we find that at the end of the year, screens used ten hours a day, with electric power costing five cents per kwh., are causing a loss of light and money as follows:

Lamp Intensity	Loss Amperes	Effective Amperes	Daily Loss	Minimum 2nd Year's Loss
Low				
25 Amps.	7	18	$0.37	$135.05
Hi-Lo				
75 Amps	20	55	1.10	401.50
High				
120 Amps	33	87	1.82	664.30

The second year's loss will be greater because of the cumulative effect on the loss of light.

Good business based on true economy will dictate that a screen that loses more than the cost of a new one should be replaced. The probable loss due to the patron's dissatisfaction with the dim, lifeless picture and its harmful effect on his eyes is even more serious, though less easily evaluated.

The steady progressive decrease in light is constantly compelling the projectionist to devise ways of increasing the brightness of the picture. This is especially true when a dense print is used. Constant forcing of the equipment causes inefficient burning of carbons as well as troubles with the light source; an increase in the cost of carbons; trouble with the automatic feed; trouble due to the increase of heat in the lamp house, especially in the reflectors, condensers and meters. Furthermore, the feed lines may not be capable of carrying the larger load, and trouble and loss may result from this cause. All this can be eliminated by keeping the screen surface in good condition.

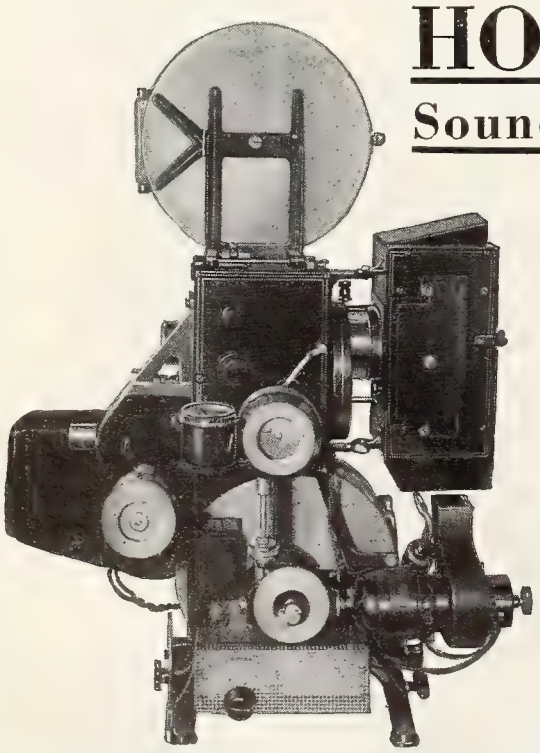
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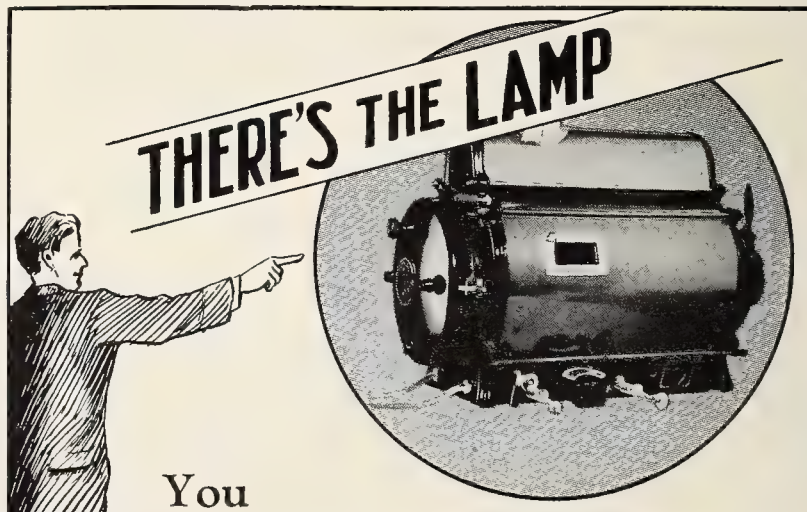
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Equipment News and Comment

PORTABLE PROJECTOR

● A portable projector including a sound unit has been brought out in this country by the well known French firm, Andre Debrie, Inc. The company has established offices in New York City at 115 W. 45th Street.

The entire equipment, which comes in two sections, weighs 120 pounds. One section consists in the projector mechanisms, the other in the sound apparatus. All is compact in design and is portable in small trunks.

The sound apparatus consists in a sound head, an amplifier and a speaker, all packed, with a screen, in one of the two trunks. The trunk itself acts as a baffle for the speaker. Amplification is of 4-tube type, operated at from 65 to 250 volts, a. c. Disc equipment is procurable if desired.

The sound apparatus is placed on a pedestal, and the projector mechanism on top of it. The projection light source has a capacity of 500 watts.

In addition, the Debrie company has developed a sound and picture machine operating in independent units.

SOUND EQUIPMENT

● Further development work in the product of the Platter Sound Products Company of North Vernon, Ind., have been announced. The Platter sound reproduction equipment, marketed under the trade name of Phototone Talkafilm, presents among its characteristics the following:

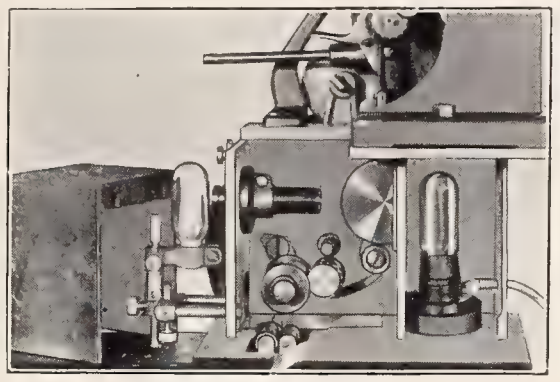
Three-belt drive from motor to sound sprocket drive shaft, designed to eliminate fluctuations. Silent chain drive to projectors. Sound sprocket drive mounted on full-floating ball bearings. Light-gate machined to one-thousandth of an inch. Highly polished aperture plate with a hard chromium plating. Hardened polished steel tension shoe.

The optical system and its beam of light from the objective lens to the photocell is enclosed in the light-gate. Photocell is enclosed in a cast aluminum box. Adjustable film guide rollers. Photocell socket with spring cushion. Adjustment cam for pad roller arm.

REWIND PATENTS

● The acquisition of patents covering rewinding of film in an enclosed motor-driven rewind, is made known by the Chicago Cinema Equipment Company. In the announcement citing receipt of the patent, the firm declares that any infringement will bring court action.

SERVICE—QUALITY—PRICE



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A sound head of unsurpassed reproducing qualities. Quickly and easily installed, simple to operate. Quiet, precisely accurate.

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Announcing 85 Ampere 9x20



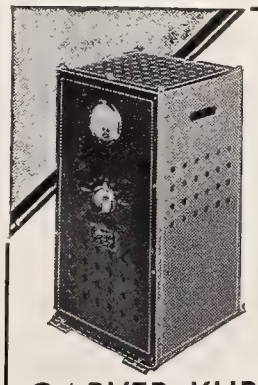
IMPROVEMENTS in the 9 mm x 20 inch National "High-Low" White Flame Projector Carbon permit operation at arc currents up to 85 amperes . . . . .

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F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •



THE "GOOD UNION MAN": A DEFINITION

FOR A GREAT many more years than a good many of you have lived, I have listened to various arguments as to what constitutes *a good union man.* It has always seemed that these arguments were almost invariably one-sided. It appears to me that being a good union man involves two distinct, rather widely varying propositions, only one of which is given consideration by the average union man.

Recently I had a chat with International President William Elliott, in the course of which my intention to write an article defining just what these words, "a good union man," mean, was mentioned. Instantly President Elliott said, "I would like very much to see that article. I am not entirely certain that I would care to undertake the job of formulating such a definition." If this article finally appears in print, my readers may know that it has been read by Mr. Elliott, and that at least he did not seriously disagree with my views. In fact, it is to be hoped that if he does have objections he will offer constructive criticism, since it is hardly to be expected that I could construct a perfect definition of so involved a question.

First of all, I have said that being a good union man involves two widely separate propositions. These may be set forth briefly as loyalty to the union itself, and building up the prestige of the union by delivering the best possible service to the employer.

No man, of course, can be a really good union man unless he be loyal to the organization, seeking to remedy its faults by working constructively from within. The good union man does not broadcast disloyal or near-disloyal thoughts on the outside. The truly loyal union man will confer with his fellow members privately—in an endeavor to find means for bettering the organization, remembering that bettering the organization may mean other things than the mere employment of it as a means for collective bargaining with the employer. If the good union man feels he must utter condemnation against union procedures, he will confine such utterances strictly within the privacy of the organization itself.

A good union man religiously abides by all rules and laws set up by the majority for his guidance, whether he individually regards them as good rules or not. In the event they seem to him to be poor or bad rules, he will use every means at his disposal, working within the organization, to secure their abrogation or improvement at the earliest possible moment. While they remain in force, however, they will be to him the law by which his conduct must be regulated.

The good union man will remember that while he and his fellow members have rights which the employer should respect, and if necessary must be made to respect, still the employer himself also has rights which the employe should, and if necessary must be made to, respect.

Unfortunately (I speak after having had experience in labor unions dating back to 1884), there are many union men who talk long and loudly concerning the "rights of labor," but seldom if ever seem to give the rights of the employer any consideration whatsoever. Such men are one-sided and unfair, and a one-sided, unfair man can hardly be looked upon as a really good union man.

The good union man will not fail to understand that while capital cannot live without labor, it is equally true that labor can only live in a very poor fashion without capital. The best condition for all concerned, therefore, is likely to be that one in which capital, willingly or otherwise, treats labor fairly in the matter of remuneration and working conditions, and labor treats capital fairly by delivering maximum efficiency in service.

That latter is something deserving of very serious thought. The union man who fails to deliver the very best possible results in return for the wages and working conditions secured by the union to which he belongs, is not justly entitled to regard himself as a good union man.

Is the man who fails to return maximum excellence in service in return for the wages and working conditions secured for him by the union, doing credit to the union? Is he not, in fact, directly discrediting the union which has in effect sold his labor to the employer? Is it not an indisputable fact that when the union fixes the price and conditions of labor for its members, the employer has every right to expect its members to give him the very best service that can be obtained from the equipment supplied? Is it not equally a fact that the member who fails to deliver the best possible service with the equipment supplied by the employer is acting dishonestly, both to the employer and to the union? Is he not directly discrediting the union in exact proportion to the amount of his failure to deliver the best results possible, considering the class and condition of the equipment provided?

Summing up, in order that a man be a really good union man, he must not only live up to and abide by the laws and rules of the union, but must also fit himself in full measure of both the practical and theoretical knowledge necessary to deliver to the employer maximum results in his work—also he must apply that working ability and theoretical knowledge so that there will be maximum efficiency in results.

SCRATCHES ON FILM: WHO IS TO BLAME?

IRA HARPER, projectionist of the Firemen's New Theatre in Hurlock, Md., writes: "The Washington, D. C., branch of MGM claims I spoiled one of their short subjects by scratching it. It is a travel talk titled 'Come Back To Erin,' which I ran for two nights without seeing anything wrong on the screen during the course of projection.

"After the return of the film to the exchange, they sent a sample back to my manager asking him to instruct his 'operator' to be more careful with their prints. Using a powerful magnifying glass, I examined the emulsion side of the film without finding anything wrong with the sample. I advised my manager of that fact, whereupon the manager advised them of my statement. They wrote back suggesting I consult an eye specialist—also told me to examine the celluloid side of the film. They said the scratches were on that side. I found scratches on that side all right, but

they ran crosswise of the film—part way across. They did not run lengthwise. I then asked them how it could be possible for a Simplex projector to scratch the film crosswise. This question they did not answer. I also told them that scratches on the glossy side would not show on the screen. This they said was not true—that they would show just as plainly as they would on the emulsion side. My projectors and equipment are kept in good condi tion, even though I do say it myself."

The exchange man of MGM is approximately correct when he says the scratches would show just as plainly on the glossy side as the emulsion side. He is not altogether correct, however, for two reasons:

First, scratches on the celluloid side are not likely to be sufficiently deep to hold much dirt, and it is only dirt-filled scratches that show on the screen. On the emulsion side the scratch is often deep enough to collect sufficient dirt to become almost entirely opaque. Another reason why they would not show quite so plainly is that while the emulsion side would be exactly in focus, the other side would be slightly out of focus.

Any scratch produced by the projector, or produced during the course of projection, would be lengthwise of the film. I cannot imagine any possible way in which horizontal scratches (crosswise of the film) could be produced by a motion picture projector as the film passes through it. As a matter of fact, I hardly see how such a scratch would be produced on the celluloid side. However, it's a cinch it was not done in the course of projection.

HOW SERIOUS IS OIL ON FILM?

A PROJECTIONIST in a Midwestern city writes: "I am a projectionist in a theatre in a town near Marquette and have had a scrap with the manager. I have been kicking about oily film for a long while, but last week a production came which was so terrible that the manager, who is also the owner, and I went to the mat in a real battle. I think he would have fired me, only he couldn't very well that evening, and by next day he had cooled off.

"I refused to run the production unless permitted to run a typewritten slide first, stating that I was not responsible for its condition. And did we have a hot argument? We certainly did! Finally I went up and cleaned off about fifty feet of the film, stopping right in the middle of an especially bad mess, and projected it. When it jumped from clean to oil and dirt he agreed it was bad, and that if I would run it as usual he would go after the exchange. So I did and he did, and we will see what we will see.

"But, Mr. Richardson, he always reads your stuff very carefully, often bringing some article up to read and discuss with me. I want you to tell us just what harm oil on the film does, if you will. I am sure that what I showed him by cleaning that fifty feet convinced him that oil really does do damage. I am sure such a statement as I ask from you will finish the job. Please don't publish any names, though."

It would seem from what you have said that your manager can be convinced, which is more than can be accomplished with some men. You were entirely right in refusing to run the film, though I can understand that it might have, and with some managers would have, cost you your job. In the old days I lost three fairly good jobs by refusing to do things which would discredit my work as a projectionist. Once I refused to project a production (a 2-reeler) which was in dangerous condition—ripped sprocket holes, loose splices, etc. There happened to be an "operator" living just around the corner. The manager rushed around, got him and fired me. Just one hour later one whole reel of film burned and the show was stopped for the night (theatres had only one projector in those days).

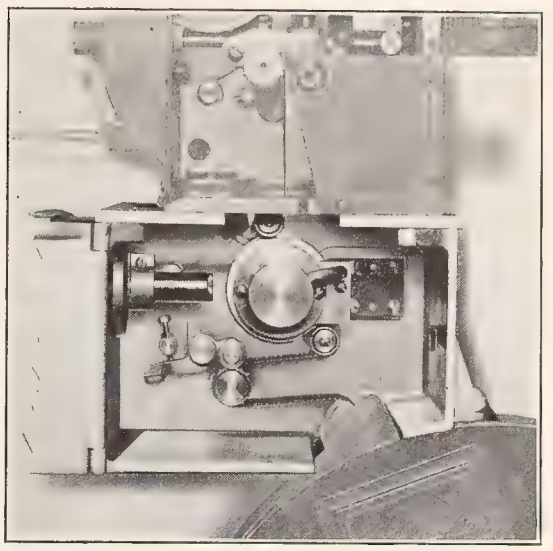
Oil on the film operates to (a) lower the beauty of the screen image (b) to aid in the collection of dust and dirt on the film (hence, to promote scratching and the production of spots and rain on the screen), (c) to give the screen image a constantly changing mottled appearance, (d) more or less to discolor the light, (e) to blur somewhat all photographic lines it falls upon, (f) to produce distortion in the sound, besides lowering the volume. It is bad from any and every viewpoint.

The exchange has no excuse for sending oil-smeared film to a theatre, and no excuse for accepting oil-smeared film from a theatre to which clean film has been sent, without demanding payment in full for the expense of removing the oil and the dead time the film must be held for cleaning, if it must be so held. A few bills such as that would galvanize exhibitors into putting a stop to oil-smearing by their projectionists. Assuming the equipment to be kept in a proper state of repair, the projectionist who says he cannot stop smearing oil should be invited to seek some other field of human endeavor. It *can* be done, even if the projector is not in proper repair.

ON THE CLEANING OF THE SCREEN

C. G. ADAMS, manager of the Victory theatre in Denver, wants to know the best and cheapest way to clean a certain make of screen, and also how to refinish it. I have dealt with this matter many times during the past quarter century, but new men are always coming into the industry, so that such matters require more or less constant restating.

In the first place, there are certain things I can do, and some that I can not. No living man could possibly give intelligent advice as to the best way to clean any particular make of patent screen surface, except he be either acquainted with all the peculiarities of that surface, or have an actual sample of the screen for examination. Not only that, but as a matter of fact the character of dirt deposited varies in different localities. In a city where there is a lot of manufacturing and a great many streams of smoke going into the air—par-



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ticularly soft coal smoke—I would expect to find a great deal of carbon in the deposit. In theatres where smoking is permitted, another kind of grime is deposited which is more or less oily, and so on through a rather long list.

You may therefore see that a man who presumed to give advice without complete knowledge, would be acting dishonestly. Remember, there are many makes of screen, and almost every manufacturer produces several varieties of surface. Therefore, I most emphatically decline to offer advice as to the best method of cleaning any patented screen surface.

No screen surface, I repeat, can by any process of cleaning be restored entirely to its original reflective power. This can not be done even with glass bead screens, though the loss there is relatively very small because the glass beads may be perfectly cleaned, though the spaces between can not.

And now I am going to offer exhibitors this suggestion: When your screen surface has seriously deteriorated in reflective power and the process of cleaning is deemed too expensive, so that to all intents and purposes the screen is of no further value, have your local painter coat the surface, preferably with a spraying machine, with a mixture of one-half zinc and one-half white lead. Mix with about three-quarters or four-fifths turpentine, using boiled linseed oil for the rest. Have him bleach (whiten) this paint thoroughly with ultra-marine or prussian blue. Go over the back side of the surface as fast as painted with a vacuum cleaner to pull all the paint out of the perforations. If you can not get behind the screen, you may blow the holes clear with compressed air.

The painting of a surface adds some thickness to the screen, which it has been suggested might affect the sound. I do not believe that there would be any detectable difference set up by painting, unless too many times repeated. If a screen be very thin, a coat or two of paint might affect results, but most, if not all, present-day patent screens have too much thickness to be much affected by an added coat of paint, or even by two of them.

If, however, it is proposed to coat an old screen, and to recoat it when the surface begins to fail in reflective power, as every screen does quite appreciably within ninety days from installation, then it would be better to substitute white calcimine for paint, and to wash off the coat each time before applying a new one. Calcimine is very good, though it has not quite the reflective power of properly prepared and applied white paint.

THE CARE OF BATTERY TERMINALS

JOHN HENDERSON of Kansas City, Mo., asks, "Will you please advise as to just what is the best method of caring for battery terminals. I have been told two different ways by service engineers. They can't both be right. Anyhow, Mr. Richardson, I would rather have your opinion because after following your department and using your books for more than eleven years, I have found your instructions to be just about right all the time. Also I have always been able to understand them, which is more than I can say for most of the high-brows. I have worked in one theatre in a small place near Kansas City for seven years. How is that for a record?"

A good one! Surely you must be giving pretty good satisfaction. As to battery terminals, the chief points are to keep them (a) tight and (b) clean.

In giving a terminal attention, proceed as follows: First, loosen the clamp screw and remove the clamp from the terminal post. Next, scrape the outside of the clamp and everything around the terminal post (except the contact space) thoroughly, removing all incrustation, dirt, etc. Next, brush all dirt away until the surfaces are thoroughly clean. Next, using No. 00 sandpaper cut into strips, clean the surface of the terminal post by pulling the paper back and forth around the post. Next, wrapping a strip of the sandpaper around the finger, sand the inside of the clamp by means of a twisting movement.

When this is done, and the metal is as clean as you can get it, wash the scraped and sanded parts with a cloth wet with a saturated solution of water and soda, drying thoroughly. "Saturated solution" means water in which as much soda has been dissolved as the water will take up. Ordinary baking soda is all right. Washing soda may be used.

Next, using a good grade of vaseline, thoroughly grease all contact surfaces, slip the clamps on the posts and set up the clamp screws or bolts good and tight. Complete the job by daubing a heavy coating of vaseline over the clamps and posts.

Do *not* scrape either the interior of the clamps or the contact surfaces of the binding posts. I have seen both written and printed instructions to scrape these surfaces, put out by men who should know better. If you scrape these surfaces you may and probably will either scratch them or scrape away some of the metal, either of which will, as you can yourself see, result in injury to the contact.

EXCELLENT CINEMATOGRAPHY

LESTER BORST, projectionist of the Rivoli theatre in Two Rivers, Wisconsin, writes:

"Dear Dad Richardson: Have you viewed the perfect examples of cinematography in two late releases of Warner Brothers, titled "So Big" and "The Crowd Roars"? Both were photographed by Sidney Hickox, a veteran of the camera as far back as I am able to remember.

"Quite possibly you may be a bit irritated at my several letters praising photographic excellence. Somehow I can not refrain from giving praise where praise is due in cinematography. In my opinion, excellence in camera work is the one most important production item, because without it we projectionists are unable to present to our audiences a creditable screen image. There are several men whose work should be appreciated by all projectionists: Sidney Hickox, Oliver Marsh, Barney McGill, James Howe and Harold Westrom, (the latter's latest effort. MGM's 'Huddle,' is a gem), may be named. And there are others.

"Some may say there is not much difference in photography, but there really is. Just watch for those names and see if every one of them don't give us something we can give a good show with, or at least a high grade screen image. I have always admired the work of the really good cameramen, who bring forth marvels by impressing upon a space smaller than a postage stamp pictures of such amazing excellence that we may fill a screen twenty or more feet wide with a sharp, clear-cut picture."

Right you are, Brother Borst. The men you name are all good. Projectionists should, and I believe do, appreciate high-grade camera work, without which it is impossible, as Borst says, to have excellence in projection results. However, it must be remembered that excellence in the camera work itself may be largely nullified by any one of several things, or by a combination of one or more things. No matter how fine the result impressed upon the film by the cinematographer, if the work in the development of the negative, or any one of the many positives taken from it be imperfect, the work of the cinematographer is automatically made to show up poorly. Or if everything from camera work to finished positive print be perfect, but projection is itself imperfect, then the work of the cinematographer is made to suffer.

Poor cinematography makes good projection impossible. Poor projection works havoc to the finest cinematography, insofar as concerns each individual theatre. It then follows that both the cinematographer and projectionist should respect each other and each other's professional efforts.

ALL COMMUNICATIONS TO F. H. RICHARDSON SHOULD BE ADDRESSED AS FOLLOWS:

F. H. Richardson,
Box 100,
South Lyme, Conn.

WHAT'S WRONG WITH THIS EQUIPMENT?

THE MANAGER of a certain playhouse within hailing distance of New York City is in trouble, which he describes as follows:

"Will you be kind enough to advise me concerning the equipment in this theatre? Several of my acquaintances have commented upon you as being an authority on projection, so I take the liberty of addressing you.

"To begin with, we are using standard Simplex projectors and a Western Electric sound system. The generator is a Hertner, Type 30, capable of delivering 28-30 amperes. The lenses are 6-inch matched Kollmorgen. The carbons are 12x8 and

8x8. The lamps are Peerless reflector type. Projection distance is approximately 100 feet. The screen is a Walker, perforated. It is clean and in good condition. It is well masked for extraneous light.

"The picture we get is dark. It lacks in detail. There does not seem to be enough light. At times the arcs sputter and flash similar to the old time street lights. The lenses, reflectors and condensers, are kept clean. They are inspected daily.

"What we want to know is this: Are we using the right combination of carbons? Also, are the lenses correct in size? Several neighboring projectionists from whom I have asked advice, have stated that the carbons are wrong. Others say that a larger lens is needed to admit more light. Still another group seems to think the generator is not providing enough power. We have had a reputable contractor inspect it. He reports it to be in good condition. I might add that the lamps are worked in series. If you can suggest any changes or improvements we would appreciate it. If you will send me a statement for this information I will remit immediately."

First of all, while this manager has given rather unusually complete information, still he has left out a few very important things.

The sputtering of the arc may be due to any one of several things. What kind of carbons are being used? It may be due to a defective carbon core or to a defect in the body of the carbon itself. Second, it may be due to damp carbons. Dry some carbons out thoroughly in an oven (remembering that they will not dry out in one or two hours—leave them in several hours). If that stops the sputter, store your spare carbons where it is perfectly dry. Do that anyhow, by the way.

Third, the sputter may be caused by loose connections or a dirty connection. It might even be due to a ground. Have the projectionist test the circuits thoroughly for grounds. (It is barely possible that a poor generator brush contact may act somewhat as a loose connection, though I do not think that is the seat of your trouble).

If you are by any chance using solid negative carbons, try a cored negative of the same diameter. I do not believe the straight negative would cause the arc to sputter, but if you do not find the trouble anywhere else, at least try a cored negative. The 12-mm. and 8-mm. negative National carbon is listed for from 21 to 25 amperes. For 26 to 30 amperes you should have 13-mm. positive, and 9-mm negative.

Check your equipment condenser voltmeter and ammeter. If the voltage and amperage is normal, that settles the question of power production, assuming the voltmeter and ammeter to be correct. If you suspect anything wrong with them you can easily have them tested.

As to your lens diameters, why don't you ask your projectionist about them? Surely he knows how to check up on his lenses. The process is very simple. It has been set forth in this department many, many times. Measure the distance from the aperture to face of the back combination of the projection lens. Remove the projection lens, raise the fire shutter and project the white light, without the projector in operation. Then measure the diameter of the light beam at the same distance from the aperture that the face of the back lens was. If the horizontal diameter of the light beam is greater than the diameter of the lens, then all the light is not entering the lens, and that means light loss. But only part of your trouble may lie there, I do not believe it all does. It is quite possible the light source is the wrong distance from the mirror, and therefore the lamphouse is the wrong distance from the aperture. The one involves the other.

It is also possible that your projectionist is carrying altogether too large a spot, and that involves very large light loss. I am inclined to believe that the loss of light may lie partly in wrong adjustment, partly in carrying too large a spot, and possibly in too small a lens diameter. You gave me neither the diameter of the lens nor its working distance.

POINTS OF VIEW FROM ENGLAND

H. F. CRIDLAND of Harehills, Leeds, England, writes this department very interestingly. I presume Friend Cridland is a projectionist, although he does not say so. He says, "I trust you will not object to my writing you concerning a matter that is very much to the front just now; namely, doubling up, and the S.M. and C.O. cues. I notice in a recent issue that you ask for suggestions regarding changeover signals. I therefore take the liberty of offering the following:

"Keep the standard release print leaders as at present, but in place of the dots (which have the habit of warning patrons to look out, something is going to happen). I would suggest that after the positive stock is printed and before it is developed and fixed, the edges of the emulsion side be coated with wax for two or three inches. This coating should be from 12 to 14 feet from the C.O., which should in every case be a silent fadeout. I said 12 to 14 feet, because the longer distances will give even the most sluggish projector time to reach full speed. The wax will prevent that strip of film from being affected by the developer, leaving a permanent white or cream colored double edge to the film for S.M. cue, which cannot be seen except by the person looking for it. It is easily visible to that person, however.

"Now with regard to doubling up, I personally hold it to be ridiculous to have projector magazines capable of holding up to 3,000 feet of film and only using about one third of it. It's very similar to filling your petrol tank halfful at the start of a long trip. Although a 2,000-foot reel may be a bit heavy at the start of the run, I can see no reason why producers might not compromise on 1,750 or 1,800 feet. This makes a comfortable size of reel which any modern projector ought to handle without ill effects of any sort. There would then be no need for doubling up, hence the fadeout C.O. would not become mutilated. The mark would eliminate whitewashing.

Theatres Attention

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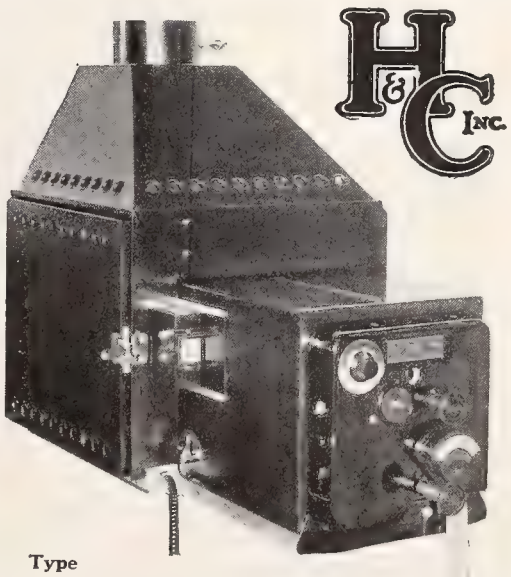
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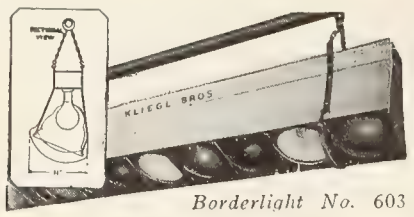
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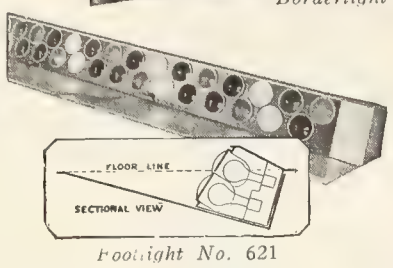
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Send me a plan or sketch of your auditorium and without cost to you I will examine same and advise you whether your house can be economically corrected.

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"Before closing I would like to say that an S.M. cue at 14 feet, and the incoming reel set with 8-foot frame in mask, gives as nearly a perfect C.O. as it is possible to get at 90 feet per minute. I would be glad to hear your comments on this matter. In fact I look forward to your comments on all projection matters."

We are creatures of habit in this world. Habit is, in fact, the ruling factor. It is somewhat more difficult to drop a habit formed through the years than it is to negotiate Niagara in a barrel. For some reason, now unknown, 1,000 feet was adopted for the standard length of reels of film early in the history of the industry.

In that early day the selection of 1,000 feet was perhaps wise. Many things that were good in the early days are not worth Adam now. Some while ago we realized that 1,000 foot reels no longer served their purpose in the best way. We started to change, but (habit) were only able to think in 1,000-foot terms, therefore we jumped to 2,000-footers.

It is admitted that a 2,000-foot reel is heavy and that there are other valid objections to its use, though a very large percentage of the men using reels prefer it to the inadequate 1,000-foot reel, to which latter there are still more reasons for objecting than to the former.

Brother Cridland is, so far as I know, the only man who has succeeded in breaking loose from the 2,000-foot habit and offering a suggestion which, to my way of thinking, has real value. A 1,700-foot reel, or even a 1,500-foot reel—anything from 1500 to 1700—would, it seems to me, be the logical thing. I am going to forward Brother Cridland's letter to the Academy of Motion Picture Arts and Sciences, together with a recommendation that it be given very serious consideration. While it is true that the change would involve some inconvenience, it would not involve any considerable expense. Once a new reel length is adopted and put into operation, all the producers and reel makers could standardize, and all the old 2,000-foot reels could be used until they were worn out, the 1,000-foot reels being discarded as fast as possible. We thank Brother Cridland cordially for having submitted this suggestion.

16-MM. PROJECTION? MACHINE OPERATORS!

A. JOSEPH GROBARICK of Trenton, N. J., asks a peculiar question, as follows: "Just what difference is there between 16-mm. and 35-mm. film and projector in the matter of projection, etc? Please give me your general opinion as to which is better as per above and why. Also please tell me the difference between a 'machine operator' and a 'projectionist.' "

In order to answer the first part of the question I should know just what Friend Grobarick has in mind. However, the principal difference between the 16- and 35-mm. film lies in the matter of magnification. With a 35-mm. film we are magnifying very decidedly less than one square inch of transparent film photograph into a screen image often 22 feet wide, which means roughly speaking, about 375 square feet, or approximately 53,000 square inches of area.

That, it would seem, should be about all that could be reasonably expected, but if we get down to the 16mm. we shall have a film photograph something like one-half the size of the one on the 35-mm. film. The 16-mm. film is all right for a screen image of restricted size. Frankly, I do not know just what its limits are in regard to magnification with good results.

As to the 16-mm. projectors, I have not followed them very closely, but believe I am entirely safe in saying they are not built to withstand the theatre grind. They are too light for long hours of continuous service each day. I do not make that as a statement of fact, but believe it to be correct. My field is the theatre. I do not pay a lot of attention to anything else.

As to the difference between a "machine operator" and a "projectionist," it is a matter that is not so easy to define. When you class a man as a machine operator, you automatically assume that that is just exactly what he is. With the push or pull of a lever he "operates" another man's machinery. The projectionist, however, is not content merely to operate a "machine." He is not satisfied merely to make the wheels go around. He wants to know what makes the wheels go around. In other words, the projectionist understands electricity, the optics of projection, acoustics, the mechanics of projection, and in fact, everything that has to do with projection processes.

Summing up, the "machine operator" confines his studies to the immediate practical items of projection—the operation of a machine. The projectionist on the other hand, if he be a real projectionist, not only does that, but also studies the basic technique of his profession, regarding it as a *profession,* not merely a *job.*

(Friend Secretary stops pushing her pencil around to make a rather important remark. She says: "Seems to me the simplest way of stating it is: The projectionist is a man with intellect and ambition, while the operator is a man with no ambition, willing to stay at the foot of the ladder all his life." I accept the amendment. It is a very excellent definition.)

WHO SHOULD REPAIR PROJECTOR MECHANISMS?

EDMUND M. BURKE, projectionist of Fort Plain, N. Y., writes, "It is a fact that something like two thirds of all projectionists in these United States and Canada exert but little influence in determining who shall do the repair work on their projection equipment. Theatre managers as a general rule decide that point, and in many cases decide it wrongly. It seems rather obviously unwise to send modern projector mechanism anywhere except to its manufacturer for repairs which it is deemed inexpedient to make in the projection room. Such mechanisms are complicated, very finely, closely constructed pieces of machinery. Certainly no one ex-

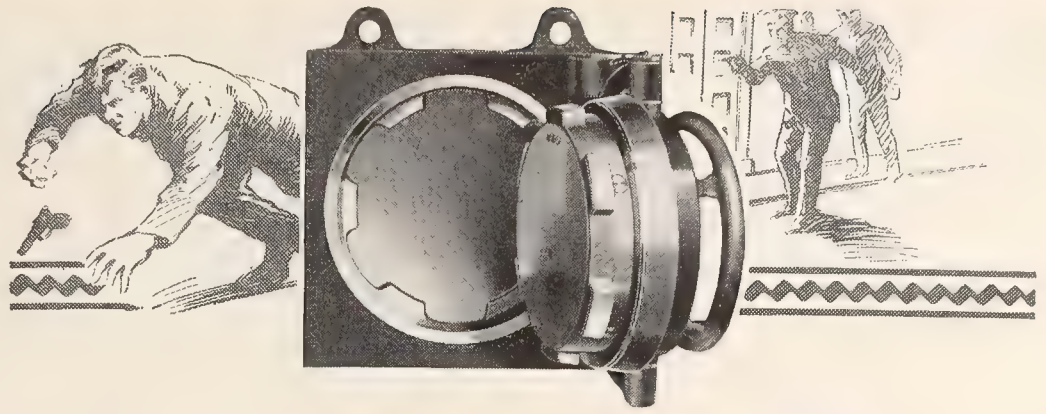
cept the manufacturer himself is likely to have the facilities for making competent repairs that are possessed by the projector manufacturer himself. That seems to be just a plain, common sense assumption. Another thing, when it comes to purchasing new projection equipment the manager very seldom consults the projectionist, or gives much heed to his recommendations. This seems rather unfair and decidedly unbusinesslike."

Friend Burke is entirely correct, insofar as has to do with repairs. Manufacturers of really high-grade projectors have enormous sums of money invested in equipment, some of which is almost unbelievably accurate in construction and operation. Such equipment is necessary when it comes to working in tolerances of one ten-thousandth of an inch, which is necessary in modern high-grade projector mechanism construction. Few if any of the local repair men who undertake projector mechanism repairs have such tools, and very often not the skill to use them efficiently if they had. I thoroughly agree with Friend Burke that when it is necessary to send projector mechanisms out for repair, it is far the better practice to send them to the projector manufacturer. It may possibly cost more, but it is worth more.

As to the other matter, the reason why the projectionist is usually not consulted, or his recommendation given scant consideration, is an outgrowth of a rather impossible situation built up through those many years when the projectionist who really studied his profession, and by such study fitted himself to give the manager intelligent advice regarding projection equipment, was very, very largely the exception. Until quite recently the average projectionist sneered at any one who advised him to study. Study they pronounced to be "the bunk." They therefore were in no position to offer the manager authoritative information, and the managers were aware of that fact.

Finally the advent of sound showed a considerable percentage of them how entirely foolish they had been, with result that they woke up, studied their business to some purpose and are today competent projectionists whose advice regarding projection equipment has real value. However, there still remains a not small percentage who refuse to advance further in knowledge than they think is absolutely necessary in order to hold their job.

The exhibitor and manager cannot reasonably be expected to call the projectionist into consultation unless the projectionist has given evidence that he can offer advice having value. If consulted, how many of you, my friends and brothers, could make a detailed, intelligent comparison of the various projectors on the market, to say nothing of the sound apparatus? If you cannot, then by what right do you expect to be consulted when the exhibitor proposes installing new projectors. Your individual preferences very naturally do not interest him very much. He wants to know which one of the projectors under consideration is likely to give him the best general results at the lowest



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HURRAH ! ! ! for the DEPRESSION

Who wants to make money anyhow? Why work—it takes too much time so let's fold up and die.

BUT—*OH BOY*

Those who disagree and really go to work on the old stand—to bring her up to date

THEN

Give her an honest-to-goodness break with LeRoy Sound Heads—and isn't this the sensible thing to do?

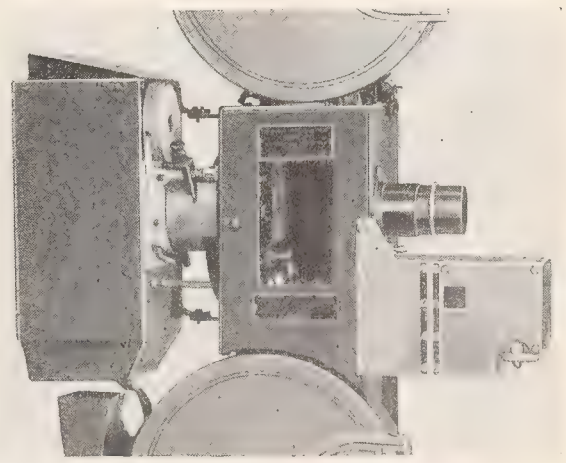
LOOK OUT

For the showers of dimes, quarters and halves, don't let them scare you. They're real.

COME ON—GET ALL THE INFORMATION ON LE ROY SOUND EQUIPMENT.

It is no secret now. If you haven't LeRoy you should have Why?—just a few dollars and good sense.
Steady customers go where the sound is best.

Complete Equipment for Holmes, Simplex, Powers, Kaplan, Superior



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first-cost and upkeep expense. That is only natural.

The real motion picture-sound projectionist understands that unless he does his work expertly, the entire industry will suffer. That is true for the simple reason that without expert work in the theatre projection room, the finished product upon which the entire industry depends for its living will not and can not be displayed to its buyers at its maximum excellence, which means that future shows will not have the patronage they should and would have were projection of the present show perfect. It requires hard work and lots of it to become a thoroughly competent projectionist, but remember this: *"There is no excellence without great labor"* in any walk in life.

THE OLD ARGUMENT

FROM TENNESSEE comes this letter, written by a theatre manager:

"Dear Mr. Richardson: Without using names (a manager must not offend too deeply exchanges whom he must do business with. If he does he may be made the goat in a number of ways), will you be so good as to deal with the condition I shall describe, in your most excellent 'Comments' in BETTER THEATRES?

"I own three theatres in small towns. I circuit the film service in them, starting with one and then sending the productions to the other two in succession. The towns are not large. In each I depend considerably upon surrounding farmers for patronage. I cannot afford to use anything but fairly low-priced service. Many of the films reach me in a literally terrible state of disrepair. There are often loose splices, broken sprocket holes and other things, so that the films are not safe to use until they have been carefully examined and repaired by one of my own projectionists. Also, in many cases, either some or all the films are covered with oil so badly that the picture would be ruined if the films were used without first cleaning them.

"I have had the matter up with the exchange manager several times. He refuses to do anything about it, saying that if I want cheap service I must expect that sort of thing. I do not at all agree with that proposition and ask you to be kind enough to tell us (for I believe other exhibitors and managers have similar troubles) what is right in such matters."

An old argument! This exhibitor is entirely right in his contention, unless it is specifically stated in his contract with the exchange that he must be willing to accept film in imperfect physical condition, and most certainly no exhibitor has the right to make or accept that kind of an agreement, unless he receives the film in ample time for his own man to make careful inspection and repair, and he (the exhibitor) is willing to pay the man (presumably one of the projectionists) a stated sum per hour over and above his regular wages for performing the duties of inspector.

As I have many times said, unless otherwise specifically contracted, when an exchange sells "service" to the theatre, it automatically agrees, regardless of the class or price of the said service, to deliver films which have been properly inspected and from which have been removed all mechanical imperfections, such as loose or imperfectly or improperly made splices, broken or ripped sprocket holes and other mechanical faults which may make the films unsafe to project, or which may cause a show stoppage, removed. When an exchange agrees to deliver a "show" it, in the very nature of things, regardless of class or service, agrees to deliver just that, and a number of reels of film which are unsafe to project certainly do not, under any sane interpretation of the term, constitute a show.

As I have many times said, it is no part of the duty of a theatre projectionist to inspect and repair films received from an exchange. He has every right to expect and assume them to be in fit condition for use when received.

As to oil-smeared film, this exhibitor, through no fault of his own, is committing an outrage upon audiences everytime he permits them to be projected in his theatres. However, I wonder if he is quite certain his own projectionists add no oil to the collection. I suppose he is, but may I suggest that he be present some time when the film shipment is inspected, as he says it must be each time, and try to find a reel of film entirely free from oil. Let him then re-examine that reel just before it is returned to the exchange. If it is still entirely free from oil, good. If not, then let him take steps to locate the offending theatre and proceed to hold a war dance with the guilty projectionist, capped by a lay-off of say five days, to be devoted to a study of how to keep oil off a film.

THE CORRECT SIZE OF PICTURE

THE OWNER of the Galen theatre in Marysville, Pa., writes: "My theatre is 85 feet long by 35 feet in width. The seating capacity is 250. Our present screen is 9 x 12 feet, with a projection distance of 85 feet. We use Mazda light source. Is this screen too large for our theatre? What size should we use?"

A picture 10 feet wide would be plenty large for a theatre of these dimensions, insofar as we are concerned with the ability of persons having normal eyesight to see the picture from the rear seats. However, for some reason not quite understandable to me, some people prefer a large picture.

Briefly stated, there is no serious objection to a 12-foot picture in such a theatre, and your patrons preferences should be your guide. What I would do is this: Secure from your supply dealer, on loan, a large-diameter projection lens of proper focal length to project a 10-foot picture. When the audience is not present, install this lens and make all necessary adjustments to get the best possible results on the screen, marking the apparatus so that you may be able to reset quickly and accurately to these adjustments. Restore the 12-foot picture lens, and next evening before you run the last picture, make either personally, or by slide, an announcement, to the audience to the effect that the question has come up as to whether the present size screen or a smaller picture is best, therefore you are inviting the audience itself to be the judge by remaining to watch and act as judges in an experiment—or something to that effect.

My idea in this is that you should let your own audience be the judge as to which size of picture they prefer. However, in order to make this test fully effective and conclusive, you ought to secure some cheap black cloth and make a mask which can be hung over the screen while the test is being made.

The 10-foot picture, as I have said, will be large enough for the theatre and should be considerably brighter than the present one. However, if your Mazda equipment is properly handled, you should be able to secure at least fairly good illumination on a 12-foot picture, except with dense prints.

Such an experiment as suggested might be worked into very good advertising for the theatre. The test could be advertised in such a way that the box office would gain, and at the same time let your patrons know you are doing everything in your power to please them.

HE OBJECTS TO DOUBLING UP

E. JEFFRESS of Crossett, Ark., writes, "Dear Mr. Richardson: I am one who does not approve of the much discussed practice of doubling up reels. Here are my reasons.

"According to my information, the majority of projection rooms where doubling up is practiced, are equipped with small-hub, 2,000-foot reels. When films are doubled up on these spools, I am of the opinion that the life of the prints are greatly shortened. The tension on the film is greatly increased in the lower magazine when large reels are used, because more tension must be applied to enable the takeup to pull the heavy load. The strain on the film is also increased in the upper magazine, for the simple reason that the large reels are heavier than the small ones, hence it is necessary to apply more tension to the upper magazine friction shoes than would be necessary with the 1,000-foot reel, in order to hold the large reel in retard.

"I believe men running Powers projectors will agree that it is almost impossible to get a small-hub 2,000-foot reel to run steadily in the upper magazine. At least that has been my own experience. The reel will start 'weaving' about 100 feet from the end, with result that very often the film will be snapped in two before the end.

"Another thing: When reels are doubled up, the standard cues are eventually eliminated from every other reel of the print, whereupon it becomes necessary for single-reelers to mark the ends of reels for change-over cues. Almost every man has his own method of marking a reel and won't accept the marks affixed by another.

"My third point is that when reels run doubled up, the leaders on Reels 2, 4, 6,

etc., are usually cut, and at each cutting one or more frames are eliminated.

"As we all know, sound recording runs 14½ inches, or 19 frames, ahead of the picture. The majority of exhibitors use the same print for both film and disc equipments. When reel leaders are cut, it becomes necessary for exchanges to replace what is cut out with blank film in order to retain the synchronism. The blank film inserted is usually of the silent print type having frame lines running all the way across. If everyone cues the changeover as closely as I do, they will find that at every other changeover a machine-gun pop will be registered in the horns, caused by a leader passing over the sound aperture. Of course it is possible to run enough leader off to get this blank film past the aperture, but if you do, some of the picture will be lost.

"It should not be hard for anyone to see that the man who doubles up reels puts himself at a disadvantage, and puts the man who does not double up at a still greater disadvantage. I am very much in favor of the exchanges sending out film on 2,000-foot reels, provided the reels are of the large-hub type."

It seems to me that Brother Jeffress' last remark is the answer to all this. There is no question but that doubling up reels does do a world of damage to prints, and sets up a very bad situation for projectionists who do not. From the producers' and exchanges' standpoint, there are, of course, very valid objections insofar as concerns the mounting of film on 2,000-foot reels. However, in my judgment the objections are not by any manner of means sufficient to offset the damage done by failure to adopt that practice.

EXACT TEMPERATURES IN H. I. ILLUMINATION

FROM TIME to time correspondents ask what is the exact temperature of the ordinary arc crater floor, and also what is the temperature of the gas from which high intensity light is obtained. To get the up-to-date figures I wrote the National Carbon Company, which should have up-to-the minute dope on such matters. Through Dr. E. R. Geib of the arc department, the company replies as follows:

"The temperature of the crater floor of the ordinary arc is 3,800° K. The temperature of the high intensity gas is approximately 5,500° K."

And what is "K," do you ask? Well, it represents what is called absolute temperature. Dr. Geib says, "If you prefer to state the temperature as Centigrade, our suggestion would be that you use a figure of 5,300° to 5,500°. Should you want a Faherenheit rating, then state it as 9,500° to 9,800°. One of these last two will probably be somewhat more clear to the average projectionist."

While I was at it I asked for a statement of the latest figures of candlepower per unit area of light source in square millimeters. The reply to this was: "(A) Ordinary projection arc, 160 candle-

BETTER THEATRES

— — *Better Business*

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ALL STAGE EQUIPMENT IS BEING DESIGNED, EXECUTED AND INSTALLED BY PETER CLARK, INC.

THE theatre goer has become accustomed to better theatres. He is no longer satisfied to view a show entirely on its own merits. He expects a modern house, well managed, well equipped.

He may not be conscious of the stage equipment unless something goes wrong, but if your stage has been equipped by Peter Clark nothing will go wrong. Peter Clark equipment is designed and built by specialists, men who know through practical experience just what rigging must do, how a curtain must function, how smoothly and easily a console lift must operate. Don't take chances with inferior equipment. Go to headquarters.

Correspondence Invited

PETER CLARK, INC.

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Don't Let It Floor You!

¶ Nobody ever won out lying down. The secret of advertising success is to "keep everlastingly at it." The late William Wrigley told you so. And he was the fellow who told us all that we wanted chewing gum long before more than a handful of us knew it. Every day. All the time. Keeping everlastingly at it.

¶ There is no secret about advertising success in the theatre field. It's an open book. Better Theatres.

¶ Through Better Theatres many an organization has built its following in the motion picture industry. Better Theatres is the proved way to the theatre market. Nearly everyone with buying authority in the field is a reader. So are those without authority but with advisory influence. Reach them and you have gone straight to all of your market. Not a little of it. Not a special branch of it. But all of the motion picture theatre market.

¶ Advertising in Better Theatres is the most economical as well as the most direct route from you to your customer. With one advertisement you reach the whole of your market. Detailed and audited figures to prove these statements will be sent upon request. Address:

BETTER THEATRES

407 S. DEARBORN STREET, CHICAGO

or

1790 BROADWAY, NEW YORK

power per square millimeter. (B) High intensity arc, 13.6-mm., 115-120 amps.—650-750; 16 mm., 145-150 amps.—650-750. (C) Reflector type arcs, 9-mm., 75-85 amps.—650-750." All of which I interpret to mean that, regardless of power of light source, its brilliancy or light-giving power will remain between 650 and 750 per square millimeter.

UNFAIR QUESTIONS IN EXAMINATION

FROM California comes a letter from a projectionist, who says, "I have had five years of experience as a projectionist. Although I have only projected in small towns, I have always tried to put on, as nearly as possible, a perfect show. Here is a question I would like answered: 'Draw a diagram of two machine motors and two dummy motors, synchronous type, in pairs of two, controlled from six stations. What type and kind of switches would you use. Western Electric diagram?'

"This question, stated exactly as above, was asked as an examination question in a Western city. Would you consider it a fair question? Do you believe it is necessary for the average projectionist to know such a thing? Seems to me it is an installation engineer's question."

You are quite right, my friend. It is an installation engineer's question. I think it undoubtedly refers to a Western Electric diagram for a hookup used exclusively in Hollywood and in a relatively few preview theatres. It is manifestly unfair for examining authorities to permit the asking of questions such as this in a projectionists' examination, upon the results of which men must depend for the right to follow their profession and earn a living for themselves, perhaps also for a family.

This is not a hookup which one projectionist in 500 would ever encounter, and that one would have no earthly reason for installing it. It is surely only right and fair that examiners should confine themselves strictly to questions which the average projectionist should and, may fairly be expected to know the answer to. To ask questions concerning highly specialized little-used things in a general examination, is wrong and unfair from every possible viewpoint.

PROJECTION IN PORTO RICO

MIGUEL COLOM of Lares, Porto Rico, writes, "Dear Mr. Richardson: May I thank you for the information contained in your letter. I note your request for information about projection matters here. I am unable to give you all the information desired because I am working for a corporation which has nothing to do with the picture business. However, I do attend to a small picture house in this town, therefore I can give you at least a little of the desired information on projection conditions.

"This theatre gives four shows a week and they pay me only $2 for each performance. At the present time we have two projectors. One is a Simplex and the other a Powers. Sound equipment is Movietone and Vitaphone combined [sound-on-film and disc?]. Movietone apparatus operates without any battery. The factory claims it to be the latest thing in the market. The apparatus works well, but our line voltage varies, and that, of course, is not so good. This could be remedied by having the main wires taken from some other line not all ready overloaded, but the owner of this little theatre always believes in saving money.

"When I was in New York City I noticed that the film came on reels. Here they come in tin cans, the same as are used in studios. Doubtless this is a better shipping arrangement, but I believe it is bad practice to place the film in the upper magazine without any reel, for the film continually rubs against the magazine. Certainly the exchanges should have an expert visit each house from time to time to inspect projectors, rewinders, etc.

"In all the principal cities I have found that most of the theatres have good projectors, with different makes of sound apparatus, mostly Vitaphone and Movietone. In the smaller towns, however, I have seen equipment which is just about half homemade.

"In this island we have state roads reaching every town. Also, each village has its electric plant, and we find some sort of motion picture theatre in almost every one of them [the towns, presumably].

"Projection rooms are, as a whole, good. They are all fireproof, but I have yet to see one with a toilet room. Possibly, however, this is not so necessary, since our theatres do not operate continuously as they do in the United States.

"At San Juan there is a projectionists' union, but outside of the capital city, very few belong to such an institution. Recently the House of Representatives considered a bill providing that all projectionists must be electricians. It did not pass, however, because most of the projectionists are practical men.

"At this time about 50% of the film supplied here has English sound and Spanish titles. In the cities there is mostly Westinghouse and General Electric, some of them at a cost of $15,000. Will you be good enough to advise me as to what is the best movietone in the market for the money, and what it would cost for a house of 1,000 capacity?"

By that last, I presume Friend Colom means to ask what is the best sound-on-film apparatus, and what it would cost for a 1,000-seat house, which is a question I cannot possibly undertake to answer. The cost would depend upon a great many things.

Just what Colom means by saying that they "have Westinghouse and General Electric" in most of the cities at a cost of $15,000, I do not know.

I might recommend that some of our Broadway projectionists who receive something like $100 a week, take a slant at this man's pay—$8 per week. I also would most respectfully suggest to Friend Colom's manager that fluctuation in current makes it impossible to produce good results in projection, therefore that fault, if it is at all possible to do so, certainly should be corrected. While saving money is a very commendable thing for a theatre manager, still, in matters of this kind, a saving may well react in the form of great loss at the box office—a loss far in excess of the amount saved.

Films reach the theatre in rolls over in Europe, too, but they should be wound on reels before projection. It is very poor practice to place a film roll in the upper magazine for projecting. Many theatres in this country do not use the reels on which the film is received. They have special reels, kept in perfect condition, upon which the film is mounted as soon as the film is received.

I should be glad to hear from the officials of the San Juan projectionists' union with regard to projection conditions in that city.

TESTING PROJECTOR VOLUME OUTPUT

THE PRACTICAL Projection committee of the Society of Motion Picture Engineers has already more than amply proved its value, both to the industry and to the Society. It has not only considered the advisability of enabling the projectionist to test the pickup sound level of the idle projector at any desired time, but also has proposed a method of enabling the projectionist to do so.

This method was reported to the society at the Washington meeting. The equipment will doubtless be made available to projectionists in the near future. It is applicable to two, three or any other number of projectors. It consists of an output indicator mounted in the projection room, attached to which is a cord with a plug which may be inserted in any one of several jacks; also a second cord and plug which may be connected to a 110-volt. a.c. circuit. In connection with this device the committee recommends that several lengths of test film carrying 1,000-cycle, 90% modulated sound track be supplied each projection room, this being maintained in stock for use at all times. These lengths of film may be attached at the beginning or end of the reels. They may be run separately upon the idle projector, thus affording a check-up on the output whenever a test is desired, even when the performance is going on.

This is a somewhat inadequate description, but in general it contains the facts. The thing looks good, except that there is objection to the attaching of these sound strips to the reels of productions, because if that be done continuously in theatres, there soon would be much film cut away.

The committee also proposed a device which may be used to enable the projectionist to determine which, if any, of several loudspeakers is inoperative owing to a defective speech coil. In this each individual speaker will be provided with a jack connected into one side of the line beyond the output of the horn panel and the sound projectors back of the screen. This will enable the projectionist to plug an a.c. milleameter in series with each speaker.

EQUIPMENT AFFAIRS

Equipment News and Comment

ILLUMINATION DEVICE

● What is called the "new Major Revelation Roundel" has been brought out by the Major Equipment Company of Chicago, as an aid to improved theatre illumination.

Specifically, the new roundel consists in a developed glass designed to be more capable than previous types for the true transmission of light, white or colored. It is adaptable to both fixture and cove lighting.

ORDERS HOLD UP

● According to the statement of the Westinghouse Electric & Manufacturing Company, that concern's orders during the quarter ending June 30 amounted to $20,343,216, as compared with $20,388,658 during the quarter ending March 31. Sales billed during the second quarter of this year were $21,104,770, almost a million more than those billed during the first quarter. The statement further asserts:

"The employes retail sales campaign of May and June has an important financial bearing on Westinghouse not only at this time, but also in the future. During these two months the employes sold household electrical appliances having a retail value approximating $3,000,000. Employes interested prospects. Dealers completed the sales, delivered the goods and received payment. Prices were not cut. Buyers were given no discounts. Employes received no commissions, but were rewarded with prizes of merchandise based on the value of goods sold."

The latter part of the statement does not concern motion picture theatre equipment directly, but it indicates that there is money available—purchasing power—in the nation, if only we have what the public wants to buy!

BY WAY OF NEWS

● Robert R. French, formerly with the Novelty Scenic Studios, Variety Scenic Studios and the S. O. S. Corporation, has been appointed manager of the Reliable Ticket Machine Company of New York, succeeding Sam G. Lamm, who resigned. The company recently removed to executive offices at 1600 Broadway.

Several recent installations are announced by the Typhoon Air Conditioning Company, Inc., of New York, among them, air conditioning equipment in the Stanley theatre on Seventh Avenue, New York, and the U. S. theatre in Paterson, N. J.

Theatre Engineering in Radio City

(*Continued from page* 10)

for the decorative treatment of the ceiling.

The necessity of avoiding the use of a central decorative lighting fixture of such length as to interfere with sightlines from the third mezzanine caused the adoption of the drum-shaped chandelier, which is in harmony with the ceiling, more modern in character and much better in effect when viewed from the upper mezzanine.

A recognition of the fact that the time-honored flaring sound board around the proscenium opening has been rendered obsolescent by sound amplifying apparatus brought about the simplification of the treatment of the proscenium. An acoustical engineering consideration, as already explained, gave the room its straight walls and flat ceiling, meeting without any cove or artificial treatment at their junction. The adoption of the three mezzanines for practical reasons has at the same time been advantageous in making possible a much more impressive and wider view of the auditorium from all parts of the house than is obtainable where a large balcony cuts off the view of the upper part from a large percentage of the people seated on the orchestra floor, and of much of the lower part of the house from those seated above. This arrangement of the seating substitutes a pleasant, clear view across an open space of the auditorium for the usual unpleasant view down over a sea of heads on an immense, sloping balcony. Entering the mezzanines from the rear and going down to their seats, the patrons will have before them the entire interior, with its warm-toned brown walls of wood, and its slightly stepped and ornamented ceiling.

The fact that there are three balconies creates the impression that the back of the third mezzanine in this theatre must necessarily be much higher above the stage level than the back of the usual large, single balcony. The writer has assured himself that this is not the case, however, by checking up this height with the measurements of two theatres of about the same capacity, both of which have the familiar single balcony. The houses cited are the Palace, Albany, N. Y., and the 86th Street theatre, New York City. In the former, the height of the back of the balcony above the stage is 53 feet, 5 inches, and in the latter this height is 53 feet, 4 5/8 inches. The back of the third



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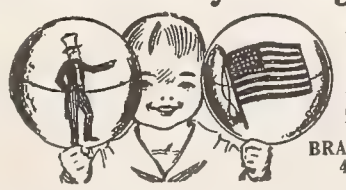
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mezzanine in the Radio City Cinema will be 54 feet above the stage, an increase of about 7 inches over the two mentioned here.

The Radio Keith Orpheum Corporation's experts in theatre management, picture projection and sound reproduction worked together and with the architects in formulating the requirements of that organization and a liaison man, David Canavan, head of RKO construction department, was chosen to keep in close contact with the architect. Also, a member of the organization who will be connected with the operation of the Cinema and International Music Hall, Eugene Brown, was assigned to collaborate with Clyde R. Place, the consulting engineer, under whose direction the plans for the entire mechanical equipment of Rockefeller Center are being designed and executed. Peter Clark, stage engineer and his staff are working in close relationship with the architects and with Mr. Place. John D. Rockefeller, Jr., and his holding company, the Metropolitan Square Corporation, concerned with the project as a whole and with the Cinema as a part of the development, are represented by the architects, Reinhard & Hofmeister; Corbett, Harrison & MacMurray; and Hood & Fouilhoux. Paul Sabine was consulted on acoustics. Stanley L. McCandless is consultant on lighting.

In Better Theatres

Further description of technical facilities of the Radio City Cinema will be presented in the August 27th issue of Better Theatres in discussions of the equipment itself. Much of the equipment for this theatre is of special design and in some cases it represents departures from common practice even to the extent of technical advancement.

Thomas W. Lamb is the consulting architect for the Radio Keith Orpheum Corporation for the Cinema. Clifford M. Swan is the supervising engineer in charge of the acoustical design and specifications. Barr, Irons & Lane, Inc., are the general contractors for this theatre. Throughout, S. L. Rothafel ("Roxy"), who will direct the Cinema as well as International Music Hall, has been the chief moving spirit so far as the provisions for the type of entertainment to be presented are concerned. It is now his intention to put into practice here his belief that motion pictures have reached a state of development that enables them to stand alone, without the aid of any presentation or other form of stage show, and that motion picture entertainment and stage entertainment should be divorced. That Mr. Rothafel has taken this stand is significant in view of the fact that he was one of the pioneers in the use of presentations and has long been identified with this combined entertainment.

The Todd, Robertson, Todd Engineering Corporation, and Todd & Brown, Inc., are the builders and managers. The former firm is concerned particularly with the general plans for the project, the tenancy of the buildings, the decorative art program and the varied range of real estate activities. Todd & Brown, Inc., oversee the construction of the buildings, award contracts for materials and follow up every practical detail of the building program. But these are not hard and fast lines of demarcation. In nearly every aspect of Rockefeller Center the two organizations overlap to a greater or less extent. The requirements of these two firms have, naturally, governed the architect throughout to a very great degree. So far as the Cinema is concerned, the aim of the collaborators has been first of all to produce a building so designed and equipped as to provide facilities for the advancement of the motion picture as a complete form of entertainment.

Intimate, Economical Presentations

(*Continued from page* 12)

York Paramount use has been made of the orchestra pit in the manner suggested.

Having discussed the suitability of use of the orchestra pit as an auxiliary stage in houses of three types, we can now proceed to a discussion of the method of its employment. All of this discussion will be based upon practice generally in use in the Staten Island Paramount theatre and will be governed by principles and laws which that practice has indicated as best suited to the elevator stage in that theatre.

THAT THERE are certain definite rules and principles governing design and decoration of settings and their lighting, in the peculiar proportions of the space available for their employment, is indisputable. In the greater number of theatres the decoration of the auditorum itself must be considered. The available lighting facilities for lighting must be gone into in detail, for the problem of lighting settings on the elevator stage is far more intricate than the illumination of ordinary vaudeville attractions. In using the large stage, light may be projected from any angle and from a variety of points. In the use of the elevator stage it will be well to bear in mind that the sources of the light for illuminating the actors and the setting are limited both as to direction of throw and the number available. The light can come in the majority of cases from one or two directions only, therefore the use of spotlights from the projection booth is strongly recommended. In the Staten Island Paramount practice has included the use of the strip and concentrated beams of light which are obtainable by the use of framing shutters. Special attention should be paid to the spill of excess light, which is common in careless or inadequate operation of projection booth spotlights. The high intensity of the light projected from the booth is most annoying to the audience if there is "spilled" light covering parts of the house other than the exact spot where light is required. The set of 12 spotlights that are located in the front of the balcony rail in The Staten Island Paramount have proved useful for all elevator stage attractions. Several circuits for vari-colored lighting effects are available, all of which prove most advantageous and which, when used in conjunction with the high intensity spotlights, effect a most pleasing and successful combination of illumination.

In those theatres fortunate enough to have the installation of overhead spotlights above the orchestra pit in the ceiling outside the proscenium arch as original equipment, results of surprising beauty and novelty can be obtained by their use. It would be most advantageous to use these overhead sources of illumination for "highlight" effects rather than for foreground work, since the very heavy shadows formed by them would tend to give a gloomy and indistinct appearance to the makeup of the performers. However, this exact effect might be found useful in exits or entrances.

The Staten Island Paramount has been most fortunate in having as original equipment footlights of the disappearing flush type installed along the outer edge of the elevator stage. These lights are controllable from the regular switchboard backstage and have the standard three-color circuits. Although these footlights are not commonly installed in orchestra pits, it would be wise to take advantage of the extra light source available through their use wherever they are part of the house equipment. Naturally the routine of spotlight use on the elevator stage follows that of the grand stage practise. Orchestras should have the soloists picked out by the beam of light as they take the solo parts of the selection being performed. Dance or solo performers of any sort should work in some degree of extra illumination distinct from the stage lighting itself. Only one point should be clearly and carefully emphasized. Do not permit spilled light. On the grand drape on the sides of the proscenium arch or on any part of the house spilled light is a mark of incompetence and carelessness. Sloppy use of light will spoil an otherwise excellent production as thoroughly as any known method.

Another novel process of scenically decorating the small stage is available in the projection booth of the average theatre through the use of the Brenkert projector. This versatile machine may be employed in a variety of ways as a spotlight and as

a projector of decorative effects. The theatre equipped with a traveler curtain can make use of this machine in many ways that are out of the question for a house whose grand drape is of the rising variety. There are the effects of moving water and clouds projected upon the screen with the traveler masking as much as is needed of the effect. The effect glasses, with their diversity of pattern which when projected upon the screen or the closed traveler and colored by the use of rotating wheels of colored gelatines, make beautiful effects possible with the minimum of trouble. The Brenkert projector is limited in use only to those media which can be made to fit the effect aperture, and new effects can be made upon demand and need cost but little. The possibilities for the employment of this useful source of light are boundless. For further example, there is the variety of light beam shapes that are at hand in the employment of suitable foci and apertures. Slides depicting any land or scenic effect may be projected upon the motion picture screen with the traveler open, or upon the closed traveler itself. The pattern glasses spoken of before are available in a wide variety of patterns, and the gelatines come in more than sixty shades and tints.

Fire, moving water and clouds and fog may be simulated through the use of effect wheels, as may rain and snow. An interesting effect of drifting fog was recently gained by accident in the Staten Island Paramount Brenkert machine by the projection, considerably out of focus, of the rain effect wheel through a 33 blue gelatine. Plain colored effects similar to spotlighting or strip floodlighting may be gained by the use of suitable aperture plates and angles of projection. In many houses this means of spotlighting will be the only one readily at hand.

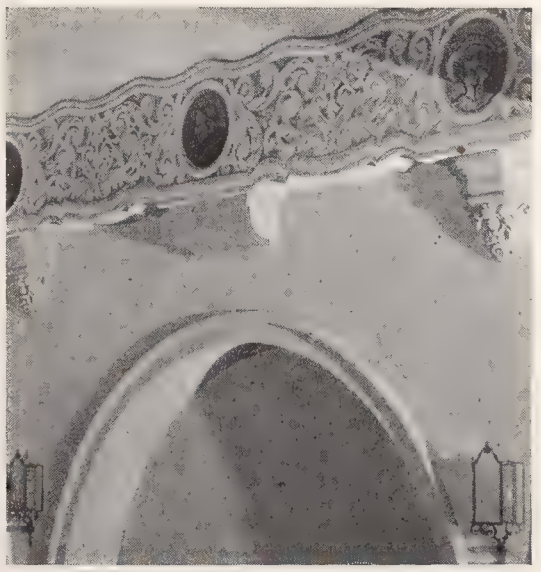
IN THE MATTER of suitable settings for the elevator stage at the Staten Island Paramount, it has been found that the type of setting most generally successful is the impressionistic architectural type. That is to say, a setting which suggests the locale of the act rather than a deliberate attempt to duplicate some natural effect. As in the paragraph devoted to lighting, recommendations are strongly on the side of simplicity, yet with no sacrifice of novelty or good taste. That there should be harmony between the setting used and the interior of the house in which it is presented goes without saying. There are certain "atmospheric" houses wherein settings of similar treatment would be most effective and which by the same token would be out of place in a house of Georgian or similar design. As the setting on the elevator stage is outside of the proscenium arch and consequently in the body of the auditorium itself, too much attention cannot be paid to the question of proper harmony of stage setting and house decoration. It has been the approved method at the Staten Island Paramount to use only those settings which suggest the locale. As an illustration of this point, we may consider a setting which is known in that theatre as a House Unit production.

This unit is directly in relation to, and is a copy of, the decorative panels and treatment of the house itself. The design at the base of columns forming part of the architectural treatment of the auditorium, was transferred to the ends of the long backing piece, which is in most cases the *piece de resistance* of the elevator stage settings, and further designs from the walls of the house were used as borders to the central panel. In this central panel were painted certain figures which appear on the frieze of celebrated Greek ruins. As the house includes Archaic Greek motifs in its decorative scheme, the inclusion of ancient Greek designs in a setting of classic simplicity was appropriate and in good taste.

Other settings include sections which are readily incorporated in a new arrangement. There is, for example, a long low railing of silver cutout work, which is used along the front of the elevator stage to separate the platform from the audience. This railing is built around the cutout duplication of the seal or trade mark of Publix Theatres. It further includes two letters "P" and certain scrollwork features. The railing is used in five separate units that are otherwise in no way similar one to the other.

For the presentation of a band we have made use of the terra cotta and rose and silver architectural design which appears in an accompanying illustration. Other bands have had other settings of a somewhat similar nature.

There is a certain law of vision which causes objects of any height, such as pianos, etc., to assume an elevated or stretched appearance—to lengthen and raise themselves toward the ceiling when viewed from the seats nearest to them. This peculiar phenomenon is present in all elevator stage presentations. It renders pianos spindly-legged and makes thin tall objects assume unnatural proportions. The greatest care should be taken to overcome this effect. It should be kept constantly in mind that the proportions of the elevator stage force upon the designer a long low rectangle, inside of which the dimensions must be kept. The rise and fall of the stage does not usually allow of high settings, nor does the depth of the stage platform itself allow of many courses of scenery. The rectangle with which work is done at the Staten Island Paramount is governed by the measurements of twenty-eight feet in length, six feet in height, and seven feet in depth. There is no trouble in using these proportions except for a dance act. It has been found best to limit the decoration of the elevator stage for dance routines, to a simple setting in the manner of a formal garden. A few small trees, stage grass, a fountain, etc., give the effect of a garden and will not interfere with the dancers. There could be few better examples of the fact that a setting should be a decoration and not the principal focal point of view in the presentation. The performers should never be submerged in the setting used to present them.



Detail plaster treatment of an arch, auditorium, Fox Florence theatre, Los Angeles, S. Charles Lee, architect.

The use of beaverboard or some similar wallboard in the construction of the relatively small settings used on the elevator stage cannot be too strongly recommended. The almost negligible danger from fire characterizing it, and the ease with which it can be worked, are two of the most important points in its favor. Add to this the fact that if cold water colors are used, the setting may be altered as to color with a minimum of outlay and trouble by a simple process of washing. Light wooden frames are used to support the board itself, and the design is either cut out with a scroll saw of some kind, or is painted upon the hard surface as it would be upon the almost unworkable canvas. No stretching of canvas or other cloth is necessary and no damage can be done by a reasonable amount of rough treatment.

Although fireproofing of the scenery used upon the lift is not always imperative, it is well to be reassured that the wallboard effects are not in contact with any wiring or source of danger. Spraying of the scenery after completion is in most cities sufficient to comply with regulations, and in a large number this practise is not required if the material of which the setting is made is in itself fireproof to a reasonable degree.

Further improvements in the elevator stage technique will suggest themselves from time to time as the producer becomes more used to the medium with which he is working. Such things as glass-topped trapdoors as light sources in a fashion show, and glass-topped step units in a revue number make themselves felt as necessities when the need for them becomes great.

Although the foregoing notes may seem to indicate a degree of effort in presenting simple, tasteful shows totally out of keeping with the result obtained such is really not the case. The technique of elevator stage presentation does not present great difficulties, and if its limitations and lack of space are taken into careful consideration, much may be done with it.

As a means of tiding a theatre over an unsteady period, or as a means of adding inexpensive and novel effects to a film program, it has great and varied usefulness. *Nothing in a theatre's equipment should be idle.*

NEW THEATRE PROJECTS

FOLLOWING is a list of new projects in motion picture theatre construction compiled from reports available on June 28. The list also includes remodeling projects and contracts awarded. An asterisk before an item indicates that additional information has been received since a previous report.

Theatres Planned

District of Columbia

WASHINGTON — District Investment Corporation has plans by John J. Zink, 2826 Overland Avenue, Baltimore, Md., for a one-story and balcony fireproof picture theatre. Location not announced. Estimated cost, $110,000.

Florida

MIAMI BEACH—Wolfson - Meyers Theatre Enterprises, Sidney Meyers, president, 9 N. W. Third street, has plans by Robert L. Weed, 2620 Biscayne Boulevard, Miami, Fla., for a Spanish type theatre to be located on Washington avenue, near Fifth street, with seating capacity of 1,000.

Maryland

BALTIMORE—Uptown Theatre Company, care J. S. Cook, Court Square Building, has plans by Edwin H. C. Browne, Fidelity Building, for a proposed new picture theatre, 46 by 150 feet, to be located at 4609 Liberty Heights avenue. Estimated cost, $25,000.

Missouri

KANSAS CITY—Proposed theatre, with seating capacity of about 3,000, is included in the preliminary project for the construction of a civic auditorium. Final plans are now in progress, and will soon be submitted to the members of the city council for their consideration and approval. Location and cost not announced.

New Jersey

NEWARK—City Line Amusement Corporation, 13 Bloomfield avenue, has plans by F. C. Kern, 5 Bloomfield avenue, for a six-story brick and stone-trim theatre, 150 by 200 feet, to be located on Bloomfield avenue. Estimated cost, $150,000.

North Carolina

CANTON—The Strand Theatre plans the erection of a balcony theatre on the State highway at Park avenue and Adams street, 50 by 115 feet, with seating capacity of 1,250.

NORTH WILKESBORO—Leonard Vyne plans erecting a new theatre on site, 50 by 125 feet.

Pennsylvania

WASHINGTON—Warner Brothers Pictures, Inc., H. P. Harris, district manager, Clark Building, Pittsburgh, Pa., plans rebuilding brick, steel and reinforced concrete theatre, including balcony, at 59 West Main street. Architect not made public. Estimated cost, $250,000.

CENTRAL FALLS—Monast Realty Company, L. Monast, 186 Main street, has plans by C. W. Swanson, 21 High street, Pawtucket, R. I., for a brick and concrete theatre to be located at 754-58 Broad street. Estimated cost, $175,000.

Texas

DALHART—O. P. Morrison plans the erection of a modern picture theatre. Architect and location not made public.

GAINESVILLE—Majestic Theatre, owned by Lewis Lindsay, and operated by A. V. Wade, is reported will be rebuilt. It was recently gutted by fire with a loss estimated at $65,000.

LAREDO—William Epstein is reported planning to erect a one-and-a-half-story Spanish type, constructed with brick, structural clay tile and reinforced concrete theatre. Guy N. Trout, Box 684, architect. Estimated cost, $20,000.

Vermont

ST. JOHNSBURY—Plans to rebuild the Globe Theatre have been postponed for the time being. Estimated cost, $150,000.

Virginia

VIRGINIA BEACH—R. B. Walls and C. N. Bayne are reported planning the erection of a modern new theatre on Seventeenth street. Estimated cost, $40,000.

Contracts Awarded

Georgia

*ATLANTA—Ingalls Iron Works, Birmingham, Ala., is reported having contract for 180 tons of fabricated structural steel for Loew's theatre project. Theatre, with exception of four exterior walls and roof, is being demolished, and proscenium wall removed and relocated. New treatment and finish throughout office building entrance and theatre lobby. Theatre construction modern, fireproof, steel, reinforced concrete, metal lath and plaster marble, ornamental iron, aluminum, new electrical, plumbing, heating and ventilating systems throughout with refrigeration plant for summer cooling. All sub-contracts awarded. James McWilliams, Inc., 19 East Forty-seventh street, New York, general contractor.

Maine

BAR HARBOR—G. McRay, 245 Main street, has awarded the contract to P. L. P. Carey Company, 28 Common street, Waterville, Me., for the erection of a one-story concrete theatre, 75 by 155 feet. Estimated cost, $150,000.

Virginia

ROANOKE—Community Theatre Corporation, C. G. Lindsay, president, has awarded the contract to Lubank & Caldwell, Boxley Building, for the erection of a modern theatre on Granda road, Virginia Heights, with seating capacity of 1,000. Estimated cost, $150,000.

Remodeling

Alabama

JASPER—Fire damage to the Colonial Theatre has been repaired. J. M. Johnson, manager.

Arkansas

PINE BLUFF—Malco Amusement Company is reported having installed cooling system in Saenger Theatre, costing $10,000. Arthur R. Swanke, manager.

Florida

KISSIMMEE—The Arcade theatre has been completely remodeled and renovated and will be ready for reopening soon. The work of renovating has been done by E. M. Breese of Kissimmee.

OCALA—About $5,000 will be expended to make improvements to the Ella Theatre, Gordon Reap. manager.

TITUSVILLE—Thomas S. Brandon, who recently acquired the Magnolia Hotel and theatre building, plans remodeling. Exact improvements not made public.

Georgia

ATLANTA—Reported that Capital Theatre, located at 202 Pinetree street, N. W., plans expending about $25,000 to install new equipment.

Idaho

SODA SPRINGS—New sound equipment has been installed in the Idan-ha Theatre. J. W. Laritson, manager.

Iowa

AMES—The Ames Theatre Company plans several new improvements to its West Ames Theatre during the summer months. Joe V. Gorbrach, manager.

Massachusetts

MATTAPAN—Rialto Theatre has been remodeled and reopened. Charles Goldrider, formerly of Salem, Mass., manager.

Missouri

CHAFFEE—New sound equipment has been installed in the Pullman Theatre. Vernice H. Montgomery, manager.

North Dakota

NEW ISIS—New sound equipment, new seats and modern air cooling system has been installed in the New Isis Theatre. House recently reopened. Floyd Junkins, manager.

Washington

TACOMA—Improvements costing approximately $15,000, has been made to the Temple Theatre, recently acquired by John Hamrick. New policy will be presenting return engagements on all leading pictures. Roy Lapin, assistant manager.

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Among Contributors to This Issue:

¶ *Ben Schlanger (Vision in the Motion Picture Theatre) is a New York architect who has given a great deal of study to the designing of theatres for the exhibition of motion pictures. He is well known to the motion picture industry as the originator of the parabolic reversed floor, which has been so widely discussed since its revelation before the Society of Motion Picture Engineers. He has contributed on numerous occasions to the pages of Better Theatres.*

¶ *Eugene Clute (Theatre Engineering in Radio City) was the subject of a note in the July 2d issue of Better Theatres, in which his article began. He is a writer on architectural subjects whose career covers many years and a number of high posts. He is a resident of Brooklyn, N. Y.*

¶ *John A. Morton, Jr., (Intimate, Economical Presentations) is assistant to the manager of the Paramount theatre in Stapleton, Staten Island, N. Y., where he has been especially active in preparing the novelty productions of which he writes. For two years he was with the Staten Island Little Theatre, as designer.*

¶ *Leo T. Parker (Determining Liability in Injury) is a Cincinnati attorney who maintains an elaborate cross-reference library giving him special advantages in writing on legal subjects. He is a regular contributor to Better Theatres.*

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CUTOUT MACHINES
International Register Corporation
DIMMERS
Cutler-Hammer, Inc.
Reynolds Electric Company
DOUBLE BEARING ASSEMBLY
Lavezzie Machine Works
DOUBLE BEARING MOVEMENTS
Guercio and Barthel
DRAPERIES
Tiffin Scenic Studios
EARPHONES
Hearing Devices Corporation
Western Electric Company
EFFECT MACHINES
Brenkert Light Projection Company
Chicago Cinema Equipment Company
Kliegl Brothers
ELECTRIC FLASHERS, COLOR HOODS
Eagle Sign Company
Reynolds Electric Company
Time-O-Stat Controls Company
ELECTRIC PICKUPS
The Audak Company
Best Manufacturing Company
The Oro-tone Company
Webster Electric Company
EMERGENCY LIGHTING SYSTEMS
Electric Storage Battery Co.
Roth Brothers & Company
ENGINEERING SERVICE
Humphrey Davy & Associates
S. S. Sugar
EQUIPMENT SUPPLIES
E. E. Fulton Company
Guercio and Barthel
Monarch Theatre Supply Company
Movie Supply Company
National Theatre Supply Company
S. O. S. Corporation
FANS, VENTILATING
Century Electric Company
J. A. Tannenbaum, Inc.
FILM CEMENT
F. B. Griffin
FILM PROCESSING MACHINES
Film Processing Machine Corp.
The Rex Film Renovator Mfg. Company
Yankee Lubric Company
FILM SCALES
Film Scale Company
FILM STOCK
Ansco-Ogfa Film Mfg. Co.
DuPont Film Mfg. Corporation
Eastman Kodak Company
FIRE PREVENTION
Film Fire Prevention Company
Sentry Safety Control Corporation
FRAMING LIGHT SHIELDS
GoldE Manufacturing Company
Guercio and Barthel
GENERATORS
Automatic Devices Company
General Electric Company
Hertner Electric Company
Roth Brothers & Company
Westinghouse Elec. & Mfg. Company
HORNS AND SPEAKERS
Macy Manufacturing Company
Operadio Manufacturing Company
Racon Electric Company, Inc.
Silver-Marshall, Incorporated
Wright-DeCoster, Inc.
INTERIOR DECORATIONS
Armstrong Studios, Inc.
J. A. Torstenson & Company
Novelty Scenic Studios
B. F. Shearer Company
LAMPS, HIGH INTENSITY
Brenkert Light Projection Company
Hall & Connolly, Inc.
LAMPS, REFLECTING ARC
Brenkert Light Projection Company
The J. E. McAuley Manufacturing Company
Strong Electric Corporation
LENS MOUNTS
GoldE Manufacturing Company
LENSES
Bausch & Lomb Optical Company
Ilex Optical Company
Projection Optics Corporation
MATS AND RUNNERS
Rub-Tex Products Company
MAZDA REGULATORS
Garver Electric Company
NEEDLES, PHONOGRAPH
Sound Service Systems, Inc.
Wall-Kane Needle Co.
ORGANS
George Kilgen & Sons, Inc.
The Page Organ Company
Rudolph Wurlitzer Company
ORGAN HEATERS
Kausalite Manufacturing Company
Prometheus Electric Co.
Time-O-Stat Controls Corporation
PATENT ATTORNEYS
William N. Moore
PHOTO ELECTRIC CELLS
Herman A. DeVry
Duovac Radio Tube Company
G-M Laboratories, Inc.
Q.R.S. Neon, Inc.
Telephoto and Television Corporation
POSTER PROJECTORS
Bausch & Lomb Optical Co.
Clearoscope Company
A. & B. Smith Company
F. D. Kees Mfg. Company
PROJECTION MACHINE PARTS
Motion Picture Machine Company
Lavezzie Machine Works
PROJECTORS
Enterprise Optical Mfg. Co.
E. E. Fulton Company
Holmes Projector Company
International Projector Corporation
PUBLIC ADDRESS SYSTEMS
Associated Engineering Laboratories
Miles Reproducer Company, Inc.
Operadio Manufacturing Company
Silver-Marshall, Inc.
RAILINGS, GRILLES
Zero Valve and Brass Corporation
RECTIFIERS
Forest Electric Corporation
Garver Electric Company
REELS
E. E. Fulton Company
Universal Electric Welding Co.
REEL END SIGNALS
E. W. Hulett Manufacturing Company
REWINDERS
Film Processing Machine Corporation
E. E. Fulton Company
GoldE Manufacturing Company
RHEOSTATS
Hoffman & Soons
SAFES, THEATRE
York Safe & Lock Company
Dayton Safety Ladder Company
SAFETY LADDERS
Dayton Safety Ladder Company
Patent Scaffolding Company
SCHOOLS
New York Institute of Photography
RCA Institutes, Inc.
Theatre Managers Institute
SCREENS
Da-Lite Screen Company
Keasbey & Mattison Company
Minusa Cine Screen Company
Raven Screen Corporation
Schoonmaker Equipment Company
Walker-American Corporation
Whiting & Davis Company
SCREEN RESURFACING
Schacht Motion Picture Screen Company
SEATS
American Seating Company
The A. H. Andrews Company
General Seating Company
Heywood-Wakefield Company
Ideal Seating Company
The Irwin Seating Company
Standard Manufacturing Company
Wisconsin Chair Company
SIGNS—ELECTRIC
Flexlume Corporation
Metal Products, Inc.
Milne Electric Company
SLIDES
National Studios, Inc.
Quality Slide Company
RadiO-Mat Slide Company
Kae Studios
Worstel Studios
SPEED INDICATORS
Essannay Electric Manufacturing Co.
Mellaphone Corporation
SOUND REPRODUCING SYSTEMS
Associated Engineering Laboratories
Bestone, Incorporated
Enterprise Optical Manufacturing Co.
The Foto-Voice Company, Inc.
General Talking Pictures Corporation
Gates Radio & Supply Company
Good-All Electric Mfg. Company
Holmes Projector Company
International Projector Corporation
LeRoy Sound Equipment Corporation
Lincrophone Co., Inc.
Mellaphone Corporation
Platter Sound Products Co.
RCA Victor Company, Inc.
S. O. S. Corporation
Sound Service Company
Powers Cinephone Equipment Co.
Universal Sound System, Inc.
Vitadisc Company
Weber Machine Corporation
Western Electric Company
SOUND EQUIPMENT ACCESSORIES
A-C Masterpack Company
Basson & Stern
Essannay Electric Manufacturing Company
Franklin Radio Corporation
G-M Laboratories, Inc.
Operadio Manufacturing Company
Radiart Corporation
S. O. S. Corporation
Telephoto and Television Corporation
STAGE AND ORCHESTRA LIFTS
Brenkert Light Projection Company
Bruckner-Mitchell, Inc.
Peter Clark, Inc.
STAGE LIGHTING EQUIPMENT
Frank Adam Electric Company
Belson Mfg. Company
Chicago Cinema Equipment Company
Hub Electric Company
Kliegl Brothers
Major Equipment Company
Reynolds Electric Company
STAGE RIGGING HARDWARE
Bruckner Mitchell, Inc.
J. H. Channon Corporation
Peter Clark, Inc.
Klemm Manufacturing Corporation
Novelty Scenic Studios
STAGE SCENERY
Armstrong Studios, Inc.
Novelty Scenic Studios
Tiffin Scenic Studios
THEATRE PRINTING, PROGRAMS
Exhibitors Printing Service
National Program & Printing Company
The Showman's Press
The Vitaprint Company
THEATRE SEAT REPLACEMENTS
General Seating Company
TICKETS
Arcus Ticket Company
TICKET MACHINES
General Register Corporation
UNIFORMS
Chicago Uniform and Cap Company
Gemsco
Maier-Lavaty Company
UPHOLSTERY PRODUCTS
L. C. Chase & Company
VARIABLE SPEED PULLEYS
Horton Manufacturing Company
VENDING MACHINES AND SCALES
Watling Scale Manufacturing Company
VENTILATING EQUIPMENT
Arctic Nu-Air Corporation
Auditorium Conditioning Corporation
Blizzard Sales Company
Kooler-Aire Engineering Corporation
Lakeside Company
Supreme Heater & Ventilator Company
Tiltz Air Conditioning Corporation, Ltd.
Typhoon Air Conditioning Company, Inc.
Wittenmeier Machinery Company

BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find that many of the products listed by this Bureau are advertised in this issue.

A

1 Accounting systems
2 Acoustical installations.
3 Adapters, mazda.
4 Adding, calculating machines.
5 Admission signs.
6 Addressing machines.
7 Advertising novelties.
8 Advertising projectors.
9 Air conditioning equipment.
10 Aisle lights.
11 Aisle rope.
12 Amplifiers.
13 Arc lamps, reflecting.
14 Architectural service.
15 Arc regulators.
16 Artificial plants, flowers.
17 Automatic curtain control.
18 Automatic projection cutouts.
19 Automatic sprinklers.

B

20 Balloons, advertising.
21 Banners.
22 Baskets, decorative.
23 Batteries.
24 Bell-buzzer signal systems.
25 Blocks, pulleys, stage-rigging.
26 Blowers, hand.
27 Boilers.
28 Bolts, chair anchor.
29 Booths, projection.
30 Booths, ticket.
31 Box office safes.
32 Brass grills.
33 Brass rails.
34 Brokers-Theatre promotion.
35 Bulletin boards, changeable.

C

36 Cable.
37 Cabinets.
38 Cameras.
39 Canopies for fronts.
40 Carbons.
41 Carbon sharpeners.
42 Carbon wrenches.
43 Carpets.
44 Carpet cushion.
45 Carpet cleaning compound.
46 Carpet covering.
47 Cases, film shipping.
48 Cement, film.
49 Cement for fastening chairs.
50 Chair covers.
51 Chairs, wicker.
52 Chairs, theatre.
53 Change makers.
54 Changeable letters.
55 Change overs.
56 Cleaning compounds.
57 Color hoods.
58 Color wheels.
59 Condensers.
60 Controls, volume.
61 Cutout machines, display.

D

62 Date strips.
63 Decorations.
64 Dimmers.
65 Disinfectants—perfumed.
66 Display cutout machines.
67 Doors, fireproof.
68 Draperies.
69 Drinking fountains.
70 Duplicating machines.
71 Dynamic speakers.

E

72 Earphones.
73 Effect machines.
74 Electric measuring instruments.
75 Electric fans.
76 Electrical flowers.
77 Electric pickups.
78 Electric power generating plant.
79 Electrical recording.
80 Electric signs.
81 Electric signal and control systems.
82 Emergency lighting plants.
83 Engineering service.
84 Exit light signs.

F

85 Film cleaning machines.
86 Film processing machines.
87 Film rewinders.
88 Film splicing machines.
89 Film tools.
90 Fire extinguishers.
91 Fireproof curtains.
92 Fireproof doors.
93 Fireproofing materials.
94 Fixtures, lighting.
95 Flashers, electric sign.
96 Flood lighting.
97 Floorlights.
98 Floor covering.
99 Floor runners.
100 Flowers, artificial.
101 Footlights.
102 Fountains, decorative.
103 Fountains, drinking.
104 Frames-poster, lobby display.
105 Furnaces.
106 Furniture, theatre.
107 Fuses.

G

108 Gelatine sheets.
109 Generators.
110 Grilles, brass.
111 Gummed labels.
112 Gypsum products.

H

113 Hand driers.
114 Hardware, stage.
115 Hearing devices.
116 Heating systems.
117 Horns.
118 Horn lifts and towers.

I

119 Ink, pencils for slides.
120 Insurance.
121 Interior decorating service.
122 Interior illuminated signs.

J

123 Janitors' supplies.

L

124 Ladders, safety.
125 Lamps, decorative.
126 Lamp dip coloring.
127 Lamps, general lighting.
128 Lamps, incandescent projection.
129 Lamps, high intensity.
130 Lamps, reflecting arc.
131 Lavatory equipment, furnishings.
132 Ledgers, theatre.
133 Lenses.
134 Letters, changeable.
135 Lights, exit.
136 Lights, spot.
137 Lighting fixtures.
138 Lighting systems, complete.
139 Linoleum.
140 Liquid soap.
141 Liquid soap containers.
142 Lithographers.
143 Lobby display frames.
144 Lobby gazing balls.
145 Lobby furniture and decorations.
146 Lobby merchandising.
147 Lockers.
148 Luminous numbers.
149 Luminous signs, interior, exterior.

M

150 Machines, display cutout.
151 Machines, ticket.
152 Machines, pop corn.
153 Machines, vending.
154 Marble.
155 Marquee.
156 Mats and runners.
157 Mazda projection adapters.
158 Mazda regulators.
159 Metal lath.
160 Metal polish.
161 Motors, electric.
162 Motor generators.
163 Motors, phonograph.
164 Motion picture cable.
165 Musical instruments.
166 Music publishers.
167 Music Stands.

N

168 Needles, phonograph.
169 Novelties, advertising.
170 Nursery furnishings and equipment.

O

171 Oil burners.
172 Orchestra pit fittings, furnishings.
173 Organs.
174 Organ novelty slides.
175 Organ lifts.
176 Organ heaters.
177 Ornamental fountains.
178 Ornamental metal work.

P

179 Paint, screen.
180 Paper drinking cups.
181 Paper towels.
182 Perfumers.
183 Phonograph motors.
184 Phonograph needles.
185 Phonograph turntables.
186 Photo-electric-cells.
187 Photo frames.
188 Pianos.
189 Plastic fixtures and decorations.
190 Plumbing fixtures.
191 Pop-corn machines.
192 Positive film.
193 Posters.
194 Poster frames.
195 Poster lights.
196 Poster paste.
197 Portable projectors.
198 Pottery, decorative.
199 Portable sound equipment.
200 Power generating plants.
201 Printing, theatre.
202 Programs.
203 Program covers.
204 Projection lamps.
205 Projection machines.
206 Projection machine parts.
207 Projection room equipment.
208 Public address systems.

R

209 Radiator covers.
210 Rails, brass.
211 Rails, rope.
212 Rectifiers.
213 Reconstruction service.
214 Records.
215 Record cabinets.
216 Recording, electrical.
217 Redecorating service.
218 Reflectors.
219 Refurnishing service.
220 Regulators, Mazda.
221 Reels.
222 Reel and signals.
223 Reel packing, carrying cases.
224 Resonant orchestra platform.
225 Reseating service.
226 Rewinders, film.
227 Rheostats.
228 Rigging, stage.

S

229 Safes, box office.
230 Safes, film.
231 Safety ladders.
232 Scales.
233 Scenery, stage.
234 Scenic artists' service.
235 Schools.
236 Screen masks and modifiers.
237 Screen paint.
238 Seat covers.
239 Seat indicators, vacant.
240 Signs, directional.
241 Signs, marquee.
242 Screens.
243 Seats, theatre.
244 Signs, parking.
245 Signals, reel end.
246 Sign flashers.
247 Sign lettering service.
248 Slides.
249 Slide ink, pencils.
250 Slide lanterns.
251 Slide making outfits.
252 Slide mats.
253 Shutters, metal fire.
254 Soap containers, liquid.
255 Sound equipment, complete.
256 Sound-proof installation.
257 Speakers, dynamic.
258 Speed indicators.
259 Spotlights.
260 Spring seats, interchangeable.
261 Stage doors-valances, etc.
262 Stage lighting equipment.
263 Stage lighting systems.
264 Stage rigging-blocks, pulleys.
265 Stage scenery.
266 Stair treads.
267 Statuary.
268 Stereopticons.
269 Sweeping compounds.
270 Switchboards.
271 Switches, automatic.

T

272 Tapestries.
273 Telephone, inter-communicating.
274 Temperature control apparatus.
275 Terra cotta.
276 Theatre accounting systems.
277 Theatre dimmers.
278 Theatre seats.
279 Tickets.
280 Ticket booths.
281 Ticket choppers.
282 Ticket holders.
283 Ticket selling machines.
284 Tile.
285 Tone arms.
286 Tool cases, operators'.
287 Towels, paper.
288 Trailers.
289 Transformers.
290 Transparencies.
291 Turnstiles.
292 Turntables, phonograph.

U

293 Uniforms.
294 Upholstery material.

V

295 Vacuum cleaning equipment.
296 Valances.
297 Vases, stone.
298 Ventilating fans.
299 Ventilating systems.
300 Vending machines.
301 Vitrolite.
302 Volume controls.

W

303 Wall coverings.
304 Watchman's clocks.
305 Water coolers.
306 Wheels, color.

"BETTER THEATRES" DIVISION, Motion Picture Herald,
1790 Broadway, New York

[5-7-32]

GENTLEMEN: I should like to receive reliable information on the following items:

(Refer to Items by Number)

....

....

Remarks: .....

.....

Name ..... Theatre ..... City .....

State .....Seating Capacity ....

Determining Liability in Injury

(*Continued from page* 14)

not entitled to the injunction, and said:

"It must be accepted as settled that any place in which illegal practices are habitually carried on is a disorderly house. . . . A house in which habitual violations of the law occur is a disorderly house . . . notwithstanding the fact that no single violation constitutes a crime and is only punishable as an act of disorder. . . . The complainant (theatre owner), who asks to have an alleged illegal ordinance set aside, is admittedly violating the law of the state, and desires to continue to do so. It is apparent that the result of an injunction, were it granted, would be to allow complainant, at least temporarily, to continue his illegal practices. Such a complaint has no standing in a court of equity."

Municipal Lease Void

GENERALLY SPEAKING, a lease contract for city property entered into by municipal officials, or other representatives, is void and unenforceable if the terms of the lease may result in financial loss which may be readily anticipated and avoided. This rule of the law is applicable although the city property is intended to be utilized for purposes beneficial to the general public. So held a higher court in the recent case of Myers v. Post (239 N. W. 315).

In this case a city owned a building which was valued at $45,000. Notwithstanding the fact that the property was rented to a financially responsible party at a rental of $3,000 per year under a lease, the board of supervisors of the county authorized the leasing of the property to the city for a period of three years at an annual rental of only $501. This rental contract was made because the fire marshal states that it was essential that the city acquire the property in order to promote the efficiency of the fire department by the use of a portion of the property as a drill field and fire tower.

Certain property owners filed suit to prevent use of the building by the city at the reduced rental. In holding the county officials not entitled to renew the lease contract, the court said:

"It would require strong proof under the present circumstances to show that the indirect benefit to the entire county was the moving consideration in refusing to continue a lease from a responsible person at $3,000 a year instead of leasing it to the city for $501 a year. . . . Even though there may be no willful dishonesty in the transaction, it is a constructive fraud on the rights of the taxpayers of the county."

When Lease Contract Is Cancelled

IT IS WELL settled law that where a contract has been rescinded by mutual consent, the parties are restored to their original rights. In other words, a contract is considered to remain in force until it is rescinded by mutual consent, or until the opposite party does some act inconsistent with the duty imposed upon him by the contract, which amounts to an abandonment.

For instance, in Dickinson v. Lawrence (9 P. [2d] 985), it was disclosed that a property owner entered into a contract with the Midland Theatre Company agreeing to construct a theatre and to lease it to the company for ten years. The agreed rent was fixed at $8,400 per annum, in monthly payments of $700 payable in advance. The property owner agreed to start construction of the theatre on or before January 1, and to have it ready for occupancy by September 1.

Soon after the contract was made the theatre company assigned the lease contract to another person named Dickinson. The property owner failed to construct the building in accordance with the terms of the contract and Dickinson filed suit to recover $35,000 damages. During the trial the property owner introduced evidence tending to show that Dickinson advised the property owner that he owned the lease, demanded that the owner should not build the theatre structure provided for by the lease. Dickinson also stated that if the property owner should complete the theatre the building would remain vacant and unused. It was further contended that Dickinson made these statements for the purpose of preventing the property owner from building any theatre or theatre structure which might be used in competition with the theatres which Dickinson already owned and operated.

The court indicated that such acts on the part of Dickinson justified the property owner in breaching the contract, and said:

"The parties to a contract may at any time rescind it, either in whole or in part, by mutual consent, and the surrender of their mutual rights is sufficient consideration. . . . It is a familiar rule that the parties to any contract may mutually rescind or abandon the same."

Definition of "Acceptance of Full Payment"

WHERE a creditor and a debtor disagree regarding the amount of a debt for rent, or other items, the debtor is relieved from making further payment if the creditor accepts a check having marked thereon a stipulation that the amount being paid is in full payment. Moreover, the fact that the creditor adds certain stipulations to the check before presenting it for payment does not change this rule of the law.

For example, in Meyers v. Acme (138 So. 443) it was disclosed that a debtor gave to a creditor a check having written on the reversed side the following: "Full settlement of account detailed below BK 3649."

When the check was endorsed below the above-quoted stipulation the creditor wrote in ink above the endorsement, "all rights reserved."

Later litigation developed when the creditor filed suit against the debtor to collect the alleged balance due. However, it is important to know that the higher court held the debtor relieved from further payment, and said:

"The law appears to be well settled that one, to whom a check is tendered containing such a stipulation, must either accept or reject the stipulation, as written, and may not obtain the benefit of the check and, at the same time, avoid the obligation resulting from the stipulation by adding other stipulations intended to nullify the first."

Injunction Against Union

COURTS HAVE held that when picketing drives customers from a theatre, the theatre owner is entitled to an injunction. Also, when one labor union is threatened in its business life by the violence or other wrongful acts of another union, the former is entitled to an injunction.

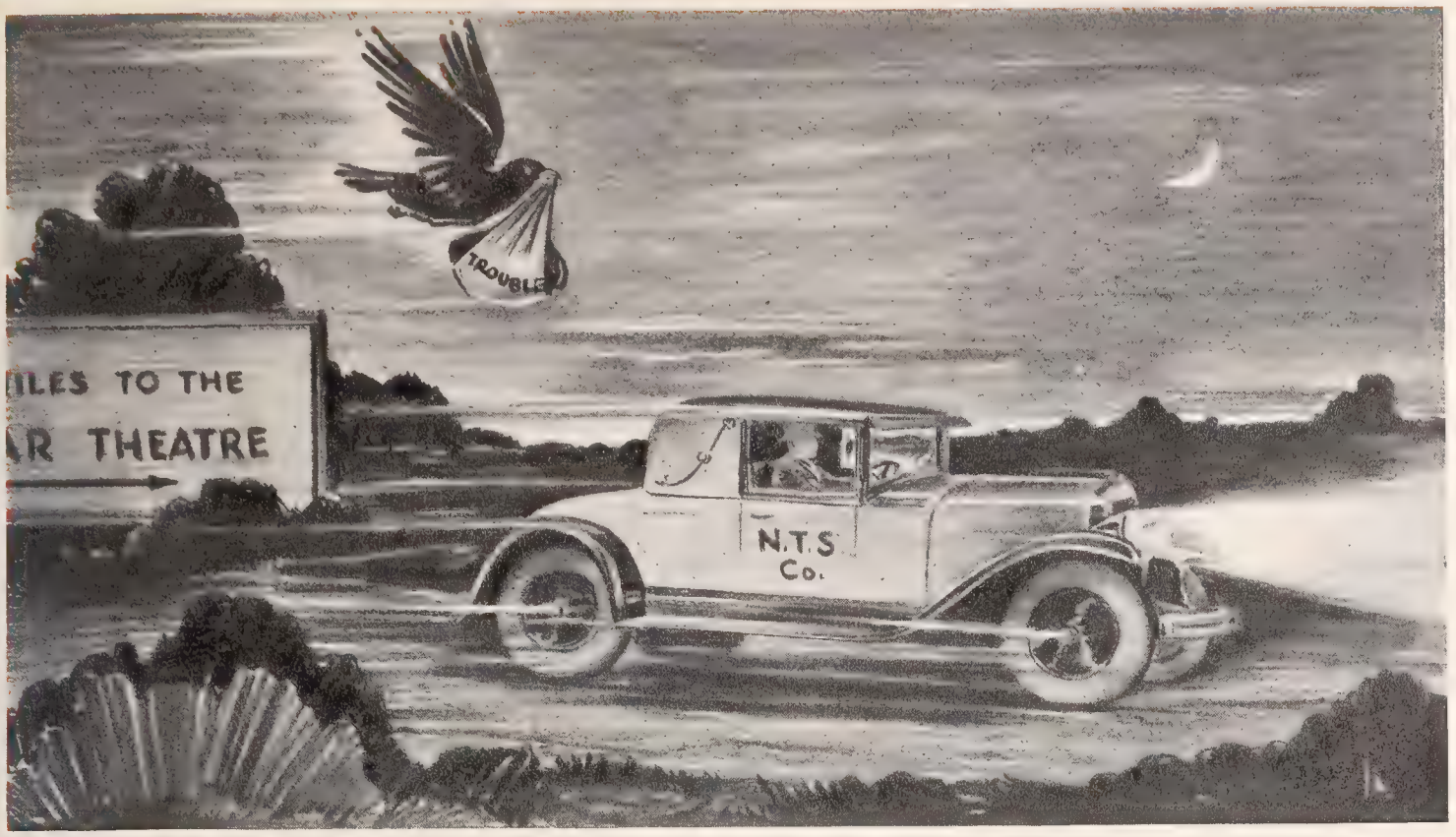
For illustration, in Nann v. Raimist, (174 N. E. 690), it was shown that two unions, one named the Amalgamated Workers and the other the International Union of America, were accustomed to make contracts with employers who agreed to employ the members of the chosen union to the exclusion of all others.

Some difficulty in operating conditions became apparent between the two unions and the International threatened to drive the Amalgamated out of existence. Its members would go from place to place, would make the methods of its rival manifest to the world, and, in the words of a witness, "wipe it off the map."

An employer, which employed members of the Amalgamated, sued the International and proved that its members denounced the Amalgamated as a "fake" union, a union made up of "scabs." The employer asked for an injunction and a court order restraining interference with its business, and proved that the International members in picketing had driven customers from his place of business. Therefore, the lower court granted an injunction against further picketing and the higher court sustained this verdict.

PLANNING THE THEATRE

Due to the fact that no inquiries concerning theatre construction problems of a nature suitable for publication, were received since the last issue of Better Theatres, the department, Planning the Theatre, conducted by Peter M. Hulsken, is omitted from this issue. If proper inquiries are received before publication of the August 27th issue, the department will be resumed therein.



A Modern Version of a Familiar Old Print . . .

Who hasn't at some time or another seen that intriguing picture of the old time family doctor racing to a dead heat with the stork? Side whiskers fanning the brisk night air, determination lining his honest face, while he pounds ol' dobbin over the tail. Neck and neck they go, the medico and the bird, racing through the night, hell bent on beating each other to "the birthing of another blessed event." There's a sermon in that old print. It depicts devotion to duty—the gospel of getting on the job at all odds.

Ask the National Salesman for a Free Inspection of your equipment. Simple adjustments, recommended in time, frequently save costly repairs or complete replacements later on.

National Service in action presents a remarkable character simile to the old time practitioner. . . . A 'phone call at midnight; a film fire; an impending or actual breakdown; a suddenly discovered shortage of supplies. A National Service Man rolls out of bed and is quickly on his way to send or bring relief. That's why it's often said that "National is both the Doctor and the Nurse Maid to the Moving Picture Business."

National

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SMART EXHIBITORS KNOW!

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MANY OF OUR USERS HAVE PURCHASED MOTIOGRAPH TO REPLACE OTHER EQUIPMENT FOUND UNSATISFACTORY OR TOO EXPENSIVE TO MAINTAIN.

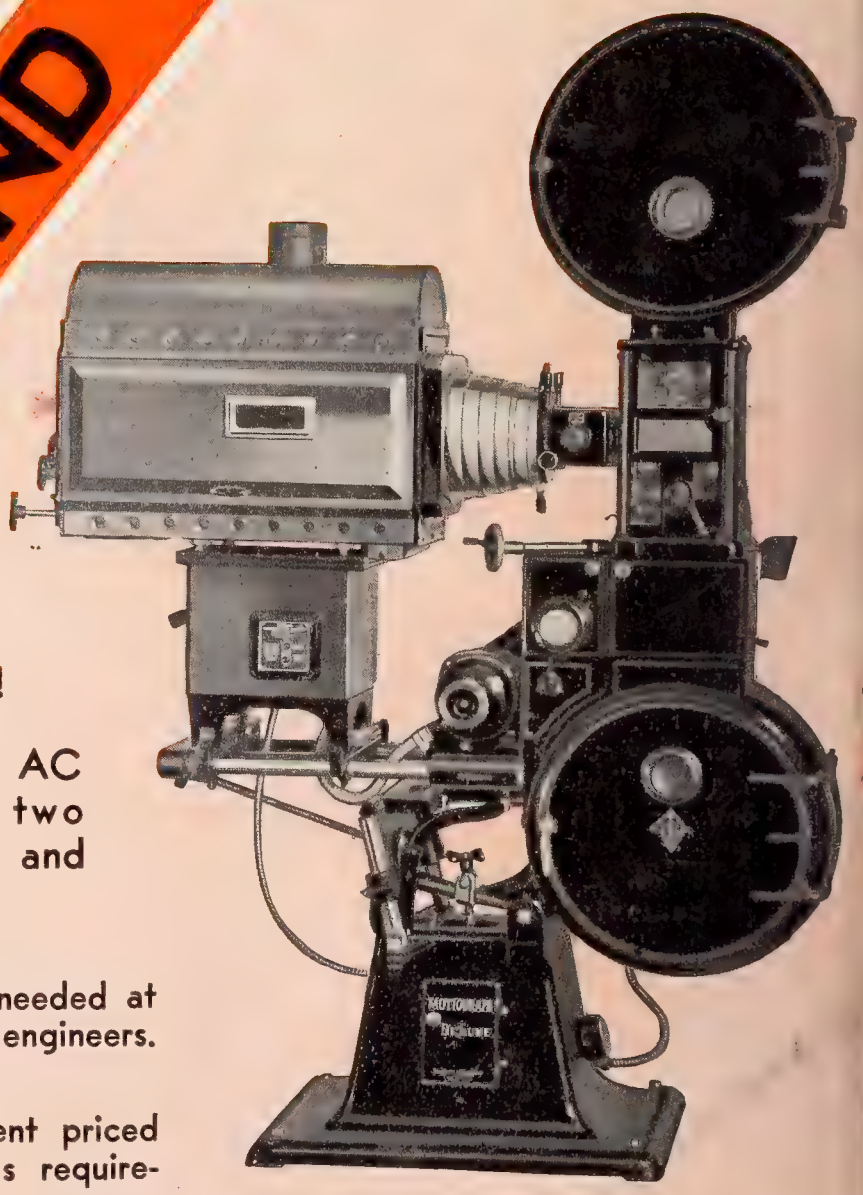
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MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

FROM THE SOIL

¶ As the soil determines the plant, so do communities, institutions, classes and industries inspire, create and give nurture to publications.

¶ The New York Times, without a peer in daily journalism, is most definitely a product of the rich, vast and varied social and economic empire centering in the City of New York.

¶ The Saturday Evening Post is clearly a product of the tastes and desires of the great American middle class, representing its interests and standards in goods and art, and its mores.

¶ The Journal of the American Medical Association is an example to the world of a publication made by and serving a great human institution.

¶ Iron Age, a trade journal of high status, reflects most directly the substance and substantiality of the great industrial community of iron and steel.

¶ And in this world of amusement served by the screen, MOTION PICTURE HERALD lives by and expresses the constructive sincerities of a great industry. Those who make the motion picture great confer distinction on The Herald.

EXHIBITORS NAME 155 AS BIGGEST MONEY MAKING STARS OF 1931-32

Vol. 108, No. 6 — *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway New York. Subscription, $3.00 a year. Single copies, 25 cents.* — August 6, 1932

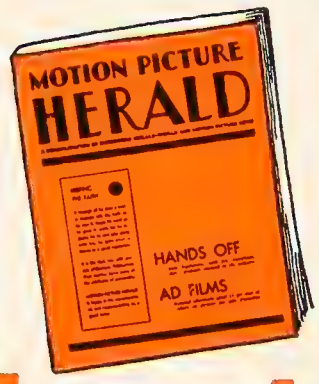


DO YOU INHALE?

(with apologies)

—no matter whether you do or not, take a look at the latest list of this industry's BOX-OFFICE CHAMPIONS!

AGAIN M-G-M LEADS IN MOTION PICTURE HERALD'S BOX-OFFICE SURVEY



Every month the box-office reports of 105 important de luxe theatres in 20 key cities are checked for the month's Box-Office Champions. M-G-M leads in June again!

5 out of 11 are M-G-M!

These M-G-M hits are June's Box-Office Champions:

AS YOU DESIRE ME
LETTY LYNTON
HUDDLE
GRAND HOTEL
RED HEADED WOMAN

PROPHECY!
The next list of Box-Office Champs will include M-G-M's
Washington Masquerade
—
Skyscraper Souls

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THEIR BUSINESS IS TO KNOW WHAT THE PUBLIC WANTS ... WHAT DO THEY SAY ABOUT PARAMOUNT'S NEW GROUP!

LET'S FIND OUT ——→

THESE OUT-OF-TOWN DESIRES OF 15,000,000

Spokane

Butte

Portland



MARGARET CREEGAN, THE EMPORIUM, SAN FRANCISCO

"After looking at the new group in the Paramount office, I am sure the people of southern California will respond to a program so rich in comedy. If I had a theatre in, or around, San Francisco, my knowledge of the public would make me buy these pictures."

SAN FRANCISCO

Los Angeles



MRS. ESTELLE BAKER, THE DAYTON COMPANY, MINNEAPOLIS

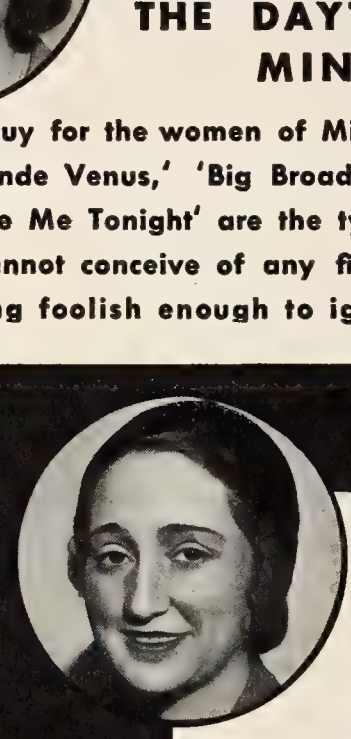
"I buy for the women of Minneapolis and know that 'Blonde Venus,' 'Big Broadcast,' 'Movie Crazy,' and 'Love Me Tonight' are the type ot pictures they want. I cannot conceive of any film buyer in Minneapolis being foolish enough to ignore this merchandise."

MIN

Salt Lake City

Denver

Sante Fe



ADA BAKER, Wm. Taylor & Sons, CLEVELAND

"I have been buying merchandise in New York that is colorful. These pictures appeal to me because casts and stories are in that category. A fine line of movies for any theatre. Chevalier in 'Love Me Tonight' suggests a jolly show, and I get the same light, optimistic, encouraging reaction from Harold Lloyd's 'Movie Crazy,' 'The Big Broadcast,' and the Four Marx Brothers in 'Horse Feathers.'"

Omaha

Kansas



W. GRIES, STIX, BAER & FULLER, ST. LOUIS

"We have found that people in the Denver area have money to spend and buy if they are thrown against a bargain. It strikes me that Paramount is, consciously or unconsciously, doing that precise thing. I classify pictures as little ones or big ones, and I feel that these eight Paramount pictures, are all big. They should be easy to sell."

Dallas

Paramount's PARAMOUNT Year

Paramount's PARAMOUNT Year

BUYERS REFLECT THE BUYING AMERICANS!



JOSEPH ZIFFER, J. L. HUDSON COMPANY, Detroit, Michigan

"If I bought films instead of dry goods, I'd buy all eight on sight. A theatre owner, like any other merchant, must know the present status of public taste and gauge the future trend. The public wants the stars you've got and I believe the pictures have enough of the sensationally novel about them to break down the sales resistance created by the present economic stress"



W. J. SHIELDS, WILLIAM FILENE SONS COMPANY, BOSTON

"In my opinion, the Bostonians I know and the people for whom I purchase merchandise will readily accept eight pictures so alive with star names and story appeal. I believe that theatres that fail to show such movies will be doing their own patrons a great injustice."

ARTHUR R. McFARLIN, B. FORMAN CO., ROCHESTER, NEW YORK

"There are two things I demand in merchandise I buy: First — tested materials; second — up-to-date execution. I would buy these eight Paramount Pictures, because they include both. I know the stability of Paramount. I am sure of the popularity of these stars and recognize the promise of fresh treatment in these stories. If I bought for a theatre, I'd buy the whole group without hesitancy."





WILLIAM J. WOLF, ASSOCIATED MERCHANDISING CORPORATION, NEW YORK CITY

"You need hardly ask me. New York knows its movies. It has shrewd buyers in all lines, and how can their judgment be faulty enough to keep such pictures as 'Movie Crazy,' 'Blonde Venus,' 'A Farewell to Arms,' 'Horse Feathers,' and 'Big Broadcast,' from their theatres. In fact, it shouldn't be hard to merchandise names and titles like these to anybody, anywhere."

Duluth
NEAPOLIS
City
DETROIT
CLEVELAND
ROCHESTER
BOSTON
NEW YORK
ST. LOUIS
Little Rock
Shreveport
Tampa
Miami

Paramount's PARAMOUNT Year

Paramount's First Group of Eight Pictures

* THE PUBLIC SAID, "THEY'RE RIGHT!"

BUYERS FOR THE PUBLIC SAY, "THEY'RE RIGHT!"

NOW WATCH TEN THOUSAND BOX-OFFICES PROVE THEM BOTH RIGHT!

HAROLD LLOYD
in "Movie Crazy"
with Constance Cummings

MARLENE DIETRICH
in "Blonde Venus"
with Herbert Marshall, Cary Grant, Directed by Joseph Von Sternberg

"NIGHT AFTER NIGHT"
with George Raft, Nancy Carroll, Mae West, Wynne Gibson, Alison Skipworth

"A FAREWELL TO ARMS"
with Helen Hayes, Gary Cooper and Adolph Menjou

FOUR MARX BROTHERS
in "Horsefeathers"

"THE BIG BROADCAST"
with Stuart Erwin, Leila Hymans, Bing Crosby, Burns and Allen, Boswell Sisters, Kate Smith, Cab Calloway, Mills Brothers, Arthur Tracy

MIRIAM HOPKINS AND CLARK GABLE
in "No Bed of Her Own"

MAURICE CHEVALIER
in "Love Me Tonight"
with Jeanette MacDonald, a Rouben Mamoulian Production

* See Irene Thirer's Broadway test of the public in this paper of July 23.

Paramount's PARAMOUNT Year

AUG -6 1932

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MOTION PICTURE HERALD

Vol. 108, No. 6 August 6, 1932

FOR MORE PLAYTIME

WASHINGTON correspondents this week found President Hoover increasingly interested in the possible wide application of the five-day week, and mayhap the shorter working day in American industry, as a step toward amelioration of unemployment and wider distribution of wages. It is said that what is called the "New Hampshire Plan," originating in the New England textile industry, which calls for a ten per cent cut in the working time of persons now employed, would provide jobs for about 3,000,000 of the 9,000,000 now said to be out of work.

The motion picture industry in its very direct service to and dependence upon the working masses should feel itself to be very much a party at interest in this movement. Assuming its application there would be a warrantable presumption of two most directly immediate results, first a marked restoration of buying power among picture consumers increasing the number of potential box office customers, and, second, an improved selling opportunity for the box office in its address to those now employed who would find themselves with more available playtime, which means spending time.

Meanwhile there are words of some cheer from several quarters, including widely diverse sectors of industry, from the corn fields to the cotton mills, where elements of upturn are to be noted. And for our industry, if the reports of our young enthusiasts on the Western front are to be taken at par, the outlook and promise of a higher proportion of rather better amusement product may let us expect that the box office in the coming season will be supplied with a fair array of attractions with which to realize on its improving opportunity.

It is, however, with just a flicker of a smile that one reads in the week's dispatches, one from Herkimer up in New York State, where our Mr. Owen D. Young, of electrical relation to the screen, gave the Associated Press words of wisdom on work saying: "In these days it is necessary to conserve every minute of time and ounce of energy for something more important than talking."

What a thought, when Mr. Hoover is trying to shorten the working time! Mr. Young would have been more quotable if it had occurred to him to remark, against the daily tide of twaddle from high places, that in these days it is important for one to say something when he talks.

△ △ △

GRIM MYSTERY

RARELY indeed does nascent, unproduced screen material in the mere announcement, carry so much promise of adventure and weird compelling dramatic interest as Paramount's project to go down under the sea with the salvage expedition to picture "The Lusitania Secret" where the great ship rests in the gloom of fifty fathoms of green water. There is the lure of treasure, the mystery of the depths where the giant conger lurks, and that ageless, eternal menstruum of romance and fate, the sea. The project represents one of the most remarkable opportunities of the art. It would be possible to bungle and hokum it hopelessly, but the technique of today both in terms of drama and photography encourage anticipation of a unique success. It is pleasant, too, to find the motion picture art venturing afield with daring experiment. It is an evidence of an often unworthy conservatism and play-it-safe policy of borrowing and following precedent in the art which gives the Lusitania project spectacular contrast. Anchors aweigh.

△ △ △

TO THE RACES, AGAIN

FROM the California Olympics comes a forecast that future great athletic contests will discard the clumsy, inaccurate stop watch, in behalf of an electrical timing mechanism which will take records of finishes including slow motion pictures accurate to fractions of a second out to several decimals. This represents a curious cycle, and a California sporting cycle at that. For it was there in the 70's that a sporting problem, the postures of a running horse, involving a bet between Governor Stanford and James R. Keene, led to the assignment of John D. Isaacs, a young technician of the Central Pacific staff, to the problem of photographing records of motion. This work, by a confusion of tradition later erroneously credited to Eadweard Muybridge, is a part of the experimental background leading up to the motion picture of today, which is just now empowered to really do the job right.

△ △ △

JUST now we are aesthetically annoyed at the passing of the old fashioned cork so widely supplanted by the patent crown cap, a flimsy upstart machine product born of a piffling soda pop civilization. A branded cork, brown with age and reluctant to leave the bottle, helped to make the contents important, conducing to the impression that it had been put away really to repose through the mellowing years. Tin gadgets have no quality of romance.

△ △ △

WITH the motion picture's copyright troubles mostly in the background, this week's cables announcing that the French fashion houses are to sew copyright labels in their style creations, beginning at this late date, give surprise. But just fancy the swank of tomorrow when we shall be wearing pants inscribed "by special permission of the copyright owners."

△ △ △

MISS MAE WEST, famous as "Diamond Lil" on the New York stage, has gone to the Coast to appear in "Night after Night." Paramount's publicity now quotes her as remarking that Hollywood "has a sweetening and cleansing effect upon one's views of life." She must be trying to write dialogue for Marx Brothers' "Horsefeathers."

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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the still of the month

Still photography by
MARTIN JOHNSON

Shadows . . . dark little people in darkest Africa. A study of members of a tribe of Pygmies in the vast Ituri jungle, found by both the motion and the still cameras of Martin Johnson during his latest sojourn in search of cinematographic adventure. This is accounted by Mr. Johnson as the finest still he ever shot, and the scene thus represented is incorporated in the motion picture, "Congorilla," which is the record, in picture and sound, of Mr. and Mrs. Martin Johnson's recent activities in the gorilla country of the Belgian Congo. The production is a Fox release for August 7, 1932, edited by Truman Tally.

EXHIBITORS NAME THE TEN BIGGEST MONEY MAKING STARS OF 1931-32

Final Standings in Canvass of 12,000 American Theatres Cite Five Women and Five Men as B. O. Leaders

The nation's exhibitors have said what they think of the nation's motion picture players. Not into their own personal tastes have they gone, but rather into their ledgers, bringing forth the imperial, if not the empyrean, word of the box office.

Thus in response to MOTION PICTURE HERALD'S nation-wide survey of the industry's ultimate merchants, in which each was asked to name "The Ten Biggest Money Making Stars of 1931-32" at his box office, something of an official "Who's Who," authoritative for the time being, has been obtained. A total of 155 players were named by the responding exhibitors, and of these, the following received the 10 largest number of citations, according to the order in which they are listed:

Marie Dressler, Janet Gaynor, Joan Crawford, Charles Farrell, Greta Garbo, Norma Shearer, Wallace Beery, Clark Gable, Will Rogers and Joe E. Brown.

They, then, are "The Ten Biggest Money Making Stars of 1931-32," according to the highest authority, those who endeavored to sell to the public the pictures in which they appeared during the past season. Over 12,000 theatres were canvassed.

The questionnaire provided the exhibitor with an opportunity to list his nominations in the specific order of their box office record. But although the players necessarily had to be named in some order, many of the returned questionnaires pointed out that the sequence was only approximately based on actual box office criteria, or that there was no such relationship at all. The ratings are therefore based on the *number* of times a player was cited, regardless of his or her position among the 10 nominations.

Rankings Based on Product

It is to be further pointed out that the box office evaluations represented in the survey are founded upon product, the exhibitors naming the stars who appeared in the 1931-32 pictures that were their biggest box office draws. Obviously the extent to which box office draw is attributable to any one player in a cast, varies from picture to picture, and from community to community.

Analyzed, the survey names the 10 players who appeared prominently in the casts of the 1931-32 product which drew the most people to the box offices of the responding theatres.

Although, as pointed out, the exhibitors did not in every case list their nominations in an exact order dictated by box office returns, such a sequential basis was apparently quite widely observed, and this permits another, secondary, method of rating the players, employing a scoring system. That is to say, for each time a player was named in the first position on the questionnaire, 10 points could be given; in second position, nine points; in third, eight points, and so on down to one point for tenth position.

The Winners

1. *Marie Dressler*
2. *Janet Gaynor*
3. *Joan Crawford*
4. *Charles Farrell*
5. *Greta Garbo*
6. *Norma Shearer*
7. *Wallace Beery*
8. *Clark Gable*
9. *Will Rogers*
10. *Joe E. Brown*

[Complete rankings on next two pages.]

This method was pursued in further analysis of the nominations, but it made no difference in the names of the players among the first 10 determined on a simple numerical basis. The only change effected was the advancement of Will Rogers from ninth place (as in the numerical and official list) to sixth. All other players retained the order otherwise given them.

The pointage system, however, offers

This Week

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One Hundred and Fifty-Five Players Nominated by Grosses on Product of Past Year; Dressler on Top

some interesting comment upon the possible relative values of the first 10 players. Marie Dressler, for example, received almost as many citations for first ranking as she did for all the other nine positions combined. Greta Garbo also polled a high first-place vote, as compared with the number of her nominations for the remaining places. On the other hand, Joan Crawford's nominations were largely for fourth place, the number of her points for that position being greater than those for the first three positions put together. Janet Gaynor was high for first place, medium for second, then almost as high for third position as for first.

It will be noted in the official ranking that the first 10 players are equally divided between men and women. The male players, however, place only one of their number among the first six, while the "win, place and show" positions are won by women.

If precision is not demanded, the leading 10 also throw some light on relative popularity of three main types of product, *comedy, comedy-drama* and *drama*. Five of the "biggest money makers" devote their talents largely to the more serious forms of drama, three are usually identified with comedy-drama, while two are generally classified as comedians.

Lighter Vein Popular

Comedy and comedy-drama, however, are extensively represented among the 155 players, and when it is considered that throughout the bulk of the feature product the line of demarcation between the two classes is pretty thin, it seems safe to say that the story whose net emotional result is somewhere between a sob and a snicker, is just about what the average American would have as his basic film diet.

It is notable, too, that he has not lost interest in the terrific and fabulous doings of the Wild and Wooly West. And why should he? It is perhaps the only locale indigenous to this land, and while nomads, mischief makers and horsemen ply other regions of the globe, Injuns, bad hombres and cowboys lose their true romantic character as soon as they leave those storied stretches from Canada to the Rio Grande.

Inevitable among the responses was evidence that the exhibitors did not quite know what to do about "teams." The Gaynor-Farrell combination affords an eminent example. In this case, however, a large number of respondents cited them separately, and so, for sake of convenience, they are separated in the listing, each having been given a vote whenever they were listed together. The same method was pursued with respect to Louise Dressler and Polly Moran and any other teams frequently nominated separately. Teams that were never cited except in combination, however, appear in the rankings as a team.

(*Survey standings appear on next two pages.*)



The Ten







Leaders by Points

Following is the list of 10 *leading players as rated according to a scoring system based on specifications of the exhibitors as to their relative position on the questionnaire; i. e., in first, second and third place, etc., throughout the* 10 *positions. For each listing in first place,* 10 *points were awarded the candidate; for second place, nine points; for third place, eight points, and so on.*

The ranking by pointage is as follows, the number referring to the points scored:

Marie Dressler	2,602
Janet Gaynor	2,403
Joan Crawford	1,899
Charles Farrell	1,818
Greta Garbo	1,762
Will Rogers	1,469
Norma Shearer	1,347
Wallace Beery	1,313
Clark Gable	1,128
Joe E. Brown	970

Leaders by Sexes

Feminine

Marie Dressler	71%
Janet Gaynor	65%
Joan Crawford	60%
Greta Garbo	50%
Norma Shearer	49.5%

Male

Charles Farrell	51%
Wallace Beery	47%
Clark Gable	46%
Will Rogers	42%
Joe E. Brown	30.5%

Numerical Ranking

Following is a complete compilation of the returns in the inquiry to determine "The Ten Biggest Money Making Stars of 1931-32," *the ranking here being according to the number of times a player was mentioned in any position in the returned questionnaires. The percentages refer to the number of citations with respect to the total vote cast by the participating exhibitors:*

Marie Dressler	71%
Janet Gaynor	65%
Joan Crawford	60%
Charles Farrell	51%
Greta Garbo	50%
Norma Shearer	49.5%
Wallace Beery	47%
Clark Gable	46%
Will Rogers	42%
Joe E. Brown	30.5%
Marx Brothers	30%
Wheeler and Woolsey	30%
Eddie Cantor	29.5%
Maurice Chevalier	28%
Constance Bennett	27.5%
George Arliss	26%
James Dunn	21%
Sally Eilers	20.5%
Marlene Dietrich	20%
Lionel Barrymore	19%
Jackie Cooper	17%
Barbara Stanwyck	16%
Edward G. Robinson	15.5%
George O'Brien	15.25%
Warner Baxter	15%
Richard Dix	14.5%
Robert Montgomery	13.5%
James Cagney	13%
Fredric March	12.3%
Jack Holt	9%
Ruth Chatterton	8%
Buck Jones	6%
Buster Keaton	6%
Johnny Weismuller	5.6%
Lew Ayres	5.5%
Richard Barthelmess	5.5%
Sylvia Sidney	5.25%
John Barrymore	5%
Polly Moran	5%
Winnie Lightner	4.8%
Tom Mix	4.8%
Ralph Graves	4.3%
Boris Karloff	4.3%

Pictured left to right across the two pages Dressler Gaynor Crawford Farrell

Biggest Money Makers











Ramon Novarro	4.3%	Charles Chaplin	1.6%	Mickey Mouse, Marian Nixon, Chic Sale, Gloria Swanson, Mary Astor, Harry Carey, Mae Clarke, Mitzi Green, Charlotte Greenwood, Paul Lukas, Tim McCoy, Joel McCrea, Adolphe Menjou, Charles Ruggles, Helen Twelvetrees, Tallulah Bankhead, Charles Bickford, George Brent, Leo Carrillo, Ricardo Cortez, Bebe Daniels, Irene Dunne, Madge Evans, Bela Lugosi, Victor McLaglen, Paul Muni, Olsen and Johnson, Vivienne Segal, Lewis Stone, Lilyan Tashman, Evelyn Brent, Helen Chandler, Bernice Claire, Ina Claire, Robert Coogan, Bing Crosby, Dolores Del Rio, Billie Dove, Ann Dvorak, Jimmy Durante, Stuart Erwin, Norman Foster, John Gilbert, Helen Hayes, Edward Everett Horton, Leslie Howard, Lloyd Hughes, Kay Johnson, Bert Lahr, Bessie Love, Mae Marsh, Marilyn Miller, Patsy Ruth Miller, Dickie Moore, Conrad Nagel, Warner Oland, Walter Pidgeon, Charles (Buddy) Rogers, Peggy Shannon, Bob Steele, Richard Talmadge, Warren William and John Wayne.
Joan Blondell	4%	Edna May Oliver	1.6%	
Douglas Fairbanks, Jr.	4%	Lawrence Tibbett	1.6%	
Ann Harding	4%	John Boles	1.3%	
Gary Cooper	3.1%	Clara Bow	1.3%	
Walter Huston	3.1%	Nancy Carroll	1.3%	
Seth Parker	3.1%	Miriam Hopkins	1.3%	
El Brendel	2.8%	Jack Oakie	1.3%	
Zasu Pitts	2.8%	William Powell	1.3%	
Slim Summerville	2.8%	Bill Boyd	1.1%	
Stan Laurel and Oliver Hardy	2.6%	Kay Francis	1.1%	
Jeannette McDonald	2.6%	William Haines	1.1%	
Marion Davies	2.3%	Tom Keene	1.1%	
Edmund Lowe	2.3%	Dorothy Mackaill	1.1%	
George Bancroft	2.1%	Clive Brook	1%	
Elissa Landi	2.1%	Jackie Coogan	1%	
George Sidney and Charles Murray	2.1%	Sidney Fox	1%	
Joan Bennett	2%	Phillips Holmes	1%	
Ronald Colman	2%	Harold Lloyd	1%	
Hoot Gibson	2%	Eddie Quillan	1%	
Spencer Tracy	2%	Loretta Young	1%	
Richard Arlen	1.8%	*The following players received less than one per cent of the total vote cast:* Claudette Colbert, Thomas Meighan,		
Jean Harlow	1.8%			
Ken Maynard	1.8%			

Garbo Shearer Beery Gable Rogers Brown

MPTOA PROPOSES REFUSAL TO BUY PRODUCT UNLESS 5-5-5 IS OFFERED

Charges Breach of Faith in "Refusal of Certain Distributor Attorneys" to Agree to Use of 5-5-5 Contract

The executive committee of the Motion Picture Theatre Owners of America proposes that exhibitors refuse to sign any contracts for new product unless the "advantages of the 5-5-5 contract are offered."

This announcement was made Wednesday night by M. A. Lightman, president of the MPTOA, with the assertion that the "executive committee recommends that exhibitors do not buy product until a more equitable contract is offered." He charged "breach of faith" in the "refusal of certain distributor attorneys to agree to use of the 5-5-5 contract this year."

The statement of Mr. Lightman follows:

"Refusal of certain distributor attorneys to agree to use of the 5-5-5 contract this year is a breach of faith. Their reasons for refusal are too flimsy. It is high time we exhibitors of the country assert ourselves and demand our rights.

"The executive committee of the MPTOA proposes that exhibitors refuse to sign any contracts for new product unless the advantages of the 5-5-5 are offered.

"If exhibitor organizations are worth anything, now is the time to find out. If anyone doubts the sincerity of the MPTOA let them call a meeting of executives of all exhibitor organizations, whether affiliated with Allied States, the MPTOA, or of no affiliation, for the purpose of determining the best course to pursue.

"I will gladly attend such a meeting and urge all MPTOA units to send representatives.

"If ever there was a time for action it is now."

The Lightman statemant was issued from Memphis, headquarters of the exhibitor leader's circuit of theatres.

Mr. Lightman sought definite action some time ago on the 5-5-5 contract, demanding that all distributors comply with the terms of the agreement as formulated at Atlantic City two years ago. At the time of his recent fight for the contract, the national organization leader intimated that the attorneys for the distributors were blocking adoption of the agreement.

Following the completion of the draft of the contract, Mr. Lightman consulted various department of justice officials, and obtained from them opinions which were construed as approval of the legality of the proposed new form of agreement, provided, however, that exhibitors were permitted their choice of the proposed 5-5-5 contract or the contract of the individual distributing company involved.

Eagle to Make Twelve

Al Herman will produce 12 features on the Coast for Eagle Productions, which will be released independently. The first, "Exposed," will be directed by Mr. Herman, and feature Barbara Kent, William Collier, Jr.

THE LAST BALLOT

In the August issue of "Photoplay Magazine," the late James R. Quirk, editor and publisher, made comment on the MOTION PICTURE HERALD'S *exhibitor poll on star values. His remarks were, it will be observed, based on the first reports of the poll, not the final returns—but his ballot for Mickey Mouse goes, anyway. Mr. Quirk wrote:*

What stars' names bring 'em into the theatre regardless of what picture they play in? The MOTION PICTURE HERALD, a trade publication, asked that question of thousands of exhibitors.

And lo, among the ladies of the screen, Marie Dressler's name stood above them all. Next came Gaynor, Crawford, Garbo, Shearer, Sally Eilers, Constance Bennett, Marlene Dietrich, Barbara Stanwyck, Ruth Chatterton, Ann Harding, in the order named. Wally Beery led the men, with Will Rogers topping Clark Gable and Maurice Chevalier. Buck Jones topped John Barrymore, and the brand new Johnny Weissmuller ran ahead of Ramon Novarro.

Martin Quigley, who owns, and Terry Ramsaye, who edits the HERALD, are square guys, but I call for a recount. My favorite star was below Ronald Colman, George Bancroft and William Powell. If I could I would stuff the ballot box for Mickey Mouse. His is the life. Always nutty and carefree. No bills to pay. No work to do. If a wolf showed up at the door he'd kick him over a mountain.

Two Kansas Circuits Merge For Economy in Operation

Commonwealth Theatres, Inc., and the Central States Theatres Corporation of Kansas have merged, with headquarters in Kansas City. The consolidation is not a physical merger, according to C. A. Schultz, president of the Commonwealth circuit, since both companies have retained their identity. The merger was effected to bring about economies in operation and the benefits resulting from volume purchases.

Fourteen houses are included in the consolidation. Commonwealth has nine houses in Kansas, Missouri and Iowa, while Central States operates five theatres in Kansas. O. K. Mason, president of Central States, will supervise in the field.

Kent Due Next Week

Sidney R. Kent, president of Fox Film, will sail from London on Saturday for New York, following several weeks abroad.

Zukor Expresses Optimism During Philadelphia Talk

"This depression will prove to be a benefit. I am optimistic because the industry has gone back to work," declared Adolph Zukor in an address to 125 eastern Pennsylvania exhibitors and newspaper men on Wednesday at the Bellevue-Stratford Hotel in Philadelphia. The luncheon address was the second in the good-will tour of the Paramount executive.

Mr. Zukor offered a formula which he indicated should spell success for the industry. He advocated good pictures, hard work, sound judgment and the abandonment of the theory that the world owes the industry success.

"We have come to cease to recognize our own shortcomings," said Mr. Zukor. "We think the world owes success to us. Even that did for a time. Now we are taking stock of ourselves." Speaking particularly to the assembled exhibitors, Mr. Zukor continued: "Don't depend on your ability to make a cheap deal with the salesman. Don't use lurid fronts on your theatres. It isn't lasting. You must learn to earn your living through hard work and the use of brains. Honesty with yourself will be your salvation; that and a correction of your own shortcomings."

"The business has shown decided signs of improvement in the last 30 days," the Paramount chief declared. "The depression is past. The increase may not reach the height of previous years, but business is on the upgrade."

"I'm willing to bet all I've got, and this isn't much now, that Paramount will come through," said Mr. Zukor, expressing at the same time complete confidence in the supervision of production now being exercised by Sam Katz and Emanuel Cohen, and in the administrative support of John Hertz of Chicago. He indicated that new Paramount product is "70 per cent action and 30 per cent dialogue."

Mr. Zukor was introduced by Henry Starr Richardson, former newspaper critic, and now city statistician. The luncheon was sponsored by P. A. Bloch, Paramount Philadelphia exchange manager. Mr. Zukor will address Paramount employees and independent exhibitors in New York and Chicago in the near future. Dates for these addresses have not been set as yet. Mr. Zukor, Leo Spitz, Balaban and Katz attorney, and Arthur L. Mayer, advertising and publicity director for Paramount, returned to New York following the luncheon.

Hammons Returning from Abroad

E. W. Hammons, president of Educational Pictures, sailed Wednesday from Southampton on the SS. Olympic, arriving in New York, Tuesday, August 9.

THE CAMERA REPORTS



IN THREE. (Above) Margaret Lindsay, whom Universal has just cast in "The Fourth Horseman," "Okay, America," and "Once in a Lifetime."

GRID STARS. (Below) Off to play in MGM's "All America"—Albie Booth, John Orsi, Red Cagle, F. Linehan, John Cain, Jesse Quatse, Bill Alexander.

THE LION PURRS. (Below) Douglas Fairbanks, Jr., and Joan Crawford, visiting England, at a London press reception in their honor. Pictured at table are Allen Byre, MGM sales director in the Romance countries; Miss Crawford; Sam Eckman, Jr., MGM executive in Britain; Fairbanks.



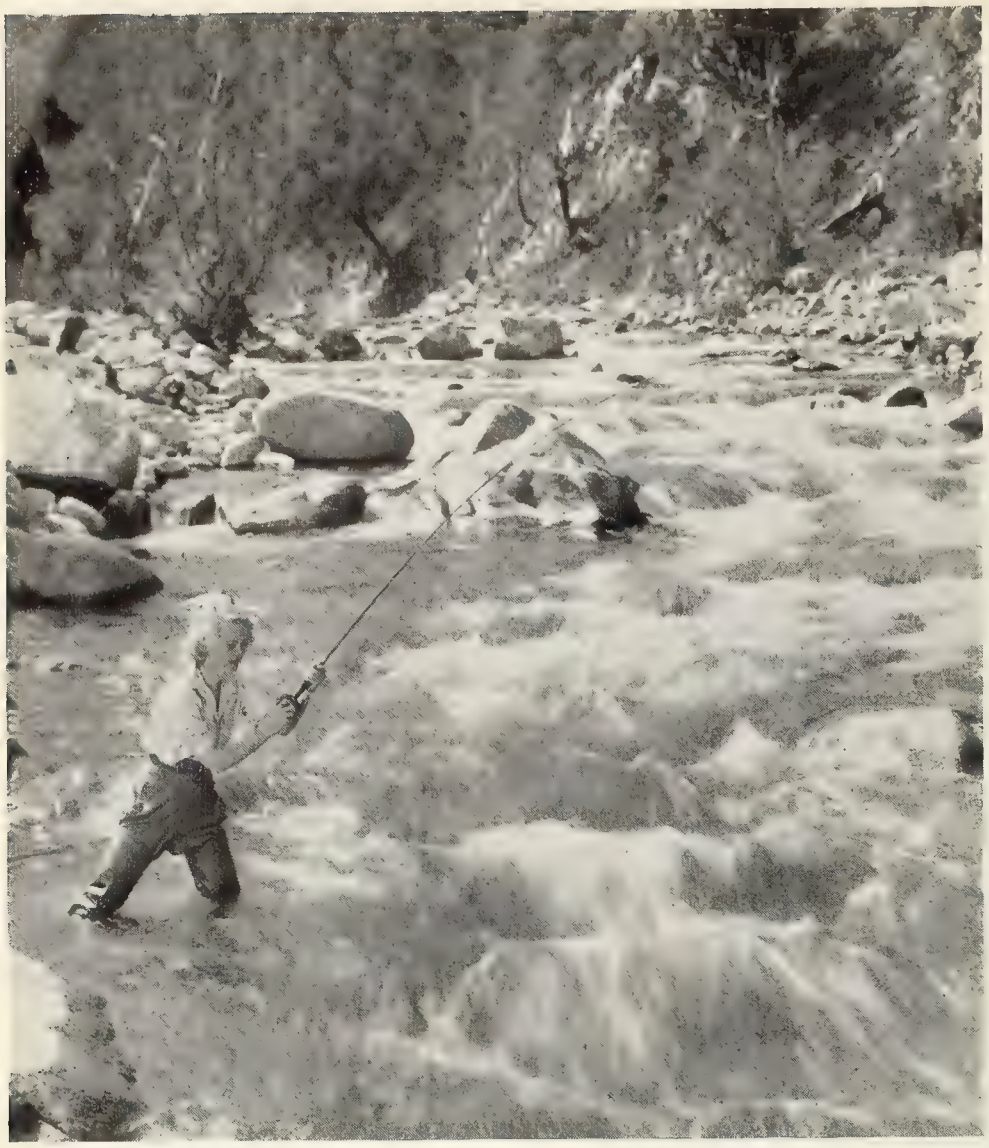


LIKE MOTHER. (Above) Frances Rich, daughter of Irene Rich, for years a screen favorite, who makes her debut in Monogram's "The 13th Guest."

TECHNIQUE. (Below) Cameraman Ernest Palmer and his assistants filming Spencer Tracy in a Fox picture as yet untitled, involving pearl fishing.







SPORT NEWS. With the trout reported biting, and her latest picture, "Three On a Match," just about completed (we got that in, anyway), Bette Davis, First National player, hied herself to the mountains with rod, reel, boots and, most important of all, Bette Davis, for this pretty picture.



MILLIONS OF 'EM. But only one James Schnozzle Durante. This new portrait catches the noted ungrammarian in a coy mood. What a mood! What a man! What a beak! And nose and all are in Buster Keaton's new MGM vehicle, "Speak Easily."



TOP O' THE WORLD. And rearin' to go from there. A distinguished camera shot of Buck Jones and his great steed, Silver, as they appear in Columbia's "White Eagle," which has been filmed for the new season in Big Tahunga Canyon.



NO COUNTERFEIT. Loretta Young, Warner player, being modeled for a medalion; Sid Davidson, manager of the Earle theatre, Philadelphia, who had the medalion made as an exploitation stunt; and Adam Pietz, one of the two U. S. Mint metalists who design the nation's coins, if any.



COMING TO AMERICA. In the celluloid only, however. She is Moira Lynd, who is featured in "Illegal," production made at Warner-First National's Teddington studios in England. It will be sold in this country through Vitagraph exchanges.



IN ITALIAN FILM. Angelo De Vito, president of Cinema Productions, with Miriam Battista (left) and Rosina De Stefano, who have been signed for De Vito's production, "Love's Tragedy," Italian musical to be directed by Harold Godsoe.



SECURITY AND SECURITIES. Sacrificing all for the second to win the first, and losing both. Mad with prosperity before they became calm in adversity—such is the story Columbia has wrought around those events of 1929, in "American Madness," from which this scene, with Walter Huston and Constance Cummings, is taken.



BROADWAY EXPLOITATION OF 1932. View of the Rivoli theatre in New York during the current run of United Artists' super-shocker, "White Zombie," showing the platform erected above the marquee, with the performers who enact scenes expressive of the theme of the picture, while the opposite side of Broadway is jammed.

DEATH OF JAMES R. QUIRK TAKES ONE WHO HELPED BUILD INDUSTRY

Owner of Photoplay Magazine Lived to See Realization of Many of His Great Visions for the Motion Picture

Untiring Advocate of Morale and Moral Responsibility Without Preachment; Medal Given to Year's Best Film

by TERRY RAMSAYE

James R. Quirk, the man who made Photoplay Magazine, and a large contributor to the motion picture, is dead in Hollywood in his forty-eighth year.

So now I must sit down and try to make good on a promise that has been standing between us these many, many years. It seems vividly like yesterday in today's memories but it was just after Jim had stepped well off into his adventure with Photoplay and I was serving the second year of my novitiate in the concerns of the motion picture. We both had just made the turn into the thirties then.

It was a lush summer's Sunday morning deep in the dunelands of Indiana where Lake Michigan goes curving down lazy sand shores bleached tawny white in blazing sun, making bluer the water that rolls off north to Mackinac and a dark and luring shadow black of the greenery of the forest south and inland.

We just sat on the beach and talked about Things. Little Frances, just big enough to heft in her father's hand, was building a sand house for her doll just above the teasing menace of a tiny surf, and she's the grown up Miss Quirk now.

Jim had great visions for the motion picture and great anticipations for Photoplay that day, and, as I reflect now, he lived to see many of them rather well realized, too. Somewhere miles off in the Hoosier hinterland a farmer church bell rang, and so we drifted off into casually serious talk, as young men will, about religion and immortality, and the ends of things,—all, it seemed, was very remote from us and that sparkling beach that summer morning. It came upon us both that perhaps we were getting unnecessarily concerned, maybe a shade abashed at ourselves, self-classified as hardened newspapermen, to be dwelling on such somber abstractions; so to take the curse off the situation with a jest, we closed the subject with a mutual promise and a handshake to the effect that "come what may—the survivor will do a swell obituary for his friend."

Occasionally down the years there have been reasons for references to that pact, and now the day has come.

△ △ △

Jim was a merry fellow, quite as much fun at work as at play, and never, I think, very sharply distinguishing one from the other. He was born up Boston way the fourth of September in 1884, of Irish extraction and carrying with him all his days the lilting humour of his heritage and a gay diction with a softened impress of Yankeeland upon it. He went to school in Boston, including Boston University Law School, with a dash of the Institute of Technology, and emerged into newspaper work with the *Boston Herald*. He newspapered about



JAMES R. QUIRK

variously and once was an editor on the *Washington Times*. He went west, colouring his meerschaum, and got some valuable magazine experience as managing editor of *Popular Mechanics* in the days when it was rising to a position of dominance in a field of its own making. After that came a fling at the great open spaces of Wyoming and then a return to Chicago and the writing of copy, this time for an advertising agency.

Jim had a flair for phrasing things in words of popular appeal, and so it chanced that when the W. F. Hall Printing Company of Chicago, along in 1914, found itself with a leaflet called "Photoplay Magazine" on its hands, taken over for the printer's bill, it turned to him with the offer of the editorship, for a salary and interest. Photoplay was hardly more than a half-sprouted seed then, and to the critical eye it looked more like a slightly damaged egg.

There followed a long process of vigorous upbuilding, setting the magazine apace with the rising motion picture. Casting about for staff Jim, through Ray Long, then with Red Book, or Bob Davis of Munsey's, or both, came upon Julian Johnson, who was writing rather better than most New York publicity men about music and shows, and took him out to Chicago to be the chief staff contributor and presently the editor. This was the beginning of that very considerable roster of names which helped make Photoplay and whom Photoplay helped to make significant in the literature of the screen, including Randolph Bartlett, Delight Evans, Frederick James Smith, Agnes Smith, Adele Rogers St. Johns, Bland Johaneson and many another. He used, too, to go somewhat afield from the motion picture to bring the names of important writers in other sectors of publication to the support of the motion picture and Photoplay. From the beginning Jim, a ready and sharp critic, had a vast respect for the motion picture as an institution and a valiant desire for an increasing self-respect and responsibility on the part of the masters of the art and industry. He was the first to recognize the importance of the director and the coming day of the writer for the screen. He foresaw and laboured with the problem of coordinations between the arts as the motion picture grew up to full stature. He had a basic faith and credo and through all the career of Photoplay he kept true to it,—some of the time through years when the industry was far from as sympathetic or as appreciative as it became in time.

△ △ △

It was along in 1920, when I had grown weary of the making of much film and had fled to the pinelands of Long Island to raise a garden and dig clams, when Jim and his business associate Robert Eastman came along to lure me back to labour with an assignment to write a history of the motion picture for Photoplay "to run a chapter a month until it is through." It was of a piece with Jim's outlook on the industry that a contribution could be made by a sincere job of telling its whole story shorn of myth and the clutter of falsehood which was deeply colouring all its tradition.

There is tribute to Jim's professional integrity in the fact that he was willing to wait through well near two years of research before a chapter went into type, and that he presented the progressively unfolding story, with most generous support of a continuously widening field of inquiry, here and abroad, through no less than thirty-six installments of "The Romantic History of the Motion Picture," covering three years, which is likely to stand for many a year as the record for magazine serial publication. It was his encouragement and enthusiasm, too, which helped me pile more research on and do the whole job over again for book publication in "A Million and One Nights."

There were adventures aplenty for both of us in the serial story, and not a little fun. About the time that Chapter XVIII, going into the second year, was mailed to him, I was fishing a delectable pool in the Canadian wilds just where Lake Nipigon starts down the wilderness stairs to Lake Superior. A courier du bois, a glum Cree Indian messenger, came paddling up forty miles of river from the railway to deliver me a telegram from New York:

WHAT YEAR IN YOUR STORY WILL WE GET TO MARY PICKFORD?

JIM

Jim had a deal of excitement and fun out of life with peaks of high emotional intensity. He had the curious ability to retain for the motion picture, which he knew

so intimately back stage, a feeling of glamourous appreciation which enabled him to be the interpreter in the printed word, to and for the public, with rare success.

Photoplay grew up as swiftly as the motion picture grew and Jim was deeply conscious of the inter-relation of interests. His magazine was a continuously improving job of publication, done with a feeling for typographical beauty, good printing and an appreciation of the better standards of American life. With no tinge of preachment or mentorship he was a continuous and untiring advocate of a morale and a moral responsibility for the motion picture.

The Photoplay Gold Medal, an annual award to the maker of what is deemed the best picture of the year, established as the outstanding recognition of the industry, is a consistent expression of the policy that the publisher sought to apply. It has never gone to a picture with a remotely questionable element.

Some years ago he acquired ownership of the magazine, continuing in close association with his activities Miss Kathryn Dougherty, secretary, treasurer and business manager of the company from its beginning and widely known to the industry as "K. D." A number of other publishing projects have accompanied the rise of Photoplay, including a business publication known as "Opportunity." To all of them Jim gave a share of his enthusiasm, but Photoplay was ever foremost and it is for the making of it that he will be remembered.

Jim was a member of the merry company wherever editors and writers and picture makers met. He belonged to the Lotos, the Chicago and the New York Athletic clubs, and was a member of Artists and Writers. In the earlier Chicago days of Photoplay, before he moved to Broadway, he was a moving spirit in the now historic "White Paper Club," an informal array of literary workers who met on Wednesday noons at the famous de Jonge's cafe in Monroe street. There the late Emerson Hough was the imposing raconteur at the head of the table, while all about were Ray Long, Edgar Rice Burroughs, Edwin Balmer, with James Oliver Curwood down from Michigan now and then, and most any literary figure who strayed through Chicago's "Grand Crossing." And after luncheon every now and then we went over the way to the Mutual projection room to see the newest Chaplin comedy fresh from Hollywood. Some considerable part of Chaplin's subsequent highbrow repute in America grew out of the appreciation of those sessions.

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Jim leaves two daughters, Frances Denton, eighteen, and Jean North, fourteen, the offspring of his first marriage, and his widow, May Allison, once a star of the screen, whom he married in 1926. His home has for some years been in Fifty-seventh street, New York, but a large proportion of his time has been spent in Hollywood in contact with motion picture production affairs.

All too many members of that old Chicago coterie, among them Emerson Hough and Jim Curwood, have in the years between gone over the great divide—and now Jim has gone, too. And if they meet again I am sure it will be another "White Paper Club."

Funeral services for Mr. Quirk were held in Hollywood Wednesday. He will be buried at Kensico, New York, Sunday.

AN APPRECIATION *broadcast* BY MARTIN QUIGLEY

A memorial program to the honor of the memory of Mr. Quirk was broadcast Wednesday night over the Blue network of the National Broadcasting Company, under the sponsorship of M. H. Aylesworth, president of NBC and a friend of the dead publisher. Martin Quigley, publisher and editor-in-chief of Motion Picture Herald, made an intimate address on the life and work of Mr. Quirk, saying:

We are here to do honor to the memory of a man who worked importantly in the cause of the whole people in his service to the motion picture. As every publisher should be, Jim Quirk was in a high degree a servant of the public and also of the art and industry with which he elected to identify himself through a long and vigorous career as the builder, the publisher and the editor of Photoplay Magazine.

Eighteen years ago Jim and I, each in our separate activities, started as young men, fresh from the newspaper field, to write and publish in behalf of the motion picture and the public. We had all these years a cause in common to enrich our friendship and so tonight perhaps I can best testify to the hopes and faith of his work which is now so sadly ended.

We can readily remember him tonight as he was then at the beginning of his real career, because he had the quality of enduring youth. He was a gay, blithe, blonde lad with eagerness in his voice and always a look of earnest interest in his smiling Irish eyes. Jim grew in experience and wisdom but that was the only mark of the years upon him. Life was always merry fun for him, but never a joke. The sophistication which so often makes men grow bitter with their disappointments in life never touched Jim. For him the world was born fresh and new every morning. Deep in his heart was an abiding belief in the realities of this world and the next—and this, to his whole career, was a brightly burning lamp of hopefulness.

The rise of the motion picture has been a strenuous evolution from those nickelodeon days up to its modern dominance of theatrical entertainment for the millions. Jim Quirk, sitting at his desk there between them, spoke to the picture makers in the voice of the public and to the public of the endeavors of the makers of pictures. He began, from the days of our first acquaintance eighteen years ago, to urge acceptance of the motion picture on the plane of a real art, and to urge upon the motion picture community an appreciation of its great responsibilities, responsibilities in terms of entertainment, in terms of clean attainment, and with standards of ethics and morals which should truly reflect the great wholesome majorities of these United States.

In editorials addressed to audiences of the millions, Jim Quirk stood forth in his enthusiasm for the motion picture as entertainment for all of us. In the offices of New York and in the studio councils of Hollywood, he has been heard by printed word and in person calling upon and encouraging the motion picture to serve the real America.

And through his writings, too, down these eighteen years, he has portrayed the personalities of the screen in printed word and printed picture in terms which have made them mean more to you—and in words that have, I think, made these personalities more aware within themselves of their very large responsibilities to you and to the wholesome ideals upon which the civilization of this nation is founded.

He was the first to tell the real human stories of such figures as D. W. Griffith, Mack Sennett, Mary Pickford and Charles Chaplin, and from that day on he carried forward the best that there has been to say of the motion picture in its traditions, its methods and its personalities.

Jim used to call his office at Photoplay "The Grand Crossing" because there so many of the great stars, the famous directors and chief executives of the world of the screen so often met. There on those informal occasions he exerted some of his most important influences on the career of the motion picture and its makers. He spoke the truth straight out as he saw it, whether it was bitter or sweet, but he always said it with a smile that made it count.

There was in Jim, too, an ability for winning confidences. The stories that came from his lips and those that he set down on paper were after all but a small part of what he knew about the living, loving, striving communities that we call Hollywood and Broadway. He always kept the faith and looked for the best.

In the passing of Jim Quirk you and I have lost a friend—there are millions of you to bear and share that loss, and I, with my friend gone, will feel much less alone if you will join with me now in saying "Goodbye, Jim—and God bless you."

EXHIBITORS FACE 5 PER CENT RISE IN COST OF ACCESSORIES OF SOUND

Parts Suitable for Both Radio and Theatre Reproducers May Be Subject to Manufacturers' Levy of Federal Revenue Law

Theatre owners are threatened with an increase of approximately five per cent in the costs of certain new vacuum tubes, dynamic units, amplifiers, speakers and power packs. Many of these parts are made by the manufacturers of radio equipment, and where accessories are suitable both for radios and theatre sound reproducers they may be subject to the new federal revenue law which provides for a five per cent levy on the manufacture of radios and phonographs and on parts for both. Although the tax is a levy on manufacturers, it is understood that the electrics and equipment makers are planning to pass the tax on to theatres and other users by increasing factory prices if the government rules that taxes must be collected on theatre parts made by radio manufacturers.

Legal departments and executives of important manufacturers and the motion picture electrical companies have been quietly debating the situation for two weeks or more. Interpretation of the tax measure differed insofar as the taxability of theatre parts is concerned and attempts were made to obtain a Government ruling. When the problem was presented to officials at Washington they pointed out that where theatrical vacuum tubes, amplifiers, speakers, dynamic units and power packs are not suitable for radios, even though manufactured by radio makers, they are not subject to the tax. However, under the wording of the act, it was said informally by Internal Revenue officials, the "suitability" of the apparatus and not the use to which it is put controls its taxable status. The taxability of equipment used in theatre sound systems hinges on a single phrase of Section 607 of the 1932 revenue act applying a tax on apparatus "suitable for use in connection with or as part of radio receiving sets."

Manufacturer May Appeal

While omission of the word "suitable" would have made possible the exemption of all material not actually used in radio sets, it is explained, such action would have greatly intensified the difficulties of administration, since it would then have been necessary to follow each piece of apparatus from original manufacturer to final user to determine the use made of it.

By applying the tax to all material suitable for use in radio sets this work of collecting the revenues has been simplified.

However, it was suggested by officials of the bureau, if any manufacturer of theatre sound systems using apparatus suitable for radio sets desires, he may file an application for consideration of the question whether the parts in question are exempt from tax as not suitable for use for radio purposes.

The bureau is not "hard boiled." Officials are said to recognize that if two theatre sound systems are manufactured, one of which uses parts suitable for radio purposes and the other employs material which cannot be so used, the former is at a great disadvantage if held subject to tax. They have no desire to work a hardship on anybody, it was learned, but they are faced with the task of interpreting the law in conformity with the apparent intent of Congress—if they fail to do so, Congress will censure them or the United States Supreme court will hold their action invalid.

The tax provided under section 607 of the law applies to "chassis, cabinets, tubes, reproducing units, power packs, and phonograph mechanisms." No mention is made of other apparatus or of parts for use in the taxable items. Under this language, there is, it was said informally, some room for consideration of the question whether theatre sound parts, sold as such, would fall within the scope of the provision. The same consideration holds true for the completed theatre sound system.

Because Electrical Research Products cannot engage in radio merchandising, having been barred from the home field by terms of a patents agreement of the large electrics, that company makes few vacuum tubes for theatre systems which are also adaptable to radios. But RCA Photophone, which is one of the largest radio manufacturers, makes several theatre tubes which are suitable for radios and vice versa.

Part of Revenue Measure

The radio tax is part of the Federal revenue measure which was enacted by Congress in June, and recently several manufacturers of amplifiers and speakers in the Midwest claimed that the tax is also applicable to theatre users. The larger electrics in New York, including Electrical Research Productions and the Photophone division of RCA Victor, then stumbled upon the problem and a series of company discussions followed.

An executive of one important tube distributor declared that in the event the Government had ruled to include theatre vacuums, his concern would be forced to pass on the levy to exhibitors in the form of increased costs of manufacturing because competition in the field is so keen, he said, that an additional 5 per cent might spell the difference between profit and loss. However, in view of the fact that the tax is purely a manufacturers' assessment, it could not be passed on in the form of a tax. It would have to be included in the sales price and represent an increase in sales price. The tax is on actual cost of manufacture.

Theatres To Seek Exemption From Electrical Energy Tax

The federal tax on electrical energy is a subject of discussion among exhibitors everywhere. Like the radio tax, this levy is an outgrowth of the recent revenue act and Dan C. Stewart, collector of internal revenue for Western Missouri, is to seek a ruling from the commissioner of internal revenue at Washington as to whether motion picture theatres are entitled to exemption from the three per cent tax on electrical energy.

Ruling Sought as to Whether Theatres Are Entitled to Exemption from 3 Per Cent Levy on Electrical Energy

Users of electrical energy for industrial purposes are exempt from the new tax and it was said that theatres claim exemption because they manufacture an image and should be classified as an industrial consumer.

An investigator from Mr. Stewart's office has been at the offices of the Kansas City Power and Light Company for a month to pass on what concerns using electrical energy can be classified as industrial.

It was pointed out that every time a firm claims exemption it is required to state the reasons in writing and the claim is decided in Washington. If a theatre contends it has been taxed when it should not have been, the tax must be paid and a protest made. The tax is paid to the companies supplying light and power, which in turn pay it to the government.

The internal revenue office at Kansas City points to the Revenue Act of 1932 for an explanation of what constitutes industrial consumption of electrical energy. While officials there do not believe motion picture theatres are subject to exemption, they say the question requires an official ruling from Washington, which will be had.

Initial Returns on Admissions Due on August 1; Below Estimate

First revenues from the 1932 Federal tax bill levies on theatre admissions and other services and commodities will reach the Treasury at Washington about August 1, covering the period from June 21, when most of the miscellaneous taxes became effective, to June 30.

Approximately $3,775,000 a month is estimated as the return from the new admission tax, applying to all admissions in excess of 40 cents. For the last third of June, therefore, the return should be about $1,250,000.

Final figures of the Treasury for the fiscal year which ended June 30, last, show that corporation tax collections amounted to $629,566,115, a decline of $396,826,533, or more than one-third, as compared with the fiscal year 1931, while individual income taxes totaled $427,190,581, a decline of $406,457,216, or nearly 50 per cent.

With recent indications pointing to an upturn in business, however, Treasury officials are confident that the receipts under the new tax law will closely approximate their estimates, and continued industrial improvement will put them ahead of the amounts anticipated.

In view of recent conditions in all branches of the theatrical industry, however, some doubt is expressed at Washington that admission tax returns, for the next few months at least, will meet expectations.

GOOD NEWS

for



Mr. Adolph Zukor



Mr. Sidney Kent



Mr. Nicholas Schenck



Mr. M. H. Aylesworth



Mr. Carl Laemmle



Mr. Joseph Schenck

and every other man and woman in picture business:—

WARNER BROS.

will give you a new pride in the industry you serve—

★ ★ *today*

Just when every exhibitor in the land is crying his eyes out for something **DIFFERENT**, Warner Bros. come through with



Tell Us Frankly—
Do you think this 24-sheet will sell tickets? Would you like to see it on your stands? Tell us with a booking, if you like *—but tell us!*



So **DIFFERENT** it might have been filmed in another world • The most amazing **NOVELTY** since Vitaphone • **TODAY** you'll read the news of its sensational world premiere at N. Y. Strand!

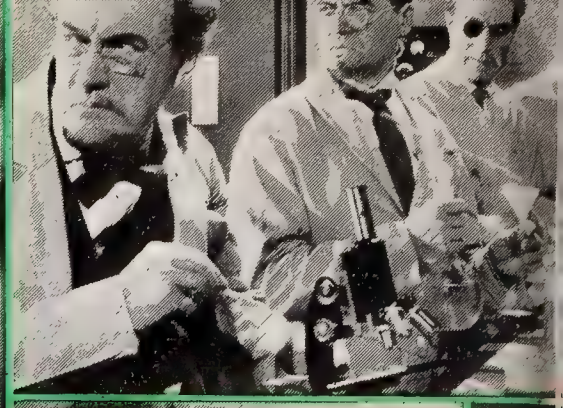
(And moreover)

Tell them—

"It's the fourth dimension of motion picture thrills—
The picture of the future—
It takes you into another world—
It's screen color at its best—
When "Doctor X" thrills you, you'll *stay* thrilled—
It's absolutely in a class by itself—
Nothing like it has ever been seen on the screen!"

—and you'll be telling nothing but the truth!

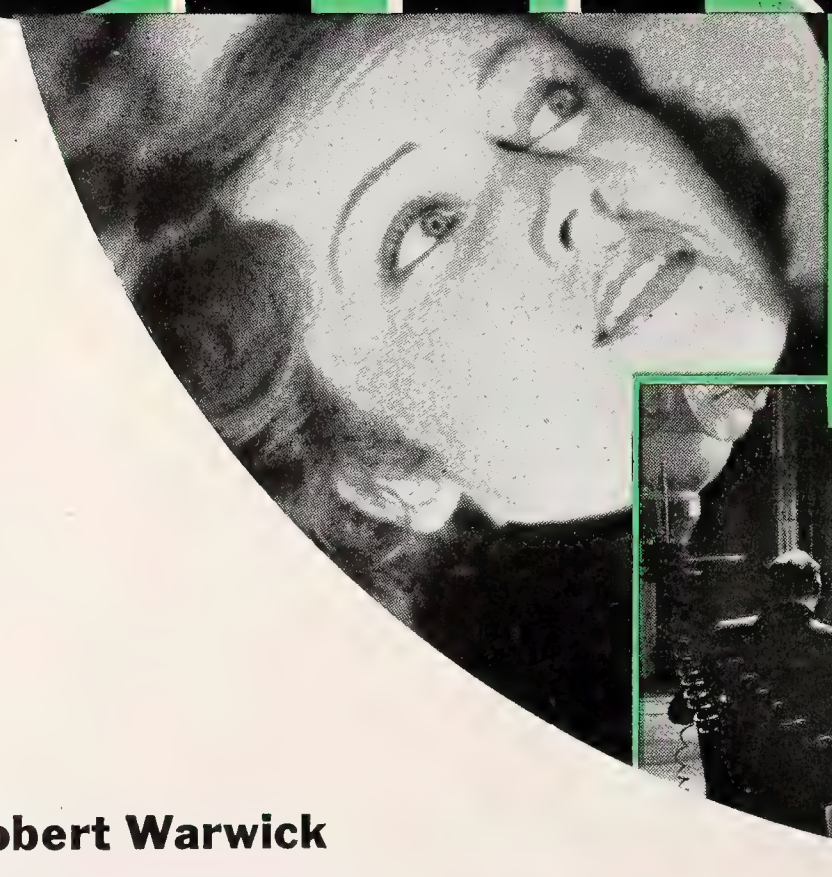






Its thrills magnified tenfold by

TECHNI





BETTER COUNT THE STARS YOURSELF!..

(You wouldn't believe it if we told you how many great players Warner Bros. have packed into this production).

- ★ Lee Tracy
- ★ Fay Wray
- ★ Lionel Atwill
- ★ Preston Foster
- ★ George Rosener
- ★ Leila Bennett
- ★ Arthur E. Carewe
- ★ John Wray
- ★ Harry Beresford
- ★ Robert Warwick
- ★ Willard Robertson
- ★ Thomas Jackson
- ★ Harry Holman
- ★ Tom Dugan
- ★ Mae Busch

Michael Curtiz,
Director

WARNER BROS.







COMPLETE SERIALIZATION FREE FOR YOUR LOCAL PAPER!

Grabbed and publicized plenty by *N. Y. Daily Mirror.* Your local paper will go for it just as big. Scores of other special exploitation features waiting for you in the "Doctor X" merchandising plan!



ALL OVER TOWN

Special snipes on "Doctor X" blanket New York!

COLOR



THERE'LL BE A RAID ON THESE STILLS when the news of a new hit hits the industry! . .



"DOCTOR X"

(The next page is important!)

DON'T TAKE OUR WORD FOR

"DOCTOR X"

Take these 387 words from "Film Daily"— — every word a rave for "Doctor X." A history-making review of a history-making picture!



THE Film DAILY

● ● ● DON'T KNOW whether you have noticed it but Warner Brothers are just about setting the pace and have been for some time back on pictures with an ultra-modern touch that get away from the tiresome sophisticated angle depending solely on dynamic and sensational drama they are Modern stories signed to jolt folks out of their depression-complex and make their visit to the theater an Experience not just a place to kill a couple of hours for the lack of something better to do

* * * *

● ● ● WE THOUGHT they were setting a pretty fast pace with such pix as "The Crowd Roars," "Two Seconds," and "Winner Take All" when it came to passing out a new type of Thrills done in the strictly modern manner but in "Doctor X" their First National Special they have outdone themselves

* * * *

● ● ● HERE IS a production that is absolutely in a class by itself nothing like it has ever been seen on the screen and it is not a "freak" a perfectly legitimate drama a murder mystery with an altogether new treatment a distinctive atmosphere all its own done without the usual hokum on which most murder mysteries are built up for the thrills and suspense on the screen that's what makes it so outstanding the thrills are the kind that make you sit forward in your seat clench your fists with your nails digging in your palms they follow logically in the plot development coming with dizzy regularity and speed mounting, mounting breath-taking hitting a crescendo at the end in a tremendously dramatic scene with a marvelous thrill-setting that has seldom been equalled certainly never surpassed and ALL, mind you perfectly natural a logical development of the story

* * * *

● ● ● And it's all done in Technicolor you ain't seen nothing yet in Color till you lamp this one and it will knock you for a loop of rainbows such cunning, theatric use of color has never been seen before the color effects with the whirring dynamos chemical reactions leaping electric currents and combined with marvellous lighting the eye-appeal hooked up to a sensational, pulse-throbbing drama is just a Positive Treat and what a cast! Lionel Atwill, Fay Wray, Lee Tracy it hits the high spots in every department you can sue us if we steered you wrong it's a B. O. BABY!

Even if you don't play "Doctor X,"

TAKE THIS PRESS SHEET HOME WITH YOU!

It will make a delightful evening's reading! The only one of its kind! It talks, it thrills, it sells!

The best things in life are coming from

WARNER BROS.

"Doctor X"

"Crooner"

Constance Bennett in "Two Against the World"

"Big City Blues."

Vitagraph, Inc., Distributors

PARAMOUNT WILL FILM SALVAGING OF LUSITANIA, TORPEDOED LINER

Culminates Closely Guarded Plans of Two Noted Marine Authorities to Lead Expedition to Bottom of Irish Sea

Paramount Publix Corporation will film the salvaging of the SS Lusitania at the bottom of the sea. Exclusive motion picture rights to the expedition have been obtained for a reported price of $45,000, after negotiations which lasted more than one year.

Behind a recent publicity announcement from Paramount saying that the company had started to cast a new picture, "The Lusitania Secret," and the bare statement that the film will concern the salvaging of this famous vessel, lies an interesting story of the culmination of closely guarded plans of two noted marine and exploration authorities to lead an expedition down several hundred feet to the bottom of the dangerous Irish Sea, where at a point off the old Head of Kinsale, Ireland, a German submarine torpedoed and sank the Cunarder early in 1917.

Simon Lake and H. H. Railey formed a partnership more than a year ago to head a Lusitania salvage expedition to attempt recovery of $5,000,000 in the ship's safes. They organized quietly on an elaborate scale and immediately began to enlist the latest salvaging aides of science, including the new Lake tube, which sinks like a well to the ocean's bottom, and from which all salvaging activities center. Also, they drafted the new and powerful Westinghouse undersea light, which is intended for salvaging and undersea motion picture work. It is understood to have a light radius of 60 to 75 feet and is in the form of a tremendously large bulb which is so powerful that it can be lighted only in water. The light will play an important part in the undersea filming.

Interested in Byrd Expedition

Mr. Railey was interested with Richard Byrd in the Antarctic expedition and was responsible for obtaining much of the equipment and supplies used on that trek to Little America. Paramount had the filming rights to the Byrd expedition and because of this and the contact at the time between Byrd-Railey and Paramount, Mr. Railey first approached that company on the Lusitania proposition.

Simon Lake, noted naval architect and mechanical engineer, is a salvaging expert and undersea authority. He invented the even-keel type of submarine torpedo boat, building the first experimental "sub" in 1894. He also built the Argonaut, which in 1897 was the first submarine to operate successfully in the open sea. He has designed and built many undersea ships for the United States and foreign countries and is an inventor and builder of submarine apparatus for locating and recovering sunken vessels and their cargoes. At his laboratories in Stratford, Connecticut, he is currently engaged in designing and completing equipment for use in the forthcoming Lusitania expedition.

One year ago, Mr. Railey began negotiations with Paramount Newsreel for filming of the Lusitania salvage. Shortly afterward Paramount executives recognized feature possibilities and immediately launched plans accordingly. They engaged James Bernard Fagan, playwright, to write a story, and later assigned Cyril Hume and Martin Flavin, of the Paramount studios, to adapt it to the screen. Unlike the Byrd motion picture, the Lusitania film will have human interest sequences besides exploration and salvaging treatment, although the undersea phase will be highlighted. Already Richard Bennett, Gene Raymond and Frances Dee have been assigned to important roles. No definite date for sailing has been determined.

Paramount will combine its newsreel and regular studio production forces in the filming of "The Lusitania Secret." Two feature cinematographers and possibly three or four newsreel men will accompany the expedition. A director and limited technical crew, besides a few players, will complete the company.

The Smith-Lake Lusitania Salvage Expedition recently offered the rights to Fox Film at a price reputed to be considerably higher than that which Paramount had offered. Negotiations were conducted with Richard A. Rowland, Fox production executive, who said the other day that the deal never passed the stage of preliminary discussion. In the meantime, Paramount officials were reluctant to discuss their participation in the expedition.

Usually, salvaging rights to steamer wrecks are sold to salvagers by Lloyd's, Ltd., English ship underwriters. The rights are leased on a time basis and if the salvager is not successful at the expiration of the agreed date, the rights automatically revert to Lloyd's. Several proposals have been made over a long period to salvage the Lusitania, but none materialized or the attempts were unsuccessful. It is said that the Lake-Railey combination already have had divers on the Lusitania for preliminary surveying of the wreckage.

Metro-Goldwyn Net Reaches $1,351,823 for 12 Weeks

Metro-Goldwyn Picture Corporation reports net profit of $1,351,823, after expenses and federal taxes, for the 12 weeks ended June 4, 1932, which compares with net profit of $1,947,975 for the 12 weeks ended June 5, 1931. Net profit for the 40 weeks ended June 4, 1932, was $3,262,630, after expenses and federal taxes, which compares with profit of $5,483,414 for the 40 weeks ended June 5, 1931.

During the 12-week period in 1932, gross profit was $2,767,762. Operating expense is noted at $1,281,286, leaving an operating profit of $1,486,476. Net profit before federal taxes was $1,536,163; federal taxes amounted to $184,340, and miscellaneous income was put at $49,687.

Western Electric Sues on Transfer Of Its Equipment

Western Electric has instituted a suit against the operators of the Gibbs theatre, Youngsville, Pa., which, in the nature of a test case, will legally determine whether or not Western Electric sound equipment may be transferred without express authorization from the company, as patent holder.

The suit has been filed in the United States district court for the western district of Pennsylvania. Under the terms of Western Electric's contract for the renting of sound reproducing equipment to motion picture theatres, the company claims, the equipment is leased for a term of years to an individual theatre. A transfer of the equipment to another theatre, the company indicates, may be undertaken only by mutual consent—in other words, with the authorization of Western Electric.

The equipment in question was originally installed in the Strand theatre, Greensville, Pa., the operators of which subsequently filed a petition in bankruptcy. Following a sheriff's sale of the equipment, among other effects, to meet rent in arrears, the equipment was acquired by A. W. Gibbs for his Gibbs theatre.

Western Electric's suit claims infringement of 29 patents, and contends that use of the equipment in any but the Strand theatre is a violation of its patent rights. This suit is the first of its kind in which Western Electric has engaged.

Fox Theatre Trustee Upheld; Sue William Fox for Million

The Continental Bank and Trust Company was upheld in New York supreme court last week in its management of the Fox Theatre property in Brooklyn, after the Flatbush Avenue and Nevins Street Company had defaulted on a $6,000,000 bond issue. Justice Schmuck denied an application of Louis Grocco, bondholder, to oust the trustee and appoint a new trustee.

Also in supreme court last week, William Fox was sued for $1,000,000 on his guarantee to that extent that the Fox Theatres Corporation would carry out the terms of a contract made in March, 1927, with Herbert Lubin for the purchase of 750,000 shares of the Roxy Circuit, Inc., and $2,500,000 of debentures of that corporation. Payments were to be made in yearly installments. A default in payments due last March is the basis of the suit. The Chicago Title and Trust Company, holding the interests of the transaction, is the plaintiff.

Will Rogers Signs New Fox Contract

Will Rogers has signed a new contract to make four more pictures for Fox Films. "Jublio" will be the first.

FRENCH QUOTA DECREE HITS U. S. PRODUCERS

New Regulations Require That "Dubbing" Be Done in France; American Film Interests in Protest; Censorship Included

American producers are seriously affected by the new French quota, officially declared in effect last week by the Minister of Education in Paris. The decree, retroactive to July 1, will run to July 1, 1933.

"Dubbed" pictures are particularly affected. Under the new regulation, all "dubbing" of foreign language pictures must be done in France. In addition, foreign language films may be shown in only five theatres in the Paris district and five other theatres in France.

American film interests in Paris are understood protesting the imposition of the decree to governmental officials. An official communique stated: "It has been decided, instead of fixed regulation, to introduce continuous daily surveillance of the market, acting as the circumstances require."

Censorship Included

Censorship of all importations is also contemplated in the decree. A statement says: "Certain countries by their methods of production, or the extent of their market, could annihilate or at least compromise the French industry if the government did not reserve the possibility of safeguarding French producers."

"The public order which necessitates exclusion of certain films contrary to the morals or prejudicial to the good name of the country is no less concerned than the defense of our motion picture art," the government indicated in officially announcing the decree.

There is a certain amount of agitation gathering force in Washington for retaliatory measures by the American government, it is understood. The suggestion has been made that similar importation restriction be imposed against French gowns and perfumes.

MGM will perhaps be most seriously affected by the French quota, since the company "dubs" dialogue for its foreign versions, including French, in Hollywood. A majority of the other major distributors "dub" their foreign language versions in the country concerned.

Substance of the Decree

The text of the new film regulations appeared in the *Journal Official* on July 29, in the form of nine articles. The substance of these articles is as follows:

Article 1. The regulations are applicable for the period from July 1, 1932 to June 30, 1933.

Article 2. Narrowly defines what constitutes French film.

Articles 3 *and* 4. Designate categories of films that will be automatically approved for censorship and exhibition without formality, as follows:

French films, as defined in Article 2; also, when produced in countries maintaining no restrictions on French films, all films speaking French language; silent films; newsreels; advertising films; films with musical accompaniment but without spoken text or songs; shorts of less than 900 meters; and all foreign language films with superimposed French titles provided shown in not more than five theatres in the Paris area and five theatres elsewhere in France.

Article 5. The following films may, however, be excepted from the foregoing unrestricted categories and subjected to individual examination:

Films prejudical to the good name of France; dubbed films calculated to lower the esthetic standards or injure national producers by reason of inferior production costs.

Article 6. Films produced in countries maintaining restrictions against French films or in France by nationals thereof will be treated on the basis of strict reciprocity.

Article 7. Requires all dubbing to be done in France; also that dubbed films be clearly designated as such when exhibited; also specifying by name the country of origin, the actors seen, the actors heard.

Article 8. The Minister of Education will announce the conditions under which foreign language films may be shown in more than the ten theatres previously mentioned.

Article 9. The Minister of Education is charged with the execution of the foregoing decree.

The regulations are signed only by the Minister of Education and the President of the Republic.

Radio Now Set Internationally

RCA Communications, Inc., has announced the completion of provision of facilities for handling radio programs between the United States and many foreign countries, including England, France, Germany, Switzerland, Italy, Spain, China, Argentina, Dutch East Indies and others.

The company has worked on the development for several years with the National Broadcasting System, and has recently been serving the Columbia Broadcasting System in its international programs, according to W. A. Winterbottom, vice-president and general manager of RCA Communications. He indicated that the recent addition of a special switchboard at the company's central office in New York enables the coordination of foreign programs with the schedules of this country. Experiments by the company's engineers in the specialized field of international broadcasting have been carried on since 1923.

Young and Brent Meet the Press

Loretta Young and George Brent, Warner stars who have been vacationing in New York following a series of personal appearances on Eastern stages, gave a tea for the press at the Hotel Pierre on Tuesday, prior to their departure for the West Coast Wednesday.

Theatres Aiding 'Depression War' In Philadelphia

Plans for a "depression war" in Philadelphia and vicinity were formed at a conference held in Mayor J. Hampton Moore's office last week when leaders of the motion picture industry met with the mayor to outline the campaign. The program is similar to that used during the World War and a squadron of four-minute speakers will appear in 800 theatres in Eastern Pennsylvania, Southern New Jersey and Delaware, speaking on different phases of the situation, such as the hoarding of money and the unemployment situation, while motion picture reels carrying appeals to "buy now and secure the future" will be shown in all theatres.

William Goldman, chairman of the committee representing the motion picture industry and general manager of the local Stanley-Warner Company, outlined the purpose of the campaign to the mayor. Following the conference, Mayor Moore issued a proclamation calling upon citizens to enlist in the war against economic depression, stating that he regarded the movement as an important step in the cause of employment and better times. The mayor stated that a committee to direct the campaign would be appointed within a few days.

Among those who conferred with the mayor were, in addition to William Goldman, Abe L. Einstein, also of the Stanley-Warner Company, Lewen Pizor, president, and George Aarons, secretary of the MPTO of Eastern Pennsylvania, Southern N. J. and Delaware; M. S. Landow, president of the Philadelphia Film Board of Trade and Jack H. Greenberg, secretary.

Civic and industrial leaders of Wilmington, Del., expressed their complete endorsement of the movement, and promised Mayor Moore of Philadelphia their complete support.

Balaban and Katz Will Not Demand Blanket Protection

Balaban and Katz, major Chicago circuit, will buy individually for its various houses this season, working out protection in each case, because the circuit believes blanket protection infeasible, according to Barney Balaban.

The circuit will seek blanket protection only over houses charging less than 20 cents. Rapidly changing industry conditions make it impossible to formulate any blanket protection, insists Mr. Balaban. He indicated that the circuit is not opposed to the single feature policy provided competitive situations eliminate the double bill. Mr. Balaban has been engaged in a series of meetings with Chicago owners on protection and double features.

Firm Opens London Office

Auten & Wild, Inc., handling foreign sale of American product, has opened an office in London, at 171 Wardour Street, under the direction of John Wild.

HIGHER MUSIC BROADCAST RATES GOING INTO EFFECT SEPTEMBER 1

1933 Figure 3 Per Cent of Charge Stations Make to Advertisers, 4 Per Cent in 1934 and 5 Per Cent in 1935

New licensing rates for the radio broadcasting of copyrighted music will be put into effect September 1, E. C. Mills, general manager of the American Society of Composers, Authors and Publishers, announced this week.

The new licensing fees will be based on a percentage of the total revenue obtained by radio stations from time sold to commercial advertisers. During 1933 the American Society will ask 3 per cent of the charge which radio stations make to advertisers; during 1934, the rate will be advanced to 4 per cent, and for 1935, and thereafter, a permanent rate of 5 per cent becomes effective.

Contracts by which Electrical Research Products, Inc., is authorized to act as intermediary between motion picture producers and the society in the recording of copyrighted music for the screen and the collection of copyright fees will expire on September 5. Negotiations are now being conducted for a renewal of the contract to continue Erpi's performance of this service which, it is said, is rendered on a cost basis.

Mr. Mills said that broadcasters who do not subscribe to these terms will not be permitted to play copyrighted music.

The Society's former licensing terms for radio stations involved a fixed fee determined according to the power of the individual broadcasting station, the population within its radius and the amount of commercial time sold by the station. During recent years these fees have averaged in the neighborhood of $900,000 annually, whereas $3,000,000 would have been produced on the basis of commercial time sold last year had the 3 per cent rate been in effect.

Biggest User

"Developments in the music world since 1924," said Mr. Mills, "have made radio the biggest user of copyrighted music, although it remains one of the smallest sources of revenue for authors, composers and publishers.

"In 1924 radio broadcasters contended they were not performing copyrighted music for profit, during their efforts to contest attempts to license them. The U. S. district court for the eastern district of New York denied this contention, holding that music broadcasting was a performance for profit, and this decision was later upheld by several other courts in deciding suits which were brought to test the earlier decision."

"Radio broadcasters," he said, "then sought to obtain amendments to the copyright status but were not successful, and thereafter the American Society began to license radio stations for the performance of copyrighted music. Radio, at that time, was just a by-product of performing rights, but it quickly became important when it supplanted the piano and phonograph in the home, curtailing much of the revenue of composers from these sources.

Composers' Revenues Off

"In later years, the closing of theatres and the decreasing use of orchestras by ballrooms and restaurants lowered composers' revenues further. At the same time radio was demanding eight times as much music as ever before, due to the fact that the average life of a song after broadcasting became popular was only 90 days, whereas formerly it had been 18 months. Throughout this period the composers' revenue from radio stations was only $900,000 annually, and this sum had to be divided among all authors, composers and publishers' societies the world over."

The new rate schedule, Mr. Mills said, will effect smaller performing payments for 310 radio stations, and substantially larger ones for more than 100 stations. Statistics show, he said, that in 1931 radio stations sold $75,000,000 worth of time to commercial advertisers; that radio manufacturers sold $309,000,000 worth of radio sets, and that manufacturers of radio station apparatus sold $20,000,000 worth of installations.

"Over $400,000,000 worth of business," Mr. Mills said, "was done through the medium of radio broadcasting, using copyrighted music primarily. For the right to use this music radio broadcasters paid the American Society of Composers, Authors and Publishers less than $1 out of every $400."

Mr. Mills said that in view of these facts there was little likelihood that the American Society would modify terms of its new rate schedule. Broadcasters who do not subscribe to the new schedule will be obliged to perform uncopyrighted music only, or else retain their own composers. He believes it probable that both procedures will be used to some extent and said that the American Society would not attempt to influence or oppose any such course of action adopted by the broadcasters.

New Cell Ready in England

Western Electric plans to place on the market in England shortly what is described as an improved photo-electric cell, an all-British product, according to information from London. A caesium cell, it is said to be an improvement over the potassium type now in use, in that it has greater sensitivity. The caesium cell has been in use in the United States for several years. Patent difficulties are said to have delayed its introduction in England.

Gaumont British Backing Welsh Pearson in England

Gaumont British is behind a refinancing plan for Welsh Pearson, Ltd., former British producer, according to advices from London. Welsh Pearson has been assigned three first rank pictures for distribution through the Gaumont subsidiary.

To Sign Papers In Cleveland Suit

Independent exhibitors of Cleveland and distributors are in substantial agreement on the terms of settlement of the Cleveland zoning suit which has been pending against exchanges, according to Samuel Horwitz, counsel for the exhibitors, while in New York early this week.

The papers embodying the agreement were submitted to Gabriel L. Hess, counsel for the Motion Picture Producers and Distributors of America, on Tuesday for the final approval of distributors. It is expected they will be signed by both parties by the end of the week.

Telfair Knight Returns to Peacock's Shanghai Offices

Telfair Knight, executive vice-president and general manager of Peacock Motion Picture Company, Shanghai, China, left today for his post after a two months' stay at the New York office.

During his visit in New York, Mr. Knight worked out a new financial structure for his company in cooperation with the directors. He also negotiated a contract with RKO Radio Pictures for distribution of Radio product in the Chinese territory. Mr. Knight took with him a print of Frank Buck's "Bring 'Em Back Alive" for prerelease in Shanghai.

Wisconsin Lawmakers Get Blue Law Repeal Bill in '33

A bill for repeal of the Wisconsin blue law will be introduced when the state legislature again goes into session on January 1, 1933. The legislature has not met since the blue law was voted down by statewide referendum. In the HERALD's survey (July 23 issue) of legislative activities of the first six months of the year, the Wisconsin situation was summarized as follows: "Citizens voted to repeal the state blue laws and the subject was referred to the legislature, which has not taken any action."

Sam Katz to New York

Sam Katz, Paramount executive, leaves the Coast on Friday in Hal Roach's plane, accompanied by Edward Hatrick. They will fly to Chicago, from which point Mr. Katz will continue to New York by train. He is expected to arrive on Sunday. It is anticipated that he will return to the Coast shortly.

New Detroit House Opens

Detroit's newest motion picture theatre, the Carlton, recently opened. Philip Gorelick, of Regal Pictures Exchange, is owner but the house will be operated under lease to John Igna. The Carlton seats 900. It marks the second theatre built in the city during the past two seasons.

WRITER SEES ECONOMY IN STORY PURCHASES

MGM Chief Scenarist Foresees Improved Picture Quality by Careful Selection; Six Companies Buy Twelve in July

Improved picture quality and important economies in story buying activities are foreseen by C. Gardner Sullivan, executive scenarist with MGM, as a result of the more careful selection of story material now being exercised by large producing companies.

Mr. Sullivan attributes the smaller total of monthly story buys this summer to the new consideration being given the purchase of production material. During July, a total of only twelve stories were purchased for production by six companies, and this number compares with purchases recorded during several preceding months.

"Stories are no longer purchased merely to keep some other company from landing them," Mr. Sullivan said. "At no time in the history of the cinema has such detailed consideration been given stories up for purchase, and before any deal is closed nowadays the producer has a definite person in mind for the lead."

He pointed out that when curtailments became necessary in Hollywood, studios found their vaults filled with costly story material which there will never be any chance of converting into pictures during existing conditions.

"Stories are selected now as they are needed," Mr. Sullivan said, "and only those that are perfect from every angle ever get past the reading stage. The result is that theatre-goers will see an improved product this fall."

The twelve story buys reported by production companies during the month of July were:

MGM

"The White Sisters," play and novel, by F. Marion Crawford.

"The Painted Veil," magazine story, by W. Somerset Maugham.

"The Lady," a play, by Martin Brown.

"Brief Rapture," a novel, by Polan Banks.

Paradise Pictures, Inc.

"Step Children," an original story, by Alec Moss.

Paramount

"The Shining Shark," story, by Vicki Baum.

RKO Radio

"The Sun Also Rises," novel, by Ernest Hemingway.

Universal Pictures

"She," novel, by Rider Haggard.

Warner-First National

"Daylight," original story, by John Cornwall.

"Wax Works," play, by Charles S. Belden.

"Women in Prison," play, by Dorothy Mackaye and Carleton Miles.

"The Lowdown," original story, by Houston Branch.



FRANK C. WALKER

Free-Lancing Is Boon to Studios

"The growing trend toward free-lancing among players of the first rank has created an open market which offers producers bigger and better casts than have ever before been available to them," said Joe Brandt, president of World Wide Pictures, now on the Coast. He leaves for New York on Friday following production conferences.

"The system is profitable to both players and producers, not only insuring stars with drawing power, but also highly competent players for the supporting cast, a very important factor in production. On the other hand, seasoned character players find they are sufficiently in demand to make the free-lance system profitable.

"With so many splendid players in the open market, including not only popular marquee names, but brilliant character performers, it is possible for companies which do not have players consistently under contract, but cast productions individually, to offer perfectly-balanced casts consisting of well-known leads, and highly capable players in the secondary roles."

Universal Six Months' Loss is $340,307.73

Universal Pictures Company, Inc., and subsidiaries last week reported loss of $340,307.73 for the six months ended April 30, 1932, after all charges, including $321,909.57 depreciation on capital assets. The statements indicated total current and working assets at $8,433,200.78. Current liabilities were listed at $1,929,556.50.

Frank C. Walker New Democratic Party Treasurer

Frank C. Walker, for the past seven years general counsel for the M. E. Comerford motion picture interests in New York, Pennsylvania and New England, has been appointed treasurer of the Democratic National Committee.

Mr. Walker, equally prominent in political and motion picture circles, who has been serving as assistant treasurer since the meeting of the National Committee in Chicago recently, assumes the post left vacant since the resignation of James W. Gerard last spring. Mr. Walker also acted as pre-convention treasurer for the Roosevelt organization.

James A. Farley, national chairman, expressed the gratification of himself and Governor Roosevelt at the acceptance of the post by Mr. Walker. He said:

"I think the Democratic National Committee is extremely fortunate in securing Mr. Walker's services as the new treasurer. A close personal friend of Governor Roosevelt for many years, Mr. Walker acted as treasurer for the very informal pre-convention activities of Governor Roosevelt's friends and has been at all times one of those consulted regarding the strategy of that campaign."

Born in Plymouth, Pa., Mr. Walker's family moved to Butte, Mont., while he was a boy. He was graduated in 1907 from Notre Dame University, of which he is now a trustee. Following graduation, he joined his brother, J. T. Walker, a state senator, in the practice of law at Butte. Engaging in politics there, he was at one time district attorney and served as a member of the state legislature while a resident of Butte. A leader of that session of the legislature which first elected Thomas J. Walsh to the United States Senate, Mr. Walker has for years enjoyed a close friendship with Senator Walsh, as well as with Senator Burton K. Wheeler, also of Montana.

Mr. Walker left Montana in 1925, but without severing his connection with the Montana law firm, to assume the position of general counsel with the M. E. Comerford interests, locating at the New York headquarters. Mr. Comerford is an uncle of Mr. Walker.

Married to the former Miss Hallie Boucher of Butte, Mr. Walker has two children, Thomas J. and Laura Hallie. They are residents of New York.

Paramount Arranges Payment

Paramount-Public Corporation last week deposited with the Chase National Bank, New York, trustee, funds in payment of the coupon due August 1, 1932, on its 5½ per cent gold debentures.

Columbia Declares Dividend

Columbia Pictures on Wednesday declared a regular quarterly dividend of 75 cents per share on the preferred stock, payable September 1 to stockholders of record August 18.

HOLDING OVER

3 WEEKS

WINTER GARDEN
NEW YORK





WATCH FOX THIS YEAR

GAYNOR—

"THE FIRST

TOPS TOWN

12 KEY SPOTS

★ FOX PICTURE

THE TEAM THAT HAS NEVER

FARRELL'S

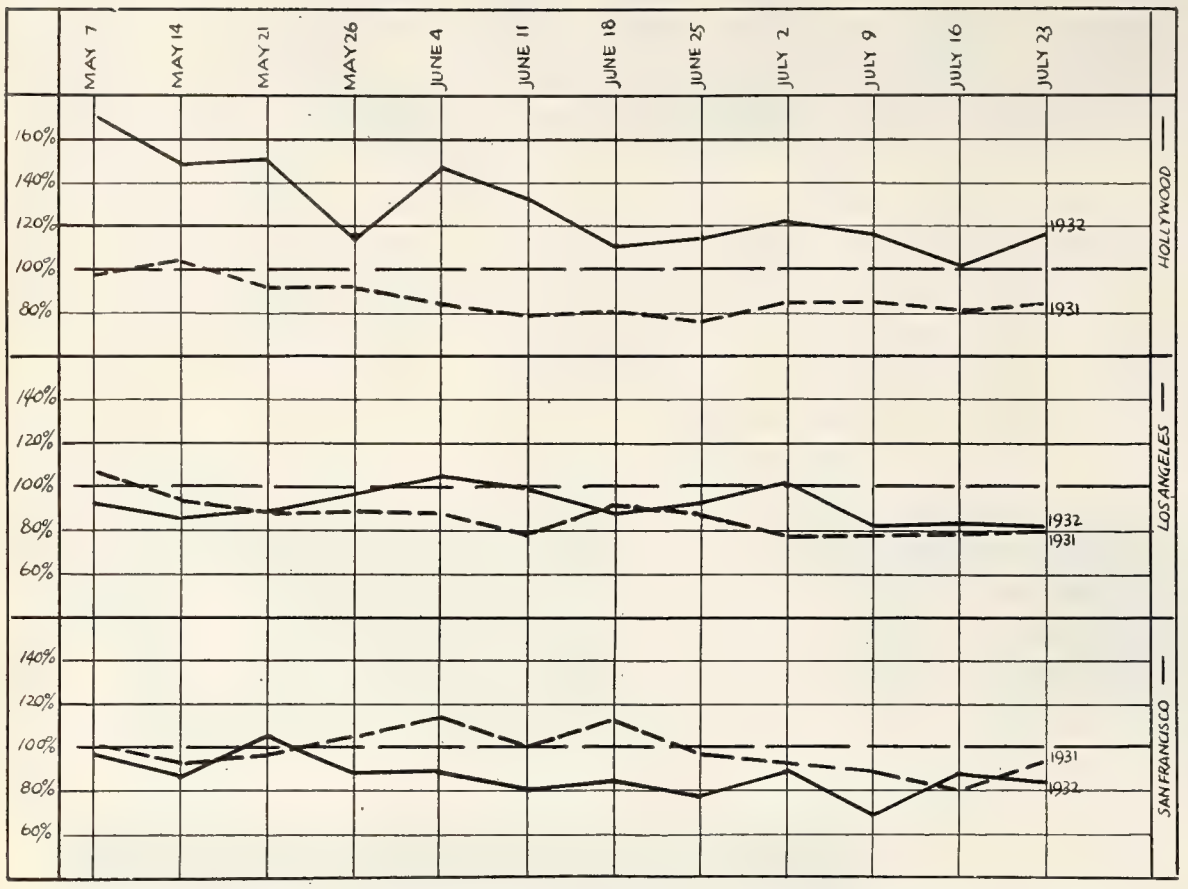
YEAR"★

IN

FAILED YOU

A CLEAN-UP IN:

LOS ANGELES
BOSTON
ST. LOUIS
LOUISVILLE
PHILADELPHIA
PORTLAND
BUFFALO
DENVER
MINNEAPOLIS
PITTSBURGH
WASHINGTON
BIRMINGHAM



The graph, based upon the HERALD's weekly compilation of box office receipts, presents a comparison of theatre returns in Hollywood, Los Angeles and San Francisco for the twelve weeks to July 23 in 1931 and 1932. The 100 per cent line shows the average weekly gross for the entire year 1931 in the three cities.

SAYS PICTURE THEMES REDUCED ATTENDANCE

Mistaken Policy Has Taught Public That Entertainment Has Vanished, Declares Floyd St. John, Coast Distributor

The basic cause for lowered theatre attendance is the fact that the industry in general has been turning to "themes based on sex appeal," with the result that the public has come to learn that entertainment is going from the motion picture theatre, says Floyd St. John, owner of the Cooperative Film Exchange with headquarters in San Francisco.

Mr. St. John, for sixteen years a distributor of independent productions on his own account, has a sizeable following on the West Coast, and keeps his ear close to the ground of exhibitor opinion. He has his idea of the problem of the industry, and his words have a bite to them.

"The huge shrinkage in the motion picture theatre attendance has a cause far beyond present business conditions," said Mr. St. John. "The president of one of the producer-distributor-exhibitor organizations has been quoted as saying that the 40 per cent shrinkage in theatre attendance brings many of the bigger producing companies to the verge.

"Entertainment Has Vanished"

"Without going into house cleaning economic problems of not only production but theatre costs and high-geared, high-priced, high-pressure distributing organizations, the fundamental cause of the shrinkage in theatre attendance is due to the picture industry generally catering to the "themes based on sex appeal until the paying patrons have learned that entertainment has vanished from the picture theatre.

"The over-capitalized theatres, in their attempt to keep open, have demanded of their publicity departments such exploitation as would bring in the business, and to enumerate a few examples clearly illustrating how far that demand has been complied with, peruse some of the following lines in our daily newspapers, which show the trend of the times:

" 'Havoc.' 'Taunted by her smile — haunted by her kisses—men lied, stole, betrayed, and killed—in an unholy struggle for the soul of this woman.'

" 'Shanghai Madness.' 'Shanghai—glamorous, perilious, treacherous—luring a beautiful girl to explore its evil heart and all but destroyed her.'

" 'Mazda Lane.' 'The glitter—the glamour —the laughter—the tears of Broadway, where girls with wishbones wear sables and girls with backbones wear rags.'

"These examples are neither outstanding nor exceptional. The paying public has soured on such trash.

"Motion pictures have possessed quality of such huge magnitude that they have educated and entertained the millions of not only America, but the world. That they will continue to do so as long as the sun shines is undebatable. When the socalled fifth industry becomes the filth industry, no wonder it is shaken to its very foundations.

"When the screen turns back to entertainment for the masses, education for the majority, and a palace of amusement for all, just that quick will it bring back its just patronage.

"Some producers are making an honest effort to make clean, wholesome pictures, pictures which can be viewed by the entire family, but unfortunately, these are not in the majority.

"If our exchange could get fifty-two pictures a year as full of entertainment and as clean as "County Fair," we would soon be in command of the picture business here. It follows that other distributors throughout the world would be in the same position.

"It is not lavish sets, scantily dressed women, sex appeal, that create pictures and entertainment. It is good, wholesome stories of love, romance, travel, with plenty of action that will make the dimes and the dollars come back to the box office and produce once more the prosperous condition to which the motion picture industry is rightfully entitled."

Universal Shifts Personnel In Western Sales Division

Universal has made several personnel changes in the western division, under E. T. Gomersall, as a result of the resignation of Kenneth Hodkinson, San Francisco manager. Barney Rose, Denver manager, has assumed Hodkinson's post, and is replaced in Denver by Jack Langan, former Sioux Falls manager.

Eddie Gruenberg, Sioux Falls salesman, has been promoted to Langan's place. William Baker, St. Louis manager, has transferred to Detroit on special assignment; J. E. Garrison, former Minneapolis manager, is the new St. Louis manager, and Frank Mantzke, Minneapolis salesman, has been promoted to manager there.

Wilson Heads Publicity For Reliance Pictures

Harry D. Wilson, formerly handling publicity for the old First National Pictures, Jackie Coogan Productions, United Artists and the Edwin Carewe films starring Dolores Del Rio, has joined Edward Small, independent producer heading Reliance Pictures Corporation.

Mr. Small plans the production of a feature, with the chief role centering about Joe Palooka, newspaper comic strip figure originated by Ham Fisher. George Bancroft's future film appearance will be made through an association with Mr. Small. Several stories are being considered in the selection of a vehicle for the former Paramount star.

Lee Will Not Direct Gloria Swanson Film

Rowland V. Lee, scheduled to direct Gloria Swanson's first British film, has terminated his connection with Miss Swanson and has joined Alexander Korda to direct two features.

YOUNGCLAUS RULING "OBSTACLE" TO AMICABLE SOLUTION OF ZONING

Van Hyning Asks If "Misleading" Reports Declaring Protection Illegal "Are Intended To Smother Independents"

Declarations that the federal court decision rendered recently in the Youngclaus zoning and protection suit will react unfavorably toward exhibitors generally were made late last week by two important MPTOA state units.

The decision places a serious obstacle in the way of arriving at a solution of national zoning and protection problems, according to E. Van Hyning, chairman of the national zoning committee of the Motion Picture Theatre Owners of America and president of the Kansas-Missouri state organization.

C. E. Williams, president of the MPTO of Nebraska and western Iowa, said that "the actual effect of this suit will no doubt be to delay materially any organized effort being made to reasonably control or limit protection for a long time. Is this of any benefit to the small independent exhibitor anywhere?"

No Appeal Will Be Taken

No appeal of the federal court decision will be taken by any of the defendant exchanges and distributors who were parties to the suit, according to Bruce Bromley, principal defense attorney.

"There is nothing to be gained by appealing Judge Munger's decision," Mr. Bromley said. "Distributors were merely enjoined by it from enforcing the one zoning plan which was found to be objectionable. Zoning and protection themselves were not pronounced illegal in the decision and are still applicable and enforceable in the territory."

Terminating months of litigation, Judge T. C. Munger in United States court at Omaha ruled early in July that group protection or zoning is illegal, but he did not undertake to adjudicate the right of individual distributors to grant protection in dealing separately with exhibitors. The decision concluded the suit brought by William N. Youngclaus, an independent exhibitor of Madison, Neb., against all distributors and exchanges which signed a group zoning agreement in July, 1930, for the Omaha territory. A permanent injunction was granted. Allied States Association immediately, and on occasions since the decision has declared it to be a victory. Allied's unit in Iowa and Nebraska backed Mr. Youngclaus in the action.

Mr. Van Hyning, in current statement issued from Kansas City, indicates that the stand taken by the Allied Theatre Owners of Iowa and Nebraska was directly at variance with the intent of the zoning plan as negotiated and drafted in 1930 through the efforts of the Nebraska MPTO. He declares reports that the court held protection was illegal are misleading and asks whether they "are intended to smother the independent exhibitors who contributed cash to finance this litigation and become inquisitive as to what they got for their money."

At present, Mr. Van Hyning is attempting to renew zoning for 1932-33 in Kansas City territory through exhibitor negotiations with distributors.

His statement, which may be accepted as representing the sentiments of the MPTOA, follows in part:

"The decision does not declare whether or not a lawful agreement can be made to limit protection in the form of a uniform zoning plan, which is the particular question in which intelligent exhibitors are interested. The court apparently assumes the right of a separate distributor to grant any amount of protection to a theatre by private contract. He did not 'hold that protection was illegal,' as certain interests seem to insist. Quite the contrary.

"The only probable result of the decision will be to effectively block any further organized effort to reduce or limit protection and to remove protection abuses until the case is finally determined on appeal. In the meantime the complex and troublesome problems of protection and run are getting no better fast. Nothing constructive towards their solution is offered by this prolonged litigation. Its only effect has been to block any real progress in the way of practical self-control. Independent exhibitors will place the responsibility for the confusion and disruption of orderly progress on the false leadership that stirs up these devasting controversies with no honest intention of improving conditions for the small independent exhibitors.

"The Uniform Zoning Plans that were worked out in certain territories were definitely abandoned by the distributors over two years ago because of this and other litigation and agitation by a few socalled exhibitor leaders. How they can honestly oppose the only method ever suggested for definitely limiting the protection of the larger theatres over the smaller houses perhaps they can explain to their dues-paying members. The local exhibitor organizations affiliated with the Motion Picture Theatre Owners of America and many others have continuously urged the distributors to resume these local negotiations and extend their active cooperation in solving the problems and removing the abuses in protection through uniform zoning. The need for this self-control by open negotiations is not changed in any way by this decision; it just places another unnecessary obstacle in the way of a final solution."

Charges Attempt To "Mislead"

Mr. Williams also referred to "a studied attempt in some quarters to mislead exhibitors as to what was decided by the court in the Youngclaus case, particularly that 'protection was held illegal' in this decision." He said a reading of the court's opinion will show the court 'held' quite the contrary: that the court assumed 'the right of the distributors separately and individually to license the exhibition of pictures by contracts giving to the exhibitor the exclusive right of exhibition for a period of time.'" According to Mr. Williams, the injunction "does not prevent or even limit in any way the amount of protection that may be granted by private contract."

"This decision can have no immediate effect," he said. "Over a year ago the distributors generally announced that they were withdrawing participation in all uniform zoning plans because of this litigation. As a result we understand they were generally abandoned; any uniform zoning plan depends ultimately on the active cooperation of the distributors for its effectiveness. The actual effect of this suit will no doubt be to delay materially any organized effort being made to reasonably control or limit protection for a long time. Is this of any benefit to the small independent exhibitor anywhere?

"We are actually back to where we were three years ago, before zoning negotiations were initiated, with the larger theatres bargaining privately with the distributors, forever increasing protection, playing one distributor against another to gain competitive advantage in protection and run. When the smaller subsequent runs and adjacent theatres deal for pictures, they will find the prior-run protection already fixed by private contract with the distributor, to which the subsequent-run exhibitor was not a party and which neither he nor the distributor can change."

GROUP URGES UNIFORM SLOGAN FOR THEATRES

Uniform use of a brief, forceful slogan by all theatres in their advertising is the suggestion offered by the Independent Theatre Supply Dealers Association, with headquarters in Kansas City. Repetition of a slogan such as "See a Movie Today" would have a beneficial cumulative effect, the Association believes, as a constant reminder of the enjoyment the screen affords.

The trade press could cooperate by inviting slogan suggestions, the Association points out, indicating that the most effective slogan might be best obtained in this way. The Association is further of the opinion that the trade press could perform an important service in acquainting the exhibitor with the use of the adopted slogan in theatre advertising.

"Use of such a slogan should entail small cost, if any, as it could be inserted in regular theatre advertisements without the requirements of extra space, and would not interfere with the theatre in its effort to sell its current attraction first," according to R. G. Tannehill, secretary of the Association. Tannehill says a slogan embodied in theatre advertising "would by repetition value make all theatre advertising cooperative toward generally increased attendance."

Williams Predicts Material Delay of Any Organized Effort To Control Practice; No Appeal, Says Defense Attorney

House Manager a Candidate

Thomas McGuire, manager of the Hollywood theatre, Detroit, Mich., is a candidate for Congress from his district in Detroit.

Tom Tyler

Directed by Ray Taylor and with a cast including Noah Beery, Jr., William Desmond, Cecelia Parker, Philo McCullough and Carmelita Geraghty, it offers 12 chapters of sensational, thrilling jungle adventures. An ADVENTURE SERIAL

Distributed by

UNIVERSAL



Tears Through To Triumph

IN

JUNGLE MYSTERY

King of All The Serials

Based on "Ivory Trail" by **TALBOT MUNDY,** one of the best-selling story writers of modern times, this chapter play rips screen tradition to pieces, and hits straight at the heart of the real movie fan.

ACTION • EXCITEMENT • THRILLS • WILD ANIMALS



USE AD SOMETHING LIKE THIS IN YOUR LOCAL NEWSPAPER:

We are proud to present this picture

BECAUSE . . . it will make you feel better.

BECAUSE ..it will stir your heart and send your soul to the dry-cleaner's.

BECAUSE . . . it will make you a happier man, woman, boy or girl.

BECAUSE . . . it will drive depression from your mind and uplift your spirit.

TOM BROWN OF CULVER

is one of those rare entertainment treats which will stick in your memory for a long, long time!

With Tom Brown, Slim Summerville, Richard Cromwell, H. B. Warner, Andy Devine, Russell Hopton, Ben Alexander, Sidney Toler, Willard Robertson. Produced by Carl Laemmle, Jr. Story by George Green and Dale Van Every. Directed in a masterly manner by William Wyler. Presented by Carl Laemmle.



(Stick the name of your theatre here and the job is done)

Deal On to Buy RKO Interest in Trans-Lux Corp.

A deal for the purchase of RKO's 50 per cent stock interest in Trans-Lux Corporation is expected to be consummated within the next few days, according to Percy N. Furber, chairman of the board of Trans-Lux Daylight Screen Corp.

"RKO has obligations of its own which will not permit it to participate in the expansion plans which have been formulated by Trans-Lux, so Trans-Lux will carry on its development program alone following the purchase of the RKO stock interest," Mr. Furber said.

The Trans-Lux newsreel theatre on Broadway was closed last Friday for an indefinite period. The second New York Trans-Lux theatre, at 58th street and Lexington avenue, is now being operated on a combination program policy, exhibiting feature pictures in addition to newsreels and short subjects. A product deal will be continued by Trans-Lux with RKO, by which the latter will supply Trans-Lux with newsreels and short subjects.

Publix and Arthur In 4-City Pooling

Terms covering a four-city pooling of theatres have been agreed on between Publix and Harry Arthur Theatres Corporation, of New Haven, Conn. The deal, which is expected to be consummated soon, involves five Publix theatres in New Haven, Hartford, Worcester and Springfield and all of the Arthur houses in the same cities.

Arthur Theatres Corporation assumes management of the Publix theatres under the terms.

Debrie Reorganizes American Branch of Equipment Concern

Andre Debrie, head of the French camera and equipment company bearing his name, has returned to France after reorganizing his American corporation, Andre Debrie, Inc., of America, which is now fully controlled and operated under the direction of Mr. Debrie from Paris.

The New York office, at 115 West 45th Street, is in charge of H. R. Kossman. A service department has been installed in the New York office to service all Debrie equipment in the country. A Coast office, for which Mr. Debrie arranged on a visit there, will be definitely announced shortly.

Publix Combines Omaha, Des Moines

Omaha and Des Moines Publix theatre division offices were combined this week under Evert R. Cummings, division manager at Omaha. Territory which comprises all of Nebraska and Iowa includes about 40 houses and will necessitate a new alignment of districts.

TORONTO MADE SCENE OF QUOTA ARGUMENT

Cooper Answers Boylan's Outspoken Championing of British Films; Kearney Asks Equality; Film Week Dropped

by W. M. Gladish
Canadian Correspondent

Two weeks of the Imperial Economic Conference have passed and more of the battle with regard to Empire film quotas and the encouragement of British films has taken place at Imperialistic Toronto than at the Conference in Ottawa itself. There has been much talk in hotel rooms and offices and in the newspapers but there is not the slightest official indication that the subject of British films has been mentioned once behind the guarded doors of Conference assembly. But everybody has said that the discussions will occupy a period of a month or six weeks and a lot of things can and will happen before the Empire statesmen sing the National Anthem in farewell.

Insofar as the preliminaries are concerned, Major J. C. Boylan, chairman of the Ontario Board of Motion Picture Censors, has entered the lists as the one outspoken Canadian champion of British film and he has done so with a flourish of much newspaper publicity. After criticising the resolutions of independent exhibitors against any form of compulsory film buying in Canada, Major Boylan got under the skin of the independents by declaring that "the best elements of the Canadian public are calling for more British-made motion pictures." This brought forth heated replies in which it was suggested that, as a public servant, Mr. Boylan should stick to his censoring duties and leave trade developments to those directly concerned, or words to that effect. One of those who took issue with him on a single point was Col. John A. Cooper, president of the Motion Picture Distributors Association, who challenged the necessity of raising censorship fees against British films by Mr. Boylan's board when the latter was showing a good financial profit on its operations. Oscar Hanson, general manager of Allied Exhibitors of Ontario, has been the champion of the independents against quota proposals and against Major Boylan.

Kearney Asks Equality

The British film trade delegate to the Ottawa Conference has been raising considerable attention in Canada in behalf of the British industry through interviews and publicity. He is M. Neville Kearney, whose official title is: Head, Film Industries Department; Secretary, Film Producers Group, Federation of British Industries, London. Mr. Kearney has been pressing for an "equality of market opportunity" for the British producers, but he has said that he does not favor artificial methods of obtaining distribution of British films. He said:

"It is readily recognized that films made for public entertainment must stand or fall on their merits, whatever their origin. All the British producers ask is that British-made pictures shall not, as the result of agreements, financial associations and the direct or indirect foreign control of theatres and theatre circuits, be placed in a position of disadvantage on the screens of the Empire as compared with the foreign product."

Mr. Kearney declared that if artificial barriers prevented the British picture getting an opportunity in British countries, then it was not unreasonable to expect that some suitable section should be taken to break the "vicious circle" shutting Empire entertainment out of sections of the Empire.

Recommended resolutions of the Federation of British Industries on film quota requirements are still before the Imperial Conference, but there is yet no announcement of the appointment of a sub-committee of the Conference to deal with the question. When this takes place, there is a probability that representative men of the film trade in Canada will be called to Ottawa to offer their views. In this connection Mr. Kearney said that the three appointed representatives of the British industry are awaiting the call from Ottawa and will proceed from London without delay. These are Isidore Ostrer, C. M. Woolf and John Maxwell.

Film Week Idea Falls Flat

Insofar as Canadian trade matters are concerned, a proposal for an Empire Film Week at the Conference, when British films would be featured on the screen of the Dominion, has fallen flat. Canadian exhibitors hesitated because of the political aspects of the quota issue. In Ottawa several independent and circuit theatres have been making a play with British pictures but, with the Canadian capital somewhat crowded with Empire representatives, this has obviously been a matter of good local business. As expected, some newspaper editors of Canada have raised the patriotic angle in discussing the film situation, but there are just as many editors who are questioning the advisability of any compulsory buying for any business.

Pathe Exchange Net for 26 Weeks Equal to $2,146.40

Pathe Exchange, Inc., and subsidiaries report a total net profit of $2,146.40 for the 26 weeks ended July 2, 1932. Total net income for the period was $290,185.56, with deductions for administrative and selling expenses, interest on funded debt, provision for bad debts and depreciation put at $288,039.16.

The period is divided into two divisions of 13 weeks each. During the first, the net profit was $36,028.98 and in the second the net loss was $33,882.58. The report notes that during the period involved expenses included a substantial amount of non-recurring expense on litigation.

Menken Agency Moves

Menken Advertising, Inc., advertising agency which handles the work of Consolidated Film Industries, Inc., has moved its offices in New York to 1776 Broadway.

STARTS THE GREATEST RADIO

58 STATIONS OF THE NBC RED NETWORK
6 CONSECUTIVE WEEKS WILL SELL THIS

Friday AUG 26th

AT 10:30 P. M. EASTERN DAYLIGHT SAVING TIME . . . .

BEGIN NOW! . . .

HOOK UP YOUR THEATRE TO THE HUNDRED MILLION Who Will Play The Detective Role in This Astounding Mystery Drama As It Is Told Chapter by Chapter . . . *all except the last smashing climax* . . . on the air!

THE PHANTOM



RADIO PICTURES BROADCAST SPECIAL

A FEATURE PICTURE SOLD TO AMERICA'S MILLIONS

TIE-UP IN SHOW HISTORY

IN A COAST TO COAST BROADCAST FOR PICTURE AS NO PICTURE WAS EVER SOLD



$6000.00 IN PRIZES

100 CASH AWARDS WITH A CAPITAL PRIZE OF $1500 FOR THE BEST ORIGINAL ENDINGS TO THE MYSTERY

"OF CRESTWOOD"

Here Is A Showman's Show! Never, in all amusement history has an attraction been presented with such a mammoth advance campaign! Thousands upon thousands of dollars are being spent to assure record breaking attendance to every theatre playing this amazing mystery drama and featuring one of the finest casts ever seen in a motion picture . . .

THE STORY TOLD ON THE AIR FROM 58 NBC STATIONS EVERY FRIDAY FROM AUGUST 26th TO SEPTEMBER 30th, INCLUSIVE

THEN RELEASED IN ONE SMASHING BIG FEATURE PRODUCTION ON OCTOBER 14th!

EVERYTHING A SHOWMAN COULD ASK FOR! . . . .

FREE POSTERS! FREE HERALDS WITH CONTEST RULES! FREE TRAILERS!...

DISPLAY ADS ON RADIO PAGES OF THE COUNTRY'S LEADING NEWSPAPERS!

15 FULL PAGE ADS IN SEPTEMBER, OCTOBER AND NOVEMBER ISSUES OF LEADING MOTION PICTURE FAN MAGAZINES!

Radio Announcements To Instruct Listeners To Ask At Their Local Theatre For Contest Rules and Prize List! . . . Graham McNamee Announcing! Famous Authors and Editors as Judges! Window Displays in 1900 Woolworth Stores! And innumerable other exploitation and publicity features.

EVERYONE WHO CAN READ OR HEAR WILL KNOW ABOUT IT!

RKO Radio PICTURES

Contest Closes Oct. 10, 1932

CONTINUOUSLY FOR TWO MONTHS BEFORE RELEASE

HOLLYWOOD PREVIEWS

Warners' "Life Begins" Is As Outstanding As It Is New, Says Meehan; And There Are Others

by LEO MEEHAN
Hollywood Staff Correspondent

There is no question as to which is the outstanding picture previewed the past week. It is "Life Begins," from the Warner-First National incubator. The last word is used advisedly, for, listen to this, the entire action of the picture takes place in a maternity hospital! It deals with birth, and the tragic consequences which sometimes attend. There never has been a picture remotely resembling it; and possibly for story interest, intense, throbbing drama interlaid with natural comedy (the about-to-become-a-father stuff), there never has been a more gripping picture.

Rumors have been leaking out of the Warner plant these past several weeks to the effect that "Life Begins" was something very unusual, very courageous, daring, sensational. The spontaneous applause which broke out in the preview audience heralded confirmation of previous reports. Women went out with tear-stained faces, men with glistening eyes.

The rather commonplace subject of childbirth has been pretty much taboo in pictures up to now. Here is one to challenge anyone who thinks it is not a screen subject. Don't get the mistaken notion it is clinical, either. It is intensely human, understandable, sincere. The Warner production staff and the Hays office have worried considerably about the possible reaction of censoring bodies. Well, if they don't pass this one and tack a gold star on it, mothers had best quit having babies and studios better begin making Grimm's fairy tales exclusively.

And There's "Horsefeathers"

Still further proof that exhibitors may anticipate better and better product this fall is the latest insane opus from the Marx Brothers, entitled "Horsefeathers." It is uproarious. Paramount, in this number, contributes one of the funniest, nuttiest films ever made. Many who have seen it in preview consider it better than either "Cocoanuts" or "Monkey Business." It certainly is up to standard with those, to say the least for it.

Paramount also previewed the latest Tallulah Bankhead picture during the week, "Devil and the Deep." Outstanding are several sequences which take place in a submarine, not a new locale for picture stuff, but the melodramatic significance of those in this story, together with the expert realism contrived, make them highly entertaining. The picture also marks the return to the screen of Gary Cooper, after many months of rest and foreign travel which extended into darkest Africa. Gary seems to have taken on some polish and sophistication with this world travel. Yet he is handsome as ever, with fine poise, and the role offers opportunities for interesting characterization. Watch a newcomer to Paramount, Charles Laughton. As the insanely jealous husband of Bankhead this fine actor from the stage gives one of the most intriguing screen performances of the year. As for Bankhead, she still is Bankhead, with a better part and better story material this time; but whether she is ever going to make the grade as a screen star is left in doubt.

Real Entertainment

Warners turned loose another real mirth provoker, and one of the first of a series to use the romance and drama of radio for a subject. It is called "Crooner," and features David Manners and Ken Murray as the pioneer of the radio and night club crooners, and his exploitation manager. In a novel manner it shows how band leaders came to use the megaphone to soothe the feminine listeners into the realm of the gaga. And it is all very funny, besides having some snappy music to keep things entertaining.

Jaded reviewers who must see scores and scores of pictures as they are previewed here in Los Angeles from night to night, really are starting out now with pleasant anticipation. Most of them are catching the studio conviction that producers, with their sleeves rolled up, are hammering out real entertainment.

ON THE DOTTED LINE...

Columbia

Keene Thompson prepares screen story of "No More Orchids." . . . Constance Cummings and Charles Bickford in "Last Man," by Howard Higgin and Keene Thompson, Higgin to direct. . . . Barbara Weeks in "Night Mayor." . . . Sid Silvers signed to adapt story of "In the Jungle." . . . Walter Connelly signed for "Bitter Tea of General Yen." . . . Richard Cromwell in "That's My Boy." . . . Evalyn Knapp in "Polo." . . . Maurine Watkins signed to adapt "Child of Manhattan." . . . Eddie Buzzell to direct "Virtue." . . . John J. McCarthy signed to direct "Bullet Trail." . . . Lee Tracy signed for "Washington Merry-Go-Round." . . . Wilber McGaugh, assistant director, signed to handle eight Tim McCoy productions. . . . Melville Baker added to writing staff starting with preparing story for "Air Hostess." . . . Henry Johnson, Nat Porrin and Charles R. Condon added to writing staff. . . . Gordon Kahn, writer, signed, starting with screen adaptation of "Patrole Girl." . . .

▽

Fox

Janet Gaynor in "State Fair." . . . Warner Baxter in "Six Hours to Live," Wilhelm Dieterle to direct. . . . Will Rogers in "Jubilo." . . . Charles Farrell in "Salomy Jane." . . . Ginger Rogers and Ben Lyon in "Hat Check Girl." . . .

▽

MGM

Charles Brabin to direct Ethel, John and Lionel Barrymore in untitled picture. . . . John Gilbert and Jean Harlow in "Red Dust," Jacques Feyder to direct. . . . Martha Sleeper signs long-term contract. . . . Helen Hayes in "White Sister." . . . Howard Hawks and Roland Brown sign directorial contracts. . . . Joan Crawford and Jackie Cooper in "Lost," Clarence Brown to direct. . . . Ramon Novarro in "Man of the Nile," Harry Beaumont to direct. . . . Madge Evans and Mary Carlisle sign new contracts. . . .

▽

Paramount

Claudette Colbert in "Phantom President," George Marion, Jr., adapting. . . . Susan Fleming, Clive Brook and Marion Gering sign long-term contracts. . . . Charles Richards signed as casting director for Charles R. Rogers Productions, starting with completion of "Madison Square Garden" and "70,000 Witnesses." . . . Douglas Doty, Sidney Lazarus and E. D. Leshin join writing staff. . . . Charles R. Rogers buys "Billion Dollar Scandal." . . . Gouverneur Morris signed to write "Pied Piper of Paris," an original for Maurice Chevalier. . . . Randolph Scott in "Heritage of the Desert," Henry Hathaway to direct. . . .

▽

RKO Radio

Irene Dunne signs new contract. . . . Elizabeth Patterson added to "Bill of Divorcement." . . . Constance Bennett in "Rockabye," George Fitzmaurice to direct. . . . Pauline Frederick, Sam Hardy and George E. Stone added to "Phantom of Crestwood." . . . Ann Harding in untitled vehicle by Jane Murfin. . . . John Cromwell to direct "Three Came Unarmed." . . . Bill Boyd in "Yukon," Casey Robinson to direct. . . . Zion Myers and Jack Clauett assigned to Ely Culbertson bridge series, untitled. . . .

▽

United Artists

Henry Stephenson and Phillis Barry in "Cynara." . . .

▽

Universal

Sidney Fox in "Merry-Go-Round," Edward Cahn to direct. . . . Russell Mack to direct "All American." . . . Gloria Stuart signs new contract. . . . Gladys Lehman to adapt "Left Bank." . . .

▽

Warner-First National

Glenda Farrell and James Bell in "I Am a Fugitive." . . . George Arliss in "Adopted Father." . . . Edward McNamara signs contract, to appear in "20,000 Years in Sing Sing." . . . Douglas Fairbanks, Jr., in "Some Call It Love." . . . Bebe Daniels in "Silver Dollar." . . .

▽

World Wide

Irene Purcell, Ethel Clayton, Robert Fraser and Cornelius Keefe added to "Crooked Circle." . . . Paul Stein signed to direct "Breach of Promise." . . . Pat O'Malley, Earle Foxe, Edwin Maxwell, Harry Holman, Virginia Sale and Astrid Alwyn added to "Those We Love." . . . Ernest Torrance signed for "Hypnotized," "Babe" Stafford assistant director. . . .

Union Charter Revoked

The charter of Operators' Local 165, Cincinnati, has been revoked and about 12 members, including the officers, expelled by the International. The International took the action, it is claimed, when the local refused to obey orders to withdraw pickets from 30 independent houses in Cincinnati. Clyde Weston, New York representative of the International, is in Cincinnati conducting negotiations.

Leahy Succeeds Sam Jaffe

Fred Leahy has been named production manager at the Paramount Coast studio following the resignation of Sam Jaffe. Richard Johnston has been named assistant to Mr. Leahy, whose post may be made permanent. Jaffe's resignation is said to have been caused by a disagreement with Josef Von Sternberg, director.

SHOWMAN DAYS ARE HERE AGAIN

FIFI DORSAY

IN

"THE GIRL FROM CALGARY"



HEAR FIFI SING
THESE FRENCHY SONGS

"DANCING FEET"
"MAYBE, PERHAPS"
"COMME CA VA"

SOON THE WHOLE WORLD WILL BE HUMMING THEM !

monogram PC PICTURES

I.E. CHADWICK Production
Directed by PHIL WHITMAN

A MUSICAL HIT *to bring back* SHOWMAN DAYS !

An editorial from PRINTERS' INK

entitled

"PARASITE MEDIA"

MOTION PICTURE HERALD

1790 BROADWAY NEW YORK CITY

"A man authorized to speak for a great industry which each year invests millions in advertising, in commenting on the rate editorial which appeared in PRINTERS' INK for June 16, was particularly pleased with these questions asked of advertisers:

"How many media are on your list because the publication is a nice fellow?

"How much are you charging up to advertising that should properly go into your charity account or selling expense?

"How much are you squandering in classes of media that have yet to prove their value or because of your president's vanity?

"This close observer of trends and wastes in selling and advertising wants another question asked:

"How much are you spending in parasitical publications which without authority or real standing, representing nobody but their publishers, get advertising from you on false promises and improper methods?

"In a letter reproduced in PRINTERS' INK last week, P. D. Saylor, president of Canada Dry Ginger Ale, Inc., said: "Real reduction in advertising expense can come only when we all make it our business to know more about what we are buying."

"Certainly much money is now being wasted in certain parasite publications which have no real reason for existence. The executive anxious to reduce advertising costs should first look into such wastes. He would then have more money to invest in proved media.

"As George W. Hill, president of the American Tobacco Company, said in PRINTERS' INK in this connection:

"From my point of view proper advertising is cheap — quite cheap enough. The results are what count."

"Advertising, withdrawn from irregular, worthless and parasite media, invested in result-getting space by men who know values thoroughly, is the procedure to which every stockholder is entitled.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

THE concept of this department is that the exhibitor is concerned not with any critic's idea of "how good?" or "how poor?" but rather with the question of precisely what the product is and what is to be done with it when and as it is played. The exhibitor, in general, is concerned with the special aspects of strength and of weakness in the product, its appeals and shortcomings, that he may adequately deal with it when he becomes its sponsor to his public. These "review" pages aim to aid the exhibitor as the retailer of the merchandise concerned.—THE EDITOR.

Horsefeathers

(Paramount)

Comedy

When the Four Marx Brothers made "Cocoanuts" and then followed it about a year later with "Monkey Business," every one thought they had about reached the limit in their own peculiar brand of absurd nonsense. Now comes "Horsefeathers" to prove that we all were mistaken.

For sheer foolishness, without any rhyme or reason unless it be to demonstrate that their laugh creating abilities are unlimited, "Horsefeathers" is about six and one-half reels of super-hilarious mirth. The story follows one general nutty trend that is divided into five episodes.

The opening is like the start of an old-time musical comedy, when Groucho arrives to become president of Huxley College. The action is fast and furiously funny, climaxed by the entire student body joining in the chorus of his inaugural song with the dignified, bewhiskered faculty becoming the dance ensemble.

Next is Harpo as a dog catcher, Harpo who has two prop lampposts, a big one to lure the big dogs and a tiny one for the little fellows.

The picture jumps into the speakeasy episode and more nonsensical fun, then to the apartment of the vampirish college widow with the four brothers traveling at a dizzying pace. Following this there is a side-issue kidnaping sequence, when the two roughnecks that Harpo and Chico are supposed to shanghai turn the tables on them. Then comes the great football game between Huxley and Darwin that is one continuous howl.

In "Horsefeathers," your audiences will find everything they want in the comedy line. Some of it is quite spicy, particularly Groucho's dialogue and songs. It hardly seems necessary to tell your patrons that this is a comedy picture, but to get over the full idea tell them in all your advertising and publicity copy that you cannot find adjectives silly enough to describe this whirlwind of foolishness. Naturally you will feature the four brothers as a unit and there is no necessity to try to individualize on personalities.

You can safely put your personal endorsement on "Horsefeathers," guaranteeing it as one of the best and funniest pictures of the season. If you go in for ballyhoo, there is no limit to the nutty stunts you can concoct. The picture is suitable for all types of audiences and it would be wise to start talking about it several weeks in advance. You can well afford to spend a little extra money advertising it, for "Horsefeathers" should be a box office bell-ringer in every house it plays.—McCarthy, Hollywood.

Produced and distributed by Paramount. Directed by Norman McLeod. Original story and screen play by Bert Kalmar, Harry Ruby and S. J. Perelman. Music and lyrics by Kalmar and Ruby. Photographed by Ray June. Release date, August 19, 1932. Running time, 68 minutes.

CAST

Professor Wagstaff	Groucho
Harpo	Harpo
Baravelli	Chico
Zeppo Wagstaff	Zeppo
Connie Bailey, the college widow	Thelma Todd
Jennings	David Landau

Crooner

(First National)

Comedy-Drama

Here's a neat radioland yarn that's full of comedy, yet at the same time a story that contains healthy human interest. It's timely in subject, it should have plenty of appeal for the women folk, but likewise is the kind of entertainment that should please both sexes and all ages.

Briefly, the story relates the career of the leader of a college band that is about to go on the rocks. Suddenly the boy discovers that the ladies go wild about his singing. His sweetheart is always trying to encourage him and when his talent is revealed, she hires a high-pressure publicity man to put him across. The P. A.'s personal opinion doesn't prevent him raving about the crooner in the press. Before long the boy is the rage of the nation. Then, with affluence, he becomes swellheaded and takes a nose dive. His army of fans deserts him fast. Only the girl remains in his corner. He sinks to oblivion, blowing a horn in a third-rate cabaret. There, his lesson learned, he lays his plans to climb the ladder of fame again.

With plenty of new names that are now beginning to be box office, plus a story that is essentially a comedy, but also has more than its share of drama, plus the inside stuff on how the power of the printed word will make almost anybody famous, together with the novelty of how things are conducted in a big national broadcasting station, you shouldn't have much difficulty in selling this picture.

For your own information, Ken Murray, as the press agent, has a role that practically enables him to steal the picture. His brand of wisecracking will bring plenty of laughs.

The title is sufficiently alluring to enable you to stir up plenty of interest. If you have any kind of a tie-up with a radio station, don't neglect to take advantage of it, using the song and musical numbers from the picture. Also, if you can arrange to broadcast some of the numbers over a loudspeaker system to the sidewalk in front of your theatre, that will help. The picture is clean and clever throughout, is suitable for all kinds of audiences and is okay for children.

Put your shoulder to the wheel on this one, making use of all the uptodate showmanship you possess. Get as many people in to see your opening performances as you possibly can and the box offices' grosses should be a pleasant surprise.—McCarthy, Hollywood.

Produced and distributed by First National. Directed by Lloyd Bacon. Based on a story by Rian James. Screen play by Charles Kenyon. Photographed by Robert Kurrle. Film editor, B. Bretherton. Release date, August 20, 1932. Running time, 70 minutes.

CAST

Teddy	David Manners
Judy	Ann Dvorak
Peter	Ken Murray
Hat check girl	Sheila Terry
Pat	William Janney
Henry	Eddie Nugent
Meyers	J. Carroll Naish
His secretary	Betty Gillette
The drunk	Guy Kibbee
Theatre manager	William Halligan
Mack	Teddy Joyce
Boy	Sumner Getchel
Tom	Clarence Norstrum
Ralph	Allen Vincent
Head waiter	William Ricciardi
Constance	Claire Dodd

Devil and the Deep

(Paramount)

Drama

This picture is another version of the eternal triangle—a jealous husband who is a madman, a wife who has always been true, and a man who did not know she was married. It is climaxed by sequences that are decidedly unusual.

It presents Tallulah Bankhead in what is perhaps the best role of her screen career. It marks the return of Gary Cooper after a prolonged absence. And it is the screen debut of Charles Laughton. They are your names, and although Laughton is a newcomer and unknown to screen fans, he will be known after they have seen the "Devil and the Deep," for in his strong character role he practically takes the picture away from the two leads.

The locale is a naval base on the shores of Africa, where Sturm is the commander of a submarine. He is intensely jealous of his wife, who he believes is continually having affairs with other men. It is evident that he is mistaken, but he treats her with insane cruelty and drives her out of the house. She meets Lieutenant Semper, but does not know that he is a naval officer. Nor does he know that she is the wife of his commanding officer. They spend a night on the desert. Sturm is vividly suspicious. He knows that his wife is slipping from him.

The submarine is about to sail. Mrs. Sturm knows that her husband, in his mad jealousy, is planning something terrible. She rushes to the submarine to warn Semper. Sturm traps them in his cabin. Deliberately he causes a collision and the submarine sinks. Semper, convincing the crew that the commander had gone insane and had done this to wipe them all off the earth, takes command. Calling upon all the latest submarine life saving devices he sends the crew, Mrs. Sturm and himself to safety, while Sturm perishes.

Here are the points which you must consider in this picture. Despite a great ballyhoo campaign, Tallulah Bankhead has yet failed to

show real strength at the box office. Nor has Gary Cooper in his last pictures been any too hot. The other names, including Laughton, don't mean a thing.

But, as previously pointed out, Miss Bankhead has a role which permits her to be more effective than ever before—not brilliant, but rather, effective, in her peculiar type. She supplies the drama that Cooper makes romantic. Whether you can build on Gary Cooper depends on how he has gone over with your patrons before. You can tell them this, that in "Devil and the Deep" he is more dynamic, more real and pleasing than he has been in a long time.

Laughton is an actor whom your patrons will be talking about when they leave the theatre. Although it hardly would be logical to play him up over the leads, the more attention you can concentrate on him the more interest you will create in this picture.

From the story angle you want to ring in the idea of men trapped on the floor of the ocean in a submarine by a madman who would sacrifice them all to revenge himself on his wife and her lover. These climatic sequences are spectacular, with a lot of undersea photography, showing the crew using modern apparatus to escape from the sunken "sub."

The picture is adult entertainment, but it is going to take plenty of work to put it across to much better than average figures.—McCarthy, Hollywood.

Produced and distributed by Paramount. Directed by Marion Gering. Original story by Harry Hervey. Photographed by Charles Lang. Release date, Aug. 12, 1932. Running time, 70 minutes.

CAST

Pauline Sturm ..... Tallulah Bankhead
Lieutenant Semper ..... Gary Cooper
Commander Sturm ..... Charles Laughton
Lieutenant Jacues ..... Cary Grant
A Lieutenant ..... Gordon Wescott
Hassan ..... Paul Porcasi
Mrs. Planet ..... Juliette Compton
Mr. Planet ..... Arthur Hoyt
Mrs. Crimp ..... Dorothy Christy
Hutton ..... Henry Kolker

Downstairs

(MGM)

Comedy-Drama

For about two and a half reels this looks like the kind of vehicle that would restore John Gilbert to the popularity he enjoyed in the silent days. Gay, snappy, brilliant, with clever dialogue and smart sequences, it is at first a romantic comedy. Then it becomes tragic drama. A pleasing Gilbert dominates it at the start, then a grim, straight-laced Paul Lukas takes charge and carries it to the finish.

The story concerns the servants of an aristocratic family in Austria. The locale is mainly the servants' quarters—downstairs. Karl arrives to take the post of chauffeur. It's the wedding day of Albert, the head butler, and Anna, a parlor maid. Gilbert is a romantic fellow, always on the lookout for a pretty girl to love. The fact that Anna is just married doesn't prevent him from playing up to her. He and Karl are friends. He is also a pal of every other servant in the house, particularly Sophie, a cook, who has been saving her wages for many years.

When Albert discovers Karl getting too friendly he fires him, but Karl has something on the baroness and is able to hold his job. The baron decides on a fishing trip. Albert must go. He warns Karl to keep away from his wife. Karl tells Anna that Albert told him to keep her company and he wines and dines her in a little inn. It's all clever up to this point, entertainment that would click with the majority of fans.

But when Albert returns unexpectedly from the fishing trip and learns about the party of Karl and Anna, the picture turns dramatic. He seeks a way to get rid of this presumptuous chauffeur. The occasion comes as the baron and baroness prepare for a hunting party.

In the wine cellar Karl tries to pursuade Anna to run off with him. He has bilked Sophie of all her money. Albert discovers them. He and Karl fight and wreck the cellar. Karl makes up to him. Together they drink a bottle of wine. There's another fight, and after Karl knocks out Albert with a bottle he flees—only to fall into a vat of wine that Albert has ordered Francois to fill. Karl drowns.

Because of the construction of the picture it is not going to be easy to devise the selling campaign that would have been a cinch had the story continued in its initial vein. Then you would have had a John Gilbert that you really could shout about. As it is, it would seem that a line carrying the idea of Gilbert as both a gay, romantic hero and a ruthless love pirate would be the most proper approach. Don't get too enthusiastic about him, but don't forget there are a lot of women with whom Gilbert is still a favorite. Likewise, sell Lukas to the women, but don't create the impression that this is entirely a woman's picture. It might be of some assistance in your campaign to stress the fact that Gilbert, himself, wrote the original story of "Downstairs." The other names in the cast, Virginia Bruce, Baclanova and Reginald Owen, although they are good in their parts, will not be of much assistance.

The picture is family type entertainment. There is nothing lavish about it, and it would not be well to talk too much about baronesses, countesses, and so on lest your patrons get the idea that it is too toney a piece of film entertainment.—McCarthy, Hollywood.

Produced and distributed by M-G-M. Directed by Monta Bell. Original story by John Gilbert. Screen play by Lenore Coffee and Melville Baker. Sound, Douglas Shearer. Photography by Harold Rosson. Release date, Aug. 6, 1932. Running time, 72 minutes.

CAST

Karl ..... John Gilbert
Albert ..... Paul Lukas
Anna ..... Virginia Bruce
The Countess ..... Hedda Hopper
The Baroness ..... Olga Baclanova
The Baron ..... Reginald Owen
Sophie ..... Bodil Rosing
Otto ..... Otto Hoffman
Francois ..... Lucien Littlefield
Antoinette ..... Marion Lessing

White Zombie

(United Artists)

Drama

A thrill picture with a somewhat different theme, this independently produced effort offers the exhibitor numerous opportunities for unusual show-selling.

At the outset it is emphatically suggested that the "horror" implication be avoided. There are other angles to be utilized to good effect, without the necessity of splashing "horror" and "monster" all over the campaign. Doing so would probably frighten away a goodly portion of the potential audience.

The title can be made to awaken considerable interest. Briefly, the Zombies, a product of the superstition-ridden island of Haiti, are supposed to be corpses, lifted from the grave, who, minus both soul and mind, respond to the wish of a master influence. They are supposed to be in a "dead-alive" state, under the spell of hypnotism, or something like it. The Haitian law, it is understood, takes some note of such a possibility. Your advertising may well emphasize the questions: "Who are the Zombies?" "Do Zombies really exist?" and the like. Teaser copy of that nature should be effective prior to the opening of the film.

Make every effort to build up an intense curiosity in the why and the what of the theme. Promise something unusual in the nature of a tense and mysterious exposition of a superstition which is deep-seated among the natives of Haiti. Indicate strongly that a girl and a young man, just married, become cruelly enmeshed in the web of superstition, the girl falling under the power of the "White Zombie," played with force by Bela Lugosi, who is called Murder, and under whose will the Zombies work.

There are few cast names of real importance. Lugosi is the best selling name. Madge Bellamy is the girl, Robert Frazer the planter who becomes involved with Lugosi when he attempts to take the girl for himself. John Harron is the young man and Joseph Cawthorn the missionary who finally, aiding Harron, breaks the spell of Lugosi. None, with the possible exception of Cawthorn, offers anything of particular value in the matter of performance. It will be necessary, therefore, to concentrate on the theme and the strange circumstances of its development.

Do not neglect lobby and marquee display designed for the same purpose as the advertising copy. The Rivoli in New York achieved good results and much pedestrian attention from a lobby group acting as the Zombies are said to act.—Aaronson, New York.

Produced by Edward Halperin. Distributed by United Artists. Story and dialogue by Garnett Weston. Photographed by Arthur Martinelli. Musical arrangement by Abe Meyer. Sound, Pete Clark. Film editor, Harold McLernon. Release date, Aug. 4, 1932. Running time, 70 minutes.

CAST

Murder ..... Bela Lugosi
Madeline ..... Madge Bellamy
Dr. Bruner ..... Joseph Cawthorn
Beaumont ..... Robert Frazer
Neil ..... John Harron
Driver ..... Clarence Muse
Silver ..... Brandon Hurst
Pierre ..... Dan Crimmins
Chauvin ..... John Peters
Von Gelder ..... George Burr McAnnan

The Flying Squad

(British Lion)

Edgar Wallace Story

This will teach America little except that Britain needs directors in order to infuse motion into pictures. A London trade audience agreed that this story, based on Edgar Wallace's stage thriller, turns out all stage and no thrills. Actors are mishandled in some way as to appear always on the meander, just talking lines into the "mike," and never once creating any illusion of anything doing. The reputations of most of the leads leave nothing to account for this lack of conviction, for they have all done work of high calibre in other films.

The story is of Mark McGill (Harold Huth) gang leader, dope smuggler and murderer, who persuades the pretty sister of his dead colleague that it was Inspector Bradley of Scotland Yard who really killed the boy. Li Yoseph, an old crook associate who knows that McGill did the killing, threatens to "spill the beans," so he has a taste of McGill's gun also, and his body is dropped into an underground river. Bradley suspects McGill, and knowing that old Li Yoseph was a spooky individual he decides to play on the fears of McGill by sending mysterious notes to him apparently in the handwriting of Li Yoseph, in which he promises to "return from the dead seeking vengeance."

Meantime the Inspector has fallen in love with the sister, who is likewise thirsting for vengeance on her brother's murderer. McGill tries to hide behind the girl by making love to her and winning her confidence and then getting her stealthily to carry dope supplies. She is caught by the police, but Inspector Bradley gets her off. Later she discovers that McGill is a double crosser, and Inspector Bradley a not too bad lover, and with her aid Bradley is able to track McGill to the river headquarters where he lands his dope. Bradley turns up disguised as the dead Li Yoseph and gives McGill a fright from which he recovers only when the handcuffs are fixed.

There are situations which ought to have made something, but W. Kraemer, German director, has missed fire, with resulting tedium, triteness, and general debility of plot and dialogue. It may just scrape by in the small halls, but will mean little to "particular" American audiences.—Mooring, London.

Produced by British Lion. Directed by W. Kraemer. Play by Edgar Wallace. Running time, 79 minutes.

CAST

Ann Perryman ..... Carol Goodner
Mark McGill ..... Harold Huth
Inspector Bradley ..... Harry Wilcoxon
Li Yoseph ..... Abraham Sofaer

Honor of the Press

(Mayfair)

Melodrama

As the title indicates, this is a newspaper story, but it's a picture with an unusual twist. The work is well put together and holds interest throughout. Although there are no great

ACCLAIMED BY CRITICS!

THE NEW YORK SUN,

Karl K. Kitchen Presents

Where the Next 'Craze' Is Coming From and Why—Tales of the Big Town.

By KARL K. KITCHEN.

Although I am not the seventh son of a seventh son, it is not difficult for me to predict that the next "craze" will be concerned with Bali and the Balinese. But unlike most prophets I will set forth the basis for my prediction. And unless I am very much mistaken you will agree that it is all very much clearer than any glass ball a crystal gazer ever peeked into.

Within the next few weeks New Yorkers are going to see the first full length film about Bali, hear the first authentic Balinese music and visit the first exhibition of native Balinese art, which will be shown along with a group of canvases painted in that far-out South Sea isle by a well-known American artist who recently returned from a long sojourn there.

Of course quite a few round-the-world tourists have already stopped at Bali for a few hours, and even more stay-at-homes have read Paul Morand's glowing description of it, illustrated by Covarrubias. But the first comprehensive idea of this unspoiled spot will be disclosed a week from next Wednesday night, when Charles T. Trego's film "Isle of Paradise" will be shown publicly for the first time, at the Vanderbilt Theater. Incidentally there will be but one showing of the film—at the present time, at least. But if it doesn't cruise those who see it to look up travel literature about the South Seas I'll be very much surprised. For this film about this little-known island off the coast of Java is the real thing. Except for a few badly photographed and inconsequential "shorts" it is the first film to be made in Bali. Not only was it made without Hollywood actors or director, but it has no ridiculous love story of a handsome visitor and a beautiful native, or vice versa. The film shows the daily life of a typical group of Balinese natives—how they work and play, fish and hunt, sing and dance, eat and sleep in one of the most beautiful islands in the world—one of the few places in the South Seas which has escaped the influence of missionaries.

Over the luncheon table yesterday Mr. Trego told me of the six months he spent making this picture in Bali. And then to convince me that he had not exaggerated about the beauty of the cafe au lait natives of the opposite sex he showed me the film.

reason that people here will talk— and dream—about this South Sea isle. Is that it has the charm [illegible] and other better [illegible] Islands were thought [illegible] as Mr. Trego point[illegible] is unspoiled, yet [illegible] the rest houses, a[illegible] are called, and live [illegible] fort in tropical su[illegible] few cruise ships sto[illegible] at Boeling, its prin[illegible] the biggest settlemen[illegible] and the seat of the [illegible] is Den Pasar, where M[illegible] most of his time.

In so many South Sea [illegible] the tourist ships leave, [illegible] slip out of their pictures[illegible] into modern clothes, [illegible] cocktail shakers and t[illegible] radio—until the next cr[illegible] ltors comes along. But in [illegible] ing is done for show. Mr. [illegible] to use all the influence at [illegible] mand to persuade one of [illegible] rajahs on the island to a[illegible] favorite dancing girl to ap[illegible] fore the camera. Being [illegible] camera man, as well as his [illegible] rector, had its advantages, [illegible] was able to get about where a [illegible] exposition would have been [illegible] By using color filters and par[illegible] matic film he was able to repi[illegible] the natural color values whic[illegible] lost in the usual South Sea film

The high spot of his picture i[illegible] filming of the costly funeral py[illegible] a burial rite that has never b[illegible] been photographed by a motion [illegible] ture camera. And there are m[illegible] in its sequences. But it is [illegible] pictures of the natives working [illegible] the rice fields and fishing in [illegible] transparent water in the lagoo[illegible] that give one the travel urge. N[illegible] must the native dancing be forgo[illegible] ten. It is very different from th[illegible] dancing in "Aloma of the South [illegible] Seas," which was made in Porto [illegible] Rico. Balinese music is pleasing to [illegible] the ear and there is every reason to [illegible] suspect that local song writers will [illegible] employ some of its themes. In fact, [illegible] I can almost hear "Bali, I Hear You [illegible] Calling" and "Bali Mammy, Her[illegible] Come."

[illegible] Frederic O'Brien's "W[illegible] Seas" [illegible] r the So[illegible] en years [illegible] of Tut-a[illegible] people to [illegible] the revelat[illegible] h, with its [illegible] et, if there [illegible] a Bali cr[illegible] it.

New York American

'Isle of Paradise' Is Film of South Seas

By REGINA CREWE,
Motion Picture Editor N. Y. American.

"ISLE OF PARADISE," a sound picture produced, filmed and directed by Charles T. Trego, with a native cast, on the Island of Bali, and presented at the aVnderbilt Theatre.

All the lyric beauty of the Southern Seas has been camera-captured for Broadway stay-at-homes in the delightful picture that won the tribute of audience applause at its premiere last night. Unfortunately, this event was for charity and no further showings are definitely scheduled. But national distribution is assured in the near future, so watch for "Isle of Paradise" and give yourself a treat.

"Far from the maddening crowd's ignoble strife," these simple goldeen-glinted natives fine, upstanding men and ls with the beauty of tropic a sun-laced land lazily ca- ed by azure seas. And their by-day existence forms the e of Mr. Trego's picture. ir light labors for the rice sh that forms their food, child-like frolics, the rhythmical dances, aunting, tuneful mel- heir amorous romances lovely, lazy life of the Paradise" is unfolded in to make you curiou steamer fare to Ba ducer was his o his own direct us enabled to a less wieldy e have aroused en denied. Fo Bali's seven favorite dan Mr. Trag the produc ed to t preme funera nes, ing se ating, as well is the battle waged etween friends of the deceased for possession of his spirit. Judg-

NEW YORK EVENING POST.

A Tropical Idyll

LAST night at the Vanderbilt Theatre, and for one night only, there was given a showing of Charles Trego's Balinese idyll, "The Isle of Paradise." The performance was in the interest of charity, and any one with a charitable spirit and a grain of common sense should take this picture and put it on for a regular Broadway run. It is a simple and quite lovely study of native life on the island of Bali, that earthly Nirvana which is getting itself entirely too much talked about either for the good of the natives or of those expectant travelers who look to it as their refuge from the woes of Western civilization. Bali, if we can believe as we surely must, what we see in "The Isle of Paradise," is much too good to remain unspoiled for very long.

Mr. Trego has used his camera with sensitiveness and understanding, with the result that his picture makes you want to pack right up and head for the Dutch East Indies. He combines pictorial beauty with a penetrating depiction of Balinese customs, and the entire record glows with warmth and ineffable beauty of his subject. There are entrancing scenes of the countryside; the natives working in the rice fields, bartering at the market place, working at their handicrafts—It is a matter for regret that "The Isle of Paradise," instead of "Igloo," didn't find its way into the Rivoli. Charity may have needed it, but it is "Igloo" that needs charity.

THE Film DAILY

"ISLE OF PARADISE"

Adolph Pollak Productions 61 mins.

UNUSUAL PHOTOGRAPHIC BEAUTY AND FASCINATING NATIVE LIFE MARK THIS AS DISTINCTIVE PICTURE.

Bali, located in the Dutch East Indies, is the happy island depicted in this production. Both its scenic splendor and the beauty of its women live up to the extravagant heralding they have had. The picture, made by one Charles Trego over a period of six months spent on the island, is a consistently fascinating affair in which everything just seems to happen in its natural way without being forced or rushed. It genuinely carries out the spirit of the legend that Bali is the one place on earth where happiness is made a business. The natives are shown going about their daily occupations and in various celebrations and ceremonies. Highlight of the ceremonies is the elaborate festival surrounding a cremation. Accompanying talk, written by Richard Mack, is delivered by David Ross, the popular radio announcer. The production also has a synchronized musical score by Jimmy Bradford composed of pleasing native melodies. Fine camera work and the artistic eye employed by Charles Trego in photographing the island's beauties have much to do with the general distinctiveness of the production. It will appeal particularly to those who like the unusual.

NEW YORK EVENING JOURNAL

In Mayfair

-with-

Mary Christie

Copyright, 1932.

ISLE OF PARADISE . . . is this not the eternal quest . . .? It awaits us in that enchanting island of Bali—the land of playing shadows . . . murmuring zephyrs . . . swaying palms . . .

It fills us with wanderlust. Do you know that all the beauty of this colony off the Eastern tip of Java will be unfolded before our eyes on Wednesday evening, July 20, at the Vanderbilt Theatre, when Mr. Charles Trego (who spent six months in this lotus-eating land) will give a one-night benefit performance of his film *"Isle of Paradise,"* that very worthy Bellevue Social Service beau . . .?

• • •

IT IS under the auspices of a most enthusiastic committee . . . Mrs. E. Gerry Chadwick . . . Mrs. Charles D. Lawrence . . . Mrs. Franklin B. Lord . . . Mrs. Charles Morgan, Jr. . . . Mrs. Ogden Phipps . . . Mrs. Frank L. Polk . . . Mrs. Robert Pruyn . . . Mrs Grafton Pyne . . . Mrs. Reeve Schley . . . Mrs. Richard Whitney . . . Mrs Henry Rogers Winthrop.

• • •

g Tea Opens Bali Exhibit

TELL you of the interesting tea which was given day on the terrace of the Empire Room of the toria . . . opening the one-week Exhibit of t . . . native handicraft . . . batiks . . Temple Kris knives, all brought back last month from the Bali . . .

• • •

OOD IN ECSTASY before a huge painting by ier, the Dutch artist, which is appropriately called *Scene"*—the colors are superb . . !

• • •

RE are twenty-seven paintings by Albert Hirschfeld, r a time, lived in true native fashion on the island four of the pictures being the property of Charlie , who gave permission to have them exhibited . .

• • •

y Figures Dangle from Lamps

E TERRACE HAD a decidedly Oriental air, with queer little figures dangling from the standing lamps . . and, as the light played on them, we felt as though they winked and nodded mysteriously . . ! There were curios tucked here and there in that arefully-careless manner . . of burnished bronze and rich by red . . .

• • •

he walls . . the divans . . . and all space not occ eaming countenances were draped [illegible] ntly-colored [illegible] ul fi[illegible] the

E C[illegible] Richa a nex will w

DAILY NEWS,

"ISLE OF PARADISE" BEAUTEOUS

By IRENE THIRER.

"Isle of Paradise," an Adolph Pollack production, directed by Charles T. Trego and presented for one night at the Vanderbilt Theatre.

★ ★ ★

Last evening's presentation of "Isle of Paradise," a gloriously photographed record of the pleasurable activities of a day in beautiful Bali, was in the nature of a preview. The showing at the Vanderbilt Theatre benefited certain charities. We regret to say that the picture has not yet been booked into a house for a run. But it will be.

And we'll let you know when and where—as soon as we find out. Because, if you're a travelogue fan, and if you especially like such reels when they're heart-breakingly lovely in scene, and calm and peaceful in tempo, you'll certainly want to see Mr. Trego's "Isle of Paradise."

There is no suggestion of a romantic theme in this pictorial account, as there was in the late Mr. Murnau's "Tabu." Yet we can compare "Isle of Paradise" with no other film but the aforementioned. It has the same idyllic rhythm; the same majesty of nature. Not that we're actually making comparisons. The locales are different.

The former told a definite love story—a legend. The new film reveals a typical day in the lives of these simple, colorful, handsome, clever, wealthy people of Bali, in the Dutch East Indies.

Mr. Trego and his cameramen have obtained scenes in the rice fields, in the lagoons and at the looms. They give us a cricket match—not the British kind, but a fight between two crickets. They feature several impressive ceremonies, one in which temple dancers perform their weird dance; another a cremation, probably the costliest of all ceremonies and the most profound.

They spend thousands of dollars on the tremendous towers created for the cremation. This is the most important of the day's events. And it isn't an every-day occurance either. The director was just fortunate enough to catch such a ceremony during his six months in Bali, filming the picture.

Then there are bull races, kite flying games, fishing, weaving, jewelry and pottery fashioning. And when these people aren't at work, they know how to play, and how to go to market.

"Isle of Paradise" moves along in its hour's worth of celluloid slowly, gently, with ease. It isn't the most exciting of adventure films. Yet it's a picture of definite charm.

NEW YORK EVENING JOURNAL

Java "Paradise" on Screen.

"Isle of Paradise" had a one-night-only showing (benefit performance preceded by music and dances) at the Vanderbilt Theatre last vening. Its future engagements are still undetermined.

It's a lovely pictorial study, a camera narrative of the natives on the island of Bali, which is just off the coast of Java. The Balinese, according to this piece, which was photographed—and very nicely too, by Charles Trego—are a graceful, handsome and amiable people who lead a tranquil and happy life devoted to fishing, syimming, the growing of rice and the making of costumes for a continuous series of picturesque ceremonies.

One is also shown a cremation, which appears to be the signal for numerous side-show attractions, such as cricket fighting, bull races, kite flying and exotic dancing. The island is undeniably beautiful, and why shouldn't the natives be happy if all they have to do is fish, swim, step out in colorful pageants and grow rice (with no indication that it's to be made into rice pudding)?

NEW YORK EVENING POST.

Ballyhooless Bali

New Travel Film, Soon to Be Released, Reveals Ideal Life on a Remote Island

THERE is no ballyhoo in Bali. The Coney Island "touch," which has fast become the underlying motif of faraway places that one dreams of visiting some day, is conspicuous by its absence in this little-known island off the coast of Java. Not only are there no radios, ice cream cones, airplanes or scenic railways featured in this isle of paradise but even the influence of the earnest missionary has thus far neglected to make itself felt. The charm and lure and grace that Tahiti and other better known tropical islands were thought to possess has passed on to Bali by the divine right of its retained realism.

For, while it has been reported by the more seasoned and blase traveler that there are certain South Sea islands that put on a show for tourists, very much in the manner of New York's Bowery and San Francisco's Chinatown, the natives of Bali are completely indifferent as to the opinion, curiosity or entertainment possibilities the foreign visitor may hope to derive or receive from his stay in their land.

They work in the rice fields, fish in the lagoons and return to their homes after a day's labor to fashion jewelry, work on a bit of carving or spend an evening at the looms.

The most comprehensive idea of this unspoiled spot will be revealed when Charles Trego's film, "Isle of Paradise," is released. Six months ago Mr. Trego, then an enthusiastic amateur photographer, arrived among the Balinese. It was his purpose to spend a few weeks in this fascinating spot "shooting" the natives with that harmless weapon known as a moving picture camera. But the young man became so intrigued with life among the natives that he has returned only to show his celluloid record of their activities.

THE BALINESE, it seems, know how to live. First of all, they boast a caste system. And, while an ambitious nouveau riche American may ultimately succeed in gaining an invitation to tea with Mrs. Vanderbilt, a belle of Bali, emanating from the workers, could never hope to "crash" a party given by the ruling class, nor would the latter presume to expect to be included in a gathering of priests. Nor are members of the various castes disappointed or unhappy in their definitely appointed state.

The women of Bali have always enjoyed the freedom which our younger generation has been demanding. Perhaps "freedom"—is scarcely explicit enough, for the so-called double standard prevails on the island. Balinese girls are permitted to have as many unquestioned romances as they see fit before marriage, but once th

ADOLPH POLLAK presents

THE FIRST AUTHENTIC ALL BALI ISLAND PRODUCTION

ISLE of PARADISE

big names in the cast, the picture is well acted and carries a ring of sincerity. No attempt has been made to film a lavish production. The action is confined to three or four main sets, with a few incidental shots that color the picture as would be expected when a metropolitan paper breaks forth with a series of "scoops."

The story is about a super-crook, Roger Bradley, who buys a paper in order to divert attention from the operations of his gang. Although he slathers the front pages with stories of the gang's depredations, he seeks to stir up the public against the inefficiency of the Police Commissioner. Although audiences will sense that Bradley is the master mind, the element of suspense is maintained continually until the suspicions of Dan Gridley, a cub reporter, are aroused. Then through some clever work, which everybody else thinks is just dumb luck, Dan traps Gridley and his gang.

This picture is essentially in the program classification. The producers evidently shot just to turn out good entertainment at a minimum cost. The title and the idea of the story are both timely. While there is nothing unusual about the title that can be used to stir up patron interest, there is plenty in the story that can be used for that purpose. Undoubtedly you will be able to get cooperation from your local newspapers with this picture, inasmuch as it steers clear of most of the things that the press has objected to in other pictures. There are no drunken reporters, no speakeasy scenes, no hardboiled managing editors. Rather the story is one that might happen to any newspaper if a gang of smart crooks obtained control of it.

The absence of big names makes it necessary for you to concentrate on selling a story that should please. Get over the idea that it's good entertainment, presented in an easily understood way.—McCarthy, Hollywood.

Produced by Fanchon Royer. Distributed by Mayfair. Directed by Breezy Eason. Story by M. L. Simmons and J. K. Foster. Adaptation and dialogue by John Thomas Neville. Photographed by Ernest Miller. Release date, May 15, 1932. Running time, 64 minutes.

CAST

Daniel H. Gridley	Eddie Nugent
Daisy Tellan	Rita LaRoy
Roger Bradley	Wheeler Oakman
June Bonner	Dorothy Gulliver
Dan Perkins	Russell Simpson
Larry Grayson	Reginald Simpson
Police commissioner	John Ince
Sorrell Simpson	Franklin Parker

Brand in Der Oper

Fire in the Opera

(Capital)

Musical Romance

There is solid foundation for an appeal to the music-loving members of your community in this German production, in which scenes from "Tannhaeuser" and "Tales of Hoffmann" provide a rich background, with notable singers participating. There is also a departure from much of the German-made product in the climax, the fire which rages through the opera structure. Here is material which knows no boundaries of geography or speech.

The music factor returns and reaches its greatest force in the star's delirium, as was commented upon in detail by Joseph O'Sullivan in his article in last week's issue.

It is a story of grand opera, ambition and love. Gustav Froehlich, secretary to Gustav Gruendgens, patron of opera, is commissioned to arrange for a meeting of his employer with Alexa Engstroem, thus far singing minor parts. She thinks her tete-a-tete is with Froehlich, and leaves when Gruendgens appears. Gruendgens had arranged that she be given an important part in "Tales of Hoffmann." Gruendgens learns of Froehlich's love for the singer and discharges him. Both attend the premiere of the revival. Fire starts on the stage and both have the one thought of rescuing the new star. Gruendgens reaches her first but is overcome by the smoke and Froehlich carries her to safety.

If your patrons are at all familiar with names of German film and opera, you have for them Gustav Froehlich, who starred in "Ein Walzer vom Strauss," "Liebeskommando" and "Zwei Menschen." And there is Jarmila Nowotna, prima donna.

The dialogue is entirely in German.—Rovelstad, New York.

A Capitol Film release produced and directed by Karl Froelich. Adapted from George Kaiser's comedy-drama. Scenario by Walter Reisch. Photography by F. A. Wagner. Release date, July 12, 1932. Running time, 92 minutes.

CAST

Floriane Bach	Alexa Engstroem
Richard Faber	Gustav Froehlich
Otto van Lingen	Gustav Gruendgens
His mother	Gertrud Arnold
His sister	Marianne Froelich
Theatre Director	Hans Peppler
Cashier	Julius Falkenstein
Stage director	Paul Mederow

SINGERS

Olympia	Jarmila Nowotna
Nikolaus	Irmgard Gross
Tannhaeuser	Hendrik Appels
Landgraf von Thueringen	Paul Rehkopf
Wolfram von Eschenbach	Gerard Voege
Biterolf	Werner Engels
Chorus and orchestra of the Berlin State Opera under the direction of	Bruno Seidler-Winkler

Flower Lady of Lindenau

(Protex Trading)

German Comedy-Drama

This adaptation of a rather well known Berlin stage success, "Sturm in Wasserglas," having been arranged much along the lines of the stage and technique, adapts itself less readily to the regular run American patronage on the basis of special showings, than is the case with the more musically constructed pieces from the German studios.

More than in those other instances, a knowledge of the German language is necessary to reasonable enjoyment. It is something of an effort to follow the plot structure, lacking the language, due to the absence of superimposed subtitles in English on the one hand, and the more thorough reliance on dialogue for pace than in the usual German effort, on the other.

Amusing situations, in this instance, are peculiarly reliant upon the lines, of unquestioned sparkle, if the hearty reaction of an audience be any criterion. That at the Little Carnegie Playhouse in New York, intimate cinema specializing in foreign product, gave complete evidence of the entertaining qualities of the effort.

The film, then, is a potentially successful product only for those houses, wherever their location, which may with a degree of certainty draw upon a German-speaking population for patronage. Those who, knowing their German, see the picture will not be disappointed, for the story is clever and cleverly handled, the performances of uniform good quality, and the dialogue, as noted, possessing a sparkle of real humor.

Offer this as enjoyable adaptation of a German comedy-drama, for Germans.—Aaronson.

Produced by Sascha-Felsom Film. Distributed by Protex Trading Company. Directed by Georg Jacoby. Composer, Peter Herz. Manuscript by Walter Wassermann and Walter Schlee. Release date, July 7, 1932. Running time, 70 minutes.

CAST

Frau Vogel	Hansi Niese
Victoria	Renate Mueller
Dr. Thoss, her husband	Paul Otto
Burdach, a newspaper editor	Harold Paulsen
Quilling, a publisher	Herbert Huebner
Lisa, his wife	Grete Maren

SHORTS

Mickey's Busy Day

(RKO Radio)

Laugh Provoking

This bit of genuine laugh provoking entertainment concerns a gang of kids who enter into a competition for a prize for the cleanest lot in town. They turn the field around their club house into a beauty spot, but just as they have finished along comes a garbage truck and dumps a load of tin cans. It's almost time for the judging and the whole neighborhood is turned into a battleground of flying cans. The introduction of machine guns and howitzers that toss cans by the dozen is novel. Inasmuch as the names of the kids in the Larry Darmour production are the same as those featured in the Fontaine Fox cartoons—Mickey McGuire, Stinky Davis, and so on—you may be able to build a little extra interest on this one by referring to the Fox newspaper sketches. "Mickey's Busy Day" should get lots of laughs from the grownups and ought to be a riot with the kids.—Running time, 18 minutes.—McCarthy, Hollywood.

War Babies

(Educational)

New Comedy Series

This is the first picture in a series in which the Baby Stars, children ranging in age from eighteen months to three years, make a travesty of famous big pictures. Here they parodize "What Price Glory." The story is the scene in the little cafe just before the troops go up to the front. There are a Captain Gag and a Sergeant Flirt who mimic the "Sez You-Sez Me" roles of Lowe and McLaglen. A tiny 2-year-old miss is the center of contention between Gag and Flirt. The youngsters are exceptionally well trained and go through their business in a manner almost certain to bring plenty of laughs. Notable is the musical scoring behind the picture with a twenty-piece orchestra supplying the effects. The novelty of such young children, unaided by the presence of adults, should give audiences a kick.—Running time, 9 minutes.—McCarthy, Hollywood.

The Pie-Covered Wagon

(Educational)

Fast Moving

This time the tiny Baby Stars burlesque another old favorite, "The Covered Wagon." The picture, second in the series, is played just as a group of youngsters in your neighborhood would re-enact a picture for their own fun after they have seen it. It's fast moving, as you would expect when an attempt is made to crowd the highlights of a feature into about 900 feet. The story is where the party of pioneers is ambushed by a tribe of Indians. When the pioneers' supply of ammunition runs out, they send a messenger, a dog, to the fort for help. The help comes when the soldiers dash up with a wagon loaded with pies. The kids hurl the pies around with gleeful abandon that should bring plenty of laughter from adults and youngsters. There is a well trained dog that leaps up and climbs over a fence about ten feet high. This novel type of entertainment, with tots in the diaper age, has plenty of production value behind it and it may catch popular fancy.—Running time, 10 minutes.—McCarthy, Hollywood.

The Wild Goose Chase

(RKO Radio)

Excellent

An excellent number of the Aesop Fables series produced by Van Beuren. The two animated figures go in search of the pot of gold at the end of the rainbow after a prelude of flowers and animals dancing in the rain. In the castle of the giant are many grotesque figures, the whole being in the nature of a fairy tale. The subject is unusually fine for young children. Synchronization is good.—Running time, 7 minutes.

Movie Album

(Vitaphone)

Vastly Amusing

Unusually amusing to the audience of today is this material, a re-run of several of the bits of heavy drama which kept them on the edges of their seats when the motion picture was quite young. Seen are juvenile Helene and Dolores Costello, with their father, Maurice; Blanche Sweet, Jack Bunny and a number of others. These shorts are certain to draw amused chuckles from any audience.—Running time, 10 minutes.

Powers To Have 20 Ready by Fall: 16 Branches Open

P. A. Powers said this week that he will have 20 feature pictures ready for distribution through his new company, Powers Pictures, by September 15. Twelve are already completed, including accessories and press sheets. Two will be ready within one week and the remaining six are scheduled by mid-September.

Powers Pictures has opened 16 key city branches since April 1 and within three weeks the company will complete its new national exchange system, according to Mr. Powers.

Features already completed are:

"The Limping Man," with Franklin Dyall and Margot Grahame; "Bridegroom for Two," Gene Gerrard and Muriel Angelus; "Her Strange Desire," Laurence Olivier and Nora Swinburne; "My Wife's Family," Gene Gerrard and Muriel Angelus; "The Shadow Between," Godfrey Tearle and Kathleen O'Regan; "Trapped in a Submarine," Sidney Seaward; "The Gables Mystery," Anne Grey and Lester Matthews; "The Flying Fool," Henry Kendall and Benita Hume; "Her Radio Romeo," Gene Gerrard and Jessie Matthews; "Carmen," Marguerite Namara and Tom Burke; "Fascination," Madeleine Carroll and Carl Harbord and, "Skin Game," Edmund Gwenn, Phyllis Konstam and Jill Esmond.

The two productions to be completed in the week are "Bill, the Conquerer," with Henry Kendall and Heather Angel, and "The Woman Decides," with Adrianne Allen and Owen Nares. The remaining six pictures to be included in the Powers first 20 are in various stages of production.

RKO Signs for Columbia Films

RKO and Columbia have closed a deal whereby RKO will book the complete 1932-33 lineup of 48 Columbia features in the theatres of the circuit over the country. Columbia will also have an outlet on Broadway, with product booked into the RKO Mayfair, Palace and Hippodrome, and later into the motion picture theatre at Radio City. Columbia short subjects are also included in the booking deal.

Columbia's feature schedule includes: "American Madness," featuring Walter Huston and directed by Frank Capra; "Washington Merry-Go-Round," directed by James Cruze; "The Bitter Tea of General Yen," with Barbara Stanwyck; "The Night Club Lady," "In the Jungle," with Wheeler and Woolsey, and several others.

Brownell, Editor, Resigns

Charles E. Brownell, for the past year editor of the Motion Picture Projectionist, has resigned the post voluntarily. Mr. Brownell was connected with RCA Photophone prior to accepting the editorship of the publication.

NOMINATION STARTING FOR ACADEMY AWARDS

Ballots Out October 1 for Final Voting, All Secret; No "Consolation" Trophies; Limited Banquet Attendance Favored

by LEO MEEHAN
Hollywood Staff Correspondent

Nomination of candidates for the annual awards of the Academy of Motion Picture Arts and Sciences will begin in Hollywood next week, and will close September 15. Tellers will canvass the nominating ballots between September 15 and 20, and on October 1 ballots will be mailed to all members for the final award voting, which will close November 1. These votes will be canvassed at the annual banquet on November 10, the winners announced and the awards made.

Nominations this year will be made by secret ballot. Heretofore, branch members made their nominations and signed the ballots. It was the opinion of this year's awards committee that such a procedure mitigated against free and unbiased choice, that a branch member might give extra consideration to the product of the company employing him if he had to sign his name, or that other personal factors might enter into his selections. The final balloting, by all members, will also be by secret ballot, as heretofore, so that the awards this year will be made upon choices in no way governed except the personal preferences of those eligible to vote. There is little room for playing politics.

No "Consolation Awards"

There will be the usual ten awards of gold statuettes to the various winners, but there will be no "consolation awards" of bronze trophies, as there have been on occasion in the past. These regular awards will be for: best performance by an actor, best performance by an actress, best direction, best cinematography, best art direction, best sound recording, most outstanding production, best original screen story, best adaptation, most important scientific or technical achievement of the year. This last mentioned award will not be by ballot, but will be made by a board of nine qualified judges who will take notice of all achievements whether specifically nominated or not.

The question of special awards is still being considered. Foremost among them is the one of making an award for short subjects. This has been debated several times in the past, but no satisfactory method ever was worked out. It is likely that the short subject awards may be divided into three classifications: best general or novelty subject such as newsreel, scenic, travelogue or the like; best mechanical subject, such as cartoons; best comedy subject.

A modification has been made in the matter of nominations for individual achievements, such as acting, writing, cinematography. Last year the persons receiving the five highest votes in their respective branches were declared the nominees, and their names were submitted to the membership for the final voting. This year only the three highest will go on the final ballot.

On the other hand, an increase will be made in the number of nominees for the most outstanding production of the year. Instead of five nominations there will be eight, with the further proviso that one company is eligible for more than one nomination. The producers branch will vote on this subject, and the eight pictures which receive the highest number of votes, irrespective of who made them or how many are from a single studio, will be submitted as the nominees.

Each branch selects its own nominees. For example, the actors branch nominates the candidates for the awards to actors and actresses. However, in the cast of the technical awards for photography, sound and art direction, there will be a change this year. Heretofore all members of the technicians branch, irrespective of their personal qualifications, voted on all three subjects. This year, only the photographer members of the branch will vote on the photographic nominees, art directors on that subject, sound men on their nominations.

All names tied for thirds will be printed on the final ballots sent to all members. In the case of sound awards, five samples will be submitted by each studio, these to be run for the members of the sound section of the technicians branch. They will pick the best three to five samples. Arrangements will then be made to have these projected for all members of the Academy, so that they may vote for the winner.

Special Awards Restricted

In order further to eliminate the possibility of politics entering into the matter, it has been determined that no special awards shall be made except upon a three-fourths vote of the awards committee. Special awards are handled by the awards committee. All the regular awards are through branch nomination and final vote of the entire membership. Members engaged in short subject production are being consulted in working out a plan for special awards in this field. The awards committee, of which David O. Selznick is chairman, is composed of three members from each of the Academy branches.

It is the consensus among Academy members that this year's banquet shall be limited rather strictly to the membership. Last year's affair was considerable of a bust because of the large attendance of outsiders, as well as inefficient handling not altogether the fault of those in charge. The American Newspaper Publishers association was in convention in Los Angeles at the time. They and their guests were invited. Vice President Charles C. Curtis was a visitor here also. A good many political invitations were extended. The result was that a well intentioned effort to show the guests characteristic California hospitality resulted in members being shunted into the background, or worse. And artists, being temperamental, did considerable wailing! So it is likely that some of the "three-ring-circus" aspects of the last dinner will be eliminated this time.

"SUCCESS HAS TURNED THEIR HEADS"

ELY E. SEFF, Theatre Manager, Sioux City, Iowa

EXCLUSIVE RUNS— AND "GRATITUDE"

To the Editor of the Herald:

MGM has set out to eliminate the small exhibitor and subsequent runs. Is this gratitude for what the small exhibitor has done for MGM in the past?

I can well remember, without going back very far, the time when MGM could not get into circuit run houses. They were new in the field and the major circuits were skeptical as to MGM's possibilities. Who then bought and exhibited MGM's product? Who paved the way and built the foundation for the MGM of today? No guesswork here, and the same man is now slowly being pushed right out of the picture and cast aside like an old shoe. These are the signers of the early MGM contracts when MGM needed friends and supporters.

Success has turned their heads, but the worm must turn. The circuits and producers will come and go, but the small independent exhibitor will always remain. He was one of the pioneers in the field and will never be eliminated. We are getting away from the question. I ask you again, is this MGM's gratitude?—Ely E. Seff, Manager, Rialto and Loop Theatres, Sioux City, Iowa.

P. S.—Now playing every foot that MGM makes.

SOPHISTICATED PICTURES

I take belated exception to "Comparison of 'X' and 'Y' Proves Simple Dramatic Picture Pays," an article which appeared in Motion Picture Herald dated April 16.

I studied my grammar school lessons in a theatre office and before my university made me an alumnus I had been at various times everything from janitor to manager in a theatre, including usher, stage hand and publicity man. My father, Louis Schlichter, was for many years a theatre owner in Baltimore.

My exceptions to your article are of two natures. First, as to the methods involved.

(a) No two pictures can possibly be fair examples of two types.

(b) Your compilation was not weighted for the week to week variance in theatre attendance, difference in natural draw of theatres, season of run, added attractions such as stage shows, et cetera.

(d) My exceptions are *not* with the conclusion that was reached, but with the methods used in getting it.

My second exception is one of definition. In general, everyone knows what a sophisticated picture is, and in general exhibitors are apt to agree that romance and illusion pay better than sophistication, but, in particular, what is this bogey sophistication?

Is the clamor of the outspoken minority making our pictures too intellectual, too intelligent? Should material termed sophisticated be written down? Out here in Hollywood we have an enterprise called the Hollywood Bowl. During the summer season tens of thousands of the masses hear symphonies under the stars for twenty-five cents a seat if you have a season ticket. There are not five thousand people in the state with a fine musical education, not half that number able to define accurately a concerto. In spite of all that, Bach and Beethoven, Wagner and Tschaikowsky have not been displaced by Billy Rose and Irving Berlin. They use real musicians to please these music ignorant music lovers, famous conductors to please these two-bit music fans.

These people who are pleasing the masses, or have pleased them in other times, do not have to gather in a bohemian circle, light the incense at the altar of their own intellectuality, and assure their own immortal superiority by wailing about the prostitution of their art and the necessity of writing down to the peepul. The really great, many of whom were of the people, many of whom considered themselves artisans rather than artists (except for publicity and to overstuffed patrons of art), worry more about writing up to the people. They are not half baked literati blaming stupid audiences for failures due principally to their own inability (let's go highbrow) to establish rapport.—Karl von Vetter Schlichter, 1017 N. La Jolla, W. Hollywood, Cal.

Dialogue and Trailers

In the issue of July 23 Motion Picture Herald *remarked editorially:*

"Word now seems to come from high places that a high resolve has been made to insist on adherence to a code of advertising practice forbidding suggestive phrases and pictures, in the motion picture business. This would be much more interesting and exciting if the makers of motion pictures had not laid down a formula of negation with respect to the Production Code. . . ."

Enclosing a clipping of the editorial, Mr. J. A. Decatur of Lynbrook, L. I., describing himself as "just a reader of the Herald," *writes in as follows:*

"How do you like this for dialogue?

"I saw it in a trailer for the 'Cohens and Kellys in Hollywood' at Fox Lynbrook theatre last night:

"Scene—The Kelly home.

"Kitty Kelly, the daughter, received a letter from the 'Consolidated Film Co.' inviting her to Hollywood for a screen test. She reads letter, and then one of the characters exclaims:

" 'If you go to Hollywood you'll be made.'

"At this point Kelly, her father (Charley Murray) says:

" 'And I'll go with her to see that she's not.'

"Are you listenin', Mr. Hays?"

WANTED: ADVICE FROM EXHIBITORS

To the Editor of the Herald:

Wanted: Exhibitor advice.

Hazards are now so great in picture production that those concerned with it are concentrating more earnestly than ever before upon the selection of story material.

Hollywood Herald, your small brother out here in production community could render a valuable service to production executives, writers, directors, if you could induce some of your thousands of exhibitor-readers to write me suggestions as to story material. I would like to print them in Hollywood Herald. I am sure the people here would be greatly interested in suggestions as to type of material, specific stories or plays, themes—anything which would help to guide them in making pictures most saleable at the box office. We know out here we're all in the same boat, that we won't prosper unless the exhibitor does well.

For once, no company is attempting to lay out a hard and fast program a year in advance. All are open to timely suggestions. Exhibitors ought to be helpful. After all, they're the boys out there in the trenches.—Leo Meehan, Editor, Hollywood Herald, Hollywood, Cal.

ALWAYS SHEKELS FOR GOOD FILMS

To the Editor-in-Chief of the Herald:

Your writeup in the Herald of May 28 issue, on origin and development of stars, has tempted me to take a leaf from my diary dated September 18, 1925, after an interview with a film salesman.

Boy, oh boy, how these film salesmen ease us when we think we are confiding to them peoples' likes and dislikes. We were sincere, but were soon told the producers were not trying to please the hicks; as long as the pictures click on Broadway, they should worry.

Why, in a few years we are going to do away with stars; it will be production, all in production. And don't be surprised if (X) builds all their own theatres and does away with you independents.

Producer, distributor, exhibitor, one unit, all one great unit.

We told the salesman: "You might be right, but you forgot to eliminate one thing; are you sure they won't do away with the audience, to have everything their own way."

We will ever remember how he laughed. Oh no, said he, that's where our shekels come from. Well, as far as I can see, there are stars and always will be—independent exhibitors and always will be—shekels for good movies and always will be—an audience always waiting to see decent pictures.

Where is the producer to make them? Always individual minds, ready to write good stories. Let's find them. Yours for a greater Herald.—Mrs. F. C. Reinecke, 1000 Thorndale Drive, Akron, Ohio.

THEATRE RECEIPTS

The total of theatre receipts for 104 theatres in 20 major cities for the calendar week ended July 30, 1932, reached $1,251,722, a decrease of $3,200 from the total for the previous week. During the preceding calendar week, ended July 23, 105 theatres in 20 cities recorded a total gross of $1,254,992. One new high individual house record was established during the more recent period, while nine new low records were noted. This compares with no new "highs" and six new "lows" for the previous week.

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Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1931 to date)	
Boston								
Keith's	2,800	25c-65c	"The Man Called Back" (Tiffany)	17,000	"Tom Brown of Culver" (U.)	17,000	High 12-5 "Frankenstein"	27,000
							Low 3-26-32 "Explorers of the World"	16,000
Keith-Boston	2,500	25c-65c	"Rider of Death Valley" (U.)	17,500	"What Price Hollywood" (Pathe)	19,000	High 4-9-32 "Steady Company"	26,000
							Low 7-9-32 "By Whose Hand?"	16,500
Loew's Orpheum	2,000	25c-60c	"Doomed Battalion" (U.)	19,000	"The Blonde Captive" (Capital)	19,000	High 1-24 "Hell's Angels"	31,500
							Low 7-2-32 "Destry Rides Again"	18,000
Loew's State	3,700	30c-60c	"Washington Masquerade" (MGM)	20,500	"Unashamed" (MGM)	20,000	High 6-18-32— "Hell Divers" "Possessed" and "Sin of Madelon Claudet"	26,000
							Low 7-18 "Man in Possession"	19,000
Metropolitan	4,350	35c-75c	"Madame Racketeer" (Para.)	36,000	"Lady and Gent" (Para.)	35,500	High 1-31 "No Limit"	44,500
							Low 7-4 "I Take This Woman"	30,000
Paramount	1,800	30c-60c	"The Purchase Price" (W. B.)	14,000	"Miss Pinkerton" (F. N.)	14,000	.....	
Uptown	2,000	25c-60c	"The Purchase Price" (W. B.)	10,500	"Miss Pinkerton" (F. N.)	10,000	High 5-14-32 "The Miracle Man"	15,000
							Low 7-23-32 "Miss Pinkerton"	10,000
Buffalo								
Buffalo	3,500	30c-70c	"Lady and Gent" (Para.) (8 days)	18,000	"Make Me A Star" (Para.) (6 days)	17,900	High 3-28 "My Past"	39,500
							Low 7-16-32 "Rebecca of Sunnybrook Farm"	15,800
Century	3,000	25c-55c	"The Dark Horse" (F. N.) (25c-35c)	7,000	"Street of Women" (W. B.)	9,200	High 2-14 "Cimarron"	25,600
							Low 3-5-32 "Cheaters at Play"	5,800
Court Street	1,800	25c	"Night World" (U.) (4 days)	1,900	"Scandal for Sale" (U.) (4 days)	1,800	.....	
Hippodrome	2,100	25c-35c	"Million Dollar Legs" (Para.)	8,000	"The Man From Yesterday" (Para.)	6,100	High 2-14 "Free Love"	26,300
							Low 7-16-32 "New Morals for Old"	4,200
Lafayette	3,000	25c	"Attorney for the Defense" (Col.)	7,500	"No Greater Love" (Col.)	6,800	High 4-11 "Ten Cents a Dance"	24,100
							Low 6-11-32 "The Secret Witness"	5,800
Chicago								
Chicago	4,000	35c-75c	"Lady and Gent" (Para.)	38,000	"Washington Masquerade" (MGM)	43,000	High 1-23-32 "Two Kinds of Women"	67,000
							Low 7-18 "Women Love Once"	26,250
Oriental	2,284	35c-75c	"Miss Pinkerton" (F. N.)	21,000	"Million Dollar Legs" (Para.)	23,000	High 3-7 "My Past"	46,750
							Low 6-27 "Party Husband"	19,450
Palace	2,509	35c-75c	"Roar of the Dragon" (Radio)	17,000	"What Price Hollywood" (Pathe)	16,500	High 4-2-32 "Cheaters at Play"	33,000
							Low 7-16-32 "Bachelor's Affairs"	16,000
State Lake	2,776	25c-60c	"No Greater Love" (Col.) (25c-50c)	19,000	"Week Ends Only" (Fox)	21,000	High 12-12 "Frankenstein"	44,000
							Low 6-25-32 "Is My Face Red?"	7,000
Cleveland								
Allen	3,300	25c-50c	"Rebecca of Sunnybrook Farm" (Fox)	12,500	"Red Headed Woman" (MGM)	13,000	High 1-30-32 "Hell Divers"	26,000
							Low 7-2-32 "The Man From Yesterday"	8,000
RKO Palace	3,100	25c-60c	"Roar of the Dragon" (Radio)	20,500	"Society Girl" (Fox)	19,000	High 5-2 "Laugh and Get Rich"	40,000
							Low 5-21-32 "Sinners in the Sun"	18,000
Stillman	1,900	15c-25c	"Unashamed" (MGM)	5,000	"Million Dollar Legs" (Para.)	5,000	.....	
Warner's Lake	800	25c-50c	"The Purchase Price" (W. B.) (15c-50c)	3,000	"Winner Take All" (W. B.)	6,000	High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Denver	2,500	25c-66c	"Unashamed" (MGM)	16,000	"Lady and Gent" (Para.) (2nd week)	12,000	High 8-8 "Politics"	25,000
							Low 5-14-32 "Greeks Had a Word for Them"	9,000
Huff'n's Aladdin	1,500	35c-66c	"Rebecca of Sunnybrook Farm" (Fox)	4,500	"Winner Take All" (W. B.) (2nd week)	5,000	High 4-11 "Connecticut Yankee"	12,000
							Low 11-28 "Heartbreak"	3,500
Huffman's Rialto	900	25c-55c	"Lena Rivers" (Tiffany) (25c-50c)	2,250	"Street of Women" (W. B.)	2,500	.....	
Paramount	2,000	25c-55c	"Madame Racketeer" (Para.) (25c-50c)	8,000	"Million Dollar Legs" (Para.)	7,000	High 1-10 "Hell's Angels"	22,000
							Low 6-25-32 "Forgotten Commandments" and "Reserved for Ladies"	3,450
Detroit								
Downtown	2,750	25c-50c	"Tom Brown of Culver" (U.)	6,000	"Roar of the Dragon" (Radio)	9,000	.....	
Fisher	2,300	25c-65c	"Madame Racketeer" (MGM)	14,000	"Miss Pinkerton" (F. N.)	14,000	.....	
Fox	5,000	25c-50c	"By Whose Hand?" (Col.)	20,000	"Week-End Marriage" (F. N.)	20,000	.....	
Michigan	3,000	25c-75c	"Lady and Gent" (Para.)	25,000	"Red Headed Woman" (MGM)	27,000	.....	

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)	
Hollywood								
Chinese	2,500	55c-$1.65	"Strange Interlude" (MGM) (2nd week)	26,000	"Strange Interlude" (MGM) ($5.50 premiere-6 days)	27,500	High 7-31 "Trader Horn" Low 10-31 "Yellow Ticket"	36,000 9,000
Pantages Hollywood	3,000	35c-65c	"Red Headed Woman" (MGM)	8,000	"Week Ends Only" (Fox)	9,000	High 4-30-32 "Careless Lady" Low 2-6-32 "Ladies of the Big House"	22,400 7,000
W. B. Hollywood	3,000	25c-55c	"Stranger in Town" (W. B.)	8,900	"The Purchase Price" (W. B.)	9,900	High 2-7 "Little Caesar" Low 11-7 "Honor of the Family"	30,000 7,000
Indianapolis								
Apollo	1,100	25c-35c	"Tom Brown of Culver" (U.)	4,000	"Winner Take All" (W. B.)	3,500	High 6-13 "Daddy Long Legs" Low 7-16-32 "Bachelor's Affairs"	10,000 3,000
Circle	2,600	25c-35c	"Westward Passage" (Pathe)	3,500	"Make Me A Star" (Para.)	5,000	High 2-14 "Cimarron" Low 7-30-32 "Westward Passage"	13,000 3,500
Indiana	3,300	25c-35c	"Miss Pinkerton" (F. N.)	7,000	"Lady and Gent" (Para.)	7,500	High 1-17 "Her Man" Low 7-16-32 "The Dark Horse"	25,000 6,500
Lyric	2,000	25c-40c	"The Purchase Price" (W. B.)	8,000	"Almost Married" (Fox)	7,000	High 1-10 "Under Suspicion" Low 9-12 "East of Borneo"	13,000 5,750
Palace	2,800	25c-35c	"Skyscraper Souls" (MGM)	5,000	"Washington Masquerade" (MGM)	7,000	High 5-2 "Trader Horn" Low 7-30-32 "Skyscraper Souls"	22,000 5,000
Kansas City								
Liberty	1,000	15c-25c	"Texas Bad Man" (U.)	3,000	"Week Ends Only" (Fox)	3,500		
Mainstreet	3,049	35c-50c	"Attorney for the Defense" (Col.)	13,000	"Bring 'Em Back Alive" (Radio)	20,000	High 1-9-32 "Peach o' Reno" Low 6-11-32 "Rich Are Always With Us"	25,500 11,000
Midland	4,000	25c-40c	"Skyscraper Souls" (MGM) (7 days and Sat. midnite show)	10,500	"Washington Masquerade" (MGM) (7 days and Sat. midnite show)	12,500	High 1-23-32 "Hell Divers" Low 5-9 "Quick Millions"	30,400 7,500
Newman	2,000	35c-50c	"Lady and Gent" (Para.) (7 days and Sat. midnite show)	7,000	"Winner Take All" (W. B.) (7 days and Sat. midnite show)	7,000	High 2-27-32 "Shanghai Express" Low 6-4-32 "Street of Women"	25,000 6,500
Los Angeles								
Loew's State	2,416	35c-70c	"For Glory and a Girl" (State Rights)	22,500	"The Wet Parade" (MGM)	18,000	High 10-25 "Susan Lenox" Low 3-5-32 "The Silent Witness"	39,000 6,963
Orpheum	2,750	35c-70c	"Roar of the Dragon" (Radio)	13,000	"New Morals for Old" (MGM)	15,000	High 1-9-32 "Frankenstein" Low 12-26 "Heaven on Earth"	34,000 6,500
Paramount	3,596	35c-70c	"Lady and Gent" (Para.)	16,250	"Million Dollar Legs" (Para.)	18,000	High 10-31 "Beloved Bachelor" Low 2-6-32 "Tomorrow and Tomorrow"	41,000 7,500
W. B. Downtown	2,400	25c-55c	"Winner Take All" (W .B.)	10,900	"Miss Pinkerton" (F. N.)	10,400	High 2-7 "Little Caesar" Low 4-23-32 "Destry Rides Again"	27,000 6,200
W. B. Western	2,400	35c-55c	"The Purchase Price" (W. B.)	5,972	"Winner Take All" (W. B.)	5,100		
Minneapolis								
Astor	812	20c-25c	"Week End Marriage" (F. N.) and "New Morals for Old" (MGM)	1,600	"Reserved for Ladies" (Para.) and "Forgotten Commandments" (Para.)	1,450	High 7-2-32 "When a Feller Needs a Friend" Low 4-18 "Men Call It Love"	2,000 900
Lyric	1,238	25c-40c	"The Man From Yesterday" (Para.)	2,000	"Society Girl" (Fox)	2,500	High 5-30 "Kiki" Low 1-24 "Men on Call"	4,000 1,200
RKO Orpheum	2,900	25c-55c	"Tom Brown of Culver" (Univ.)	14,000	"Night World" (U.)	13,500	High 12-14 "Cimarron" Low 6-11-32 "Radio Patrol"	30,000 12,000
State	2,300	25c-55c	"Washington Masquerade" (MGM)	7,000	"Red Headed Woman" (MGM)	7,500	High 1-2-32 "Sooky" Low 14-18 "Body and Soul"	10,000 6,000
Montreal								
Capitol	2,547	26c-60c	"Winner Take All" (W. B) and "Week End Marriage" (F. N.)	9,500	"Thunder Below" (Para.) and "Sinners in the Sun" (Para.)	9,500	High 1-10 "Just Imagine" Low 12-23 "The Guardsman" and "The Tip-Off"	18,000 8,000
Imperial	1,914	15c-40c	"Mannequin de Paris" (French)	2,000	"La Femme en Homme" (French)	2,800	High 1-17 "Office Wife" Low 7-30-32 "Mannequin de Paris"	10,000 2,000
Loew's	3,115	30c-75c	"Make Me A Star" (Para.)	12,500	"The Ringer" (First. Div.)	12,500	High 4-2-32 "Fireman, Save My Child" Low 7-18 "Stepping Out"	16,500 9,000
Palace	2,600	30c-75c	"What Price Hollywood" (Pathe)	12,000	"Two Hearts in Waltz Time" (German)	10,500	High 4-2-32 "One Hour With You" Low 7-23-32 "Two Hearts in Waltz Time"	19,500 10,500
Princess	2,272	25c-60c	"Hollywood Speaks" (Col.) and "No Greater Love" (Col.)	7,000	"Night World" (U.) and "Fast Companions" (U.)	8,000	High 4-1 "City Lights" Low 7-30-32 "Hollywood Speaks" and "No Greater Love"	22,500 7,000
New York								
Astor	1,120	55c-$2.00	"Grand Hotel" (MGM) (15th week-55c-$2.20)	14,400	"Grand Hotel" (MGM) (14th week)	15,055	High 1-2-32 "Hell Divers" Low 11-14 "The Champ"	24,216 18,759
Cameo	549	25c-75c	"Bring 'Em Back Alive" (Radio)	5,800	"Condemned to Death" (First Division)	2,000		
Capitol	4,700	35c-$1.65	"Washington Masquerade" (MGM)	70,018	"Unashamed" (MGM)	57,501	High 1-9-32 "Mata Hari" Low 7-2-32 "New Morals for Old"	110,466 29,767
Embassy	598	25c	All Newsreel	6,547	All Newsreel	6,242	High 1-3 Newsreels Low 5-28-32 Newsreels	9,727 5,785
Mayfair	2,300	35c-85c	"What Price Hollywood" (Pathe) (2nd week)	16,500	"What Price Hollywood" (Pathe) (1st week)	18,500	High 12-12 "Frankenstein" Low 4-30-32 "Cohens and Kellys in Hollywood"	53,800 7,600
Palace	2,500	30c-$1.10	"Roar of the Dragon" (Radio)	14,000	"Bring 'Em Back Alive" (Radio)	17,000		
Paramount	3,700	40c-$1.10	"Madame Racketeer" (Para.)	51,300	"Lady and Gent" (Para.)	41,840	High 2-7 "Finn and Hattie" Low 12-26 "Heaven on Earth"	85,900 35,700
Rialto	1,949	40c-$1.10	"Freaks" (3rd week)	7,000	"Freaks" (MGM) (2nd week)	13,668	High 2-27-32 "Shanghai Express" Low 6-27 "Dracula" and "Hell's Angels"	64,600 4,500
Rivoli	2,103	40c-$1.10	"Igloo" (U.)	8,000	"Aren't We All" (Para.) (3rd week)	5,019	Low 7-30-32 "Igloo"	8,000
Strand	3,000	35c-$1.10	"Jewel Robbery" (W. B.)	21,321	"Purchase Price" (W. B.)	16,530	Low 7-29-32 "Igloo" High 1-17 "Little Caesar"	8,000 74,821
Winter Garden	1,493	35c-$1.10	"Congorilla" (Fox)	18,564	"Radio Patrol" (U.)	6,437	Low 4-2-32 "The Missing Rembrandt" High 9-19 "Five Star Final" Low 7-23-32 "Radio Patrol"	8,012 59,782 6,437

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-55c	"Bring 'Em Back Alive" (Radio) (2nd week)	3,700	"Bring 'Em Back Alive" (Radio) (1st week)	5,200	High 2-7 "Illicit"	11,000
							Low 7-2-32 "Man From Yesterday"	3,100
Criterion	1,700	10c-55c	"Washington Masquerade" (MGM)	5,200	"Lady and Gent" (Para.)	5,000	High 2-21 "Cimarron"	15,500
							Low 12-5 "Consolation Marriage"	4,400
Liberty	1,500	10c-35c	"By Whose Hand?" (Col.) (4 days)	900	"Doomed Battalion" (U.) (4 days)	1,100	High 1-24 "Under Suspicion"	7,200
			"Strange Love of Molly Louvain" (F. N.) (3 days)	800	"Silver Lining" (Patrician) (3 days)	1,000	Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
Mid-West	1,500	10c-55c	"Rebecca of Sunnybrook Farm" (Fox)	4,500	"Society Girl" (Fox)	4,200	High 9-19 "Young As You Feel"	11,000
							Low 7-2-32 "Love Is a Racket"	3,000
Omaha								
Orpheum	3,000	25c-55c	"Roar of the Dragon" (Radio)	11,250	"Bring 'Em Back Alive" (Radio)	11,000	High 2-14 "Cimarron"	25,550
							Low 6-18-32 "Night World"	8,500
Paramount	2,900	25c-60c	"Million Dollar Legs" (Para.) and "Street of Women" (Para.)	6,500	"Red Headed Woman" (MGM) and "Thunder Below" (Para.)	7,500	High 4-23-32 "Tarzan, the Ape Man"	13,750
							Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous"	4,000
World	2,500	25c-40c	"Man About Town" (Fox) and "When a Feller Needs a Friend" (MGM)	6,000	"Mystery Ranch" (Fox) "The Trial of Vivienne Ware" (Fox)	7,500	High 4-11 "Men Call It Love"	16,000
							Low 11-28 "The Cisco Kid"	4,500
Philadelphia								
Arcadia	600	30c-55c	"This Is the Night" (Para.) (30c-50c-8 days)	4,800	"Sinners in the Sun" (Para.) (6 days)	2,200	High 12-17 "The Guardsman"	6,500
							Low 4-30-32 "Beast of the City"	1,900
Earle	2,000	35c-66c	"By Whose Hand?" (Col.) (6 days)	25,000	"Miss Pinkerton" (F. N.) (5 days)	12,500	High 1-2-32 "Makers of Men"	27,000
							Low 7-23-32 "Miss Pinkerton"	12,500
Fox	3,000	35c-75c	"Monte Carlo Madness" (First Div.-6 days)	19,000	"Almost Married" (Fox) (6 days)	18,500	High 2-7 "Man Who Came Back"	40,000
							Low 6-18-32 "Mystery Ranch"	15,000
Karlton	1,000	30c-55c	"Merrily We Go to Hell" (Para.) (6 days)	4,500	"No Greater Love" (Col.) (6 days)	3,500	High 5-2 "City Lights"	8,000
							Low 3-21 "Resurrection"	3,000
Stanley	3,700	35c-75c	"Man From Yesterday" (Para.) (6 days)	12,000	"Merrily We Go To Hell" (Para.) (6 days)	13,000	High 12-19 "Frankenstein"	31,000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	35c-55c	"Radio Patrol" (U.) (5 days)	6,500	"Roar of the Dragon" (Radio) (6 days)	9,000	High 3-21 "Last Parade"	16,500
							Low 7-28-32 "Radio Patrol"	6,500
Portland, Ore.								
Blue Mouse	669	15c-25c	"Strange Love of Molly Louvain" (F. N.)	1,900	"Famous Ferguson Case" (F. N.)	2,100		
Fox Paramount	3,068	35c-55c	"Society Girl" (Fox)	13,600	"Million Dollar Legs" (Para.)	14,000	High 1-3 "Paid"	26,000
							Low 5-23 "Young Sinners"	11,000
Oriental	2,040	25c-35c	"The Purchase Price" (W. B.)	3,000	"The Dark Horse" (F. N.)	3,250		
Rialto	1,400	25c	"Vanishing Frontier" (Para.)	2,600	"Forgotten Commandments" (Para.)	2,400	High 3-21 "Trader Horn"	12,000
							Low 6-25-32 "Mystery Ranch"	1,900
RKO Orpheum	1,700	25c-60c	"Bring 'Em Back Alive" (Radio) (2nd week)	11,000	"Bring 'Em Back Alive" (Radio) (1st week)	16,000	High 2-14 "Cimarron"	20,000
							Low 5-23 "Iron Man"	8,500
United Artists	945	25c-35c	"Unashamed" (MGM)	2,000	"Lady and Gent" (Para.)	2,300	High 1-10 "Hell's Angels"	12,500
							Low 7-30-32 "Unashamed"	2,000
San Francisco								
El Capitan	3,100	25c-60c	"Huddle" (MGM)	11,500	"Night Court" (MGM)	13,300	High 8-15 "Daddy Long Legs"	16,750
							Low 6-11-32 "Devil's Lottery"	11,000
Filmarte Foreign Talkies	1,400	35c-50c	"The Terror of the Garrison" (German)	2,100	"Danton the Revolutionist" (German)	2,100		
Fox	4,600	25c-90c	"Million Dollar Legs" (Para.)	38,000	"Unashamed" (MGM)	40,000	High 1-3 "Lightning"	70,000
							Low 2-20-32 "The Guardsman"	29,000
Golden Gate	2,800	25c-65c	"Tom Brown of Culver" (U.)	11,000	"Roar of the Dragon" (Radio)	12,300	High 7-11 "Lawless Woman"	20,000
							Low 6-11-32 "Lena Rivers"	7,000
Paramount	2,670	25c-90c	"Washington Masquerade" (MGM)	16,000	"Rebecca of Sunnybrook Farm" (Fox) (2nd week)	16,000	High 1-9-32 "The Champ"	35,600
							Low 7-18 "Women Love Once"	10,000
United Artists	1,200	25c-60c	"South Sea Adventures" (Principal) (8 days-2nd week)	6,800	"South Sea Adventures" (Principal)	8,100		
Warfield	2,700	35c-90c	"Jewel Robbery" (Para.)	21,000	"Lady and Gent" (Para.)	18,000	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 1-30-32 "X Marks the Spot"	15,000
Warner Bros.	1,385	35c-75c	"Miss Pinkerton" (W. B.)	8,250	"Winner Take All" (W. B.) (2nd week)	4,000	High 3-26-32 "Fireman, Save My Child"	19,000
							Low 7-9-32 "Street of Women"	3,500
Seattle								
Blue Mouse	950	15c-25c	"The Road to Life" (Amkino)	2,500	"Hollywood Speaks" (Col.)	3,000		
Fifth Avenue	2,750	25c-75c	"Million Dollar Legs" (Para.)	18,500	"Mystery Ranch" (Fox) (5 days)	7,000	High 7-30-32 "Million Dollar Legs"	18,500
							Low 1-2-32 "The Boudoir Diplomat"	7,000
Fox	2,450	25c-75c	"Make Me A Star" (Para.)	7,500	"Washington Masquerade" (MGM) (8 days)	9,000		
Liberty	2,000	10c-25c	"Bachelor's Folly" (World Wide)	3,500	"Without Honors" (Artclass)	4,000	High 1-10 "The Lash"	11,500
							Low 7-30-32 "Bachelor's Folly"	3,500
Music Box	950	25c-40c	"The Purchase Price" (W. B.)	3,500	"Miss Pinkerton" (F. N.)	3,500	High 2-28 "City Lights"	14,000
							Low 7-30-32 "The Purchase Price"	3,500
RKO Orpheum	2,650	25c-75c	"Bring 'Em Back Alive" (Radio) (2nd week)	10,000	"Bring 'Em Back Alive" (Radio) (1st week)	15,000	High 10-31 "Spirit of Notre Dame"	18,000
							Low 8-9-32 "Fast Companions" and "Monster Walks"	7,500
Washington								
Columbia	1,232	25c-40c	"Monte Carlo Madness" (F. D.)	3,800	"Hell Fire Austin" (Tiff.)	1,500		
Earle	2,323	25c-66c	"Miss Pinkerton" (F. N.)	16,500	"Man From Yesterday" (Para.)	21,000		
Fox	3,434	25c-66c	"Madame Racketeer" (Para.)	23,000	"Skyscraper Souls" (MGM)	22,500		
Loew's Palace	2,363	35c-55c	"Washington Masquerade" (MGM)	14,500	"Lady and Gent" (Para.)	6,500		
Metropolitan	1,600	25c-55c	"Misleading Lady" (Para.)	7,500				
RKO Keith's	1,832	25c-55c	"Roar of the Dragon" (Radio)	6,800	"Attorney for the Defense" (Col.) (6 days)	11,000		
					"What Price Hollywood" (Pathe) (1 day-3rd week)	1,200		

SELECTIONS

Made by RITA C. McGOLDRICK

The estimate given to each of the following films is a united one offered by representatives of seven organizations previewing motion pictures in Hollywood. Their unanimous judgment was reached in a series of conferences.

The groups are: General Federation of Women's Clubs; International Federation of Catholic Alumnae; National Council of Jewish Women; National Society of New England Women; California Congress of Parents and Teachers; Los Angeles Branch of Association of University Women.

AMERICAN MADNESS (Columbia). Walter Huston, Constance Cummings, Kay Johnson, Pat O'Brien.

A timely and stirring picture that shows the power of confidence, sanity and faith in human integrity over distrust and financial fear. Strong dramatic treatment is combined with fine acting and expert directing. *Family.*

▽

BACK STREET (Universal). Irene Dunne, John Boles, George Meeker.

A sincere and splendidly acted adaptation of the novel by Fannie Hurst. The subject matter is sordid but is finely handled. All groups agree to its technical excellence. D.A.R. feels that the picture justifies the irregular life of the woman in a way that precludes the organization's recommendation. *Adults.*

▽

BEYOND THE ROCKIES (RKO-Pathe). Tom Keene, Rochelle Hudson, Julian Rivero, Marie Wells.

A new twist to an old plot makes this Western story unusually entertaining. The beautiful scenery, spirited action and believable characterizations should be especially enjoyed by juniors. *Family and Junior Matinee.*

▽

BRING 'EM BACK ALIVE (RKO Radio).

A remarkable picturization of the Van Beuren-Frank Buck expedition into the jungles of the Malayan Strait and Sumatra to capture wild animals for the zoo and circus. *Family and junior matinees.*

▽

BY WHOSE HAND? (Columbia). Ben Lyon, Barbara Weeks.

A murder mystery melodrama with a San Francisco express as the scene. Swift action, thrilling situations and good comedy are combined with no slackening in the story development. *Adults.*

▽

CONGORILLA (Fox).

Produced by Mr. and Mrs. Martin Johnson, this stands in the top rank of recent travel-adventure films because of its entertainment value and its educational emphasis. *Family.*

▽

DANGERS OF THE ARCTIC (Explorers Film Co.)

This adventure film is based on an expedition into the Arctic under the leadership of Earl Rossman. The reindeer herds are impressive in their great numbers. *Family.*

▽

FORBIDDEN COMPANY (Chesterfield). Sally Blane, John Darrow, John St. Polis, Norma Drew.

A clean romance of youth interpreted with a simplicity and sincerity that makes it wholly convincing. *Family.*

HELL FIRE AUSTIN (Tiffany). Ken Maynard, Ivy Merton, Nat Pendleton.

This Western, which concerns a champion rodeo rider, has a fresh angle. The horsemanship of Ken Maynard should delight the younger members. *Family.*

▽

IGLOO (Universal).

This picture of life among the Eskimos is recommended for its unusual photography, its educational value and the interesting examples of sacrifice and heroism displayed. Some scenes are too tragic for young children but it is of unique interest for *adults* and *family* audiences.

▽

ISLE OF PARADISE (Adolph Pollak Production).

The island of Bali in the Dutch East Indies is the lovely setting of this picture, made by Charles Trego during six months spent there. Fascinating subject material and exceptional camera work give distinction. The interpretative talk (written by Richard Mack) is given by the well known radio announcer, David Ross. *Family.*

▽

MADAME RACKETEER (Paramount). Alison Skipworth, Richard Bennett, George Raft, Evalyn Knapp.

Alison Skipworth has lifted the rather ordinary drama of this picture into a place of distinct importance, with one of the most amusing and vivid characterizations of the year. "Madame Racketeer" is not family audience material although it has no objectionable spots; but it is outstanding *adult* entertainment.

▽

MAKE ME A STAR (Paramount). Stuart Erwin, Joan Blondell.

An entertaining sound version of "Merton of the Movies" by Harry Leon Wilson. The shots of stars going about the lot and to "previews" add interest. *All ages and junior matinees.*

▽

MAN CALLED BACK, THE (Tiffany). Conrad Nagle, Doris Kenyon, John Holliday, Juliette Compton.

An adaptation of Andrew Soutar's novel "Silent Thunder," of the English doctor who, blaming himself for a child's death, becomes an outcast, but is brought back through a woman's belief in him. A mystery element adds to the dramatic value. *Adults.*

▽

MARKED MEN (Universal).

A good Western with Tom Mix doing his duty as a captain of Texas Rangers. It is well photographed and shows his skillful riding. *Family.*

▽

McKENNA OF THE MOUNTED (Columbia). Buck Jones.

An exceptionally good story of the Northwest Mounted Police, with commendable continuity of plot, swift action and fine photography together with the beauty and intelligence of the horse Silver.—*Family.*

▽

MY PAL, THE KING (Universal). Tom Mix, Mickey Rooney, Paul Hurst, Noel Francis.

Tom Mix, exhibiting his wild west show, becomes the friend of the boy king and exposes a plot. The struggle of the boy king and his tutor against drowning may prove harrowing for a nervous child. Ootherwise it is excellent *family* entertainment and suitable for *junior matinees.*

MYSTERY RANCH (Fox). George O'Brien, Charles Middleton, Cecilia Parker.

This Western is based on the story "The Killers" by Stewart Edward White. Unusually fine outdoor photography and expert riding make the picture suitable for *family* audiences.

▽

OLD DARK HOUSE, THE (Universal). Boris Karloff, Ernest Thesizer, Eva Moore, Melvyn Douglass.

J. B. Priestly's thriller is given a close reproduction on the screen, worthwhile for those who like a gruesome mystery. *Adults and young adults.*

▽

REBECCA OF SUNNYBROOK FARM (Fox). Marian Nixon, Ralph Bellamy, Mae Marsh, Louise Closser Hale.

It has moments of fine humor, real beauty and important characterization. We believe it will find its way to a distinguished rating among *family* audience pictures of the season.

▽

ROAR OF THE DRAGON, THE (RKO Radio). Richard Dix, Gwili Andre, Edward Everett Horton, Zasu Pitts.

An ultra melodramatic treatment of a story of Chinese banditry. There is some fine photography but its over-sensational emphasis may prove nerve-racking entertainment for some audiences. *Adults.*

▽

SIGN OF FOUR, THE (World Wide). Arthur Wontner, Ian Hunter, Isla Bevan, Graham Soutten.

One of the best known of the Conan Doyle stories, it concerns the finding of hidden jewels by two army officers and the revenge of the convicts. *Adults and young adults.*

▽

SON OF OKLAHOMA (World Wide). Bob Steele.

A Western story of a hunt for a hidden gold mine, and of parents finally reconciled. *Family. Suitable for all school grades.*

▽

STOKER, THE (Hoffman-Allied). Monte Blue, Dorothy Burgess, Noah Beery, Natalie Moorhead.

A Peter B. Kyne story of a young man who, going to Nicaragua to rebuild a broken career, finds both adventure and love. *Adults and Young Adults.*

▽

STRANGE INTERLUDE (MGM). Norma Shearer, Clark Gable, Alexander Kirkland, Ralph Morgan.

Eugene O'Neill's notable play comes to the screen admirably condensed and with no deviations. *Adults only.*

▽

SUCCESSFUL CALAMITY, A (Warner) George Arliss, Mary Astor.

A vivid and charming picture, well cast and expertly acted. *Family.*

▽

TOM BROWN OF CULVER (Universal). Tom Brown, Slim Summerville, H. B. Warner, Richard Cromwell.

A picture of unusual interest with Culver Military Academy as a setting and its emphasis on self control as a requisite for character building. *Family* entertainment but outstanding for high school age or *junior matinees.*

▽

TWENTY-SIX MARTYRS OF JAPAN (Made in Japan in 1931 by Nikkatsu Studios).

It shows the Christianizing work of the

SELECTION OF PICTURE SELECTIONS

Catholic Church in Japan in the sixteenth century. The theme is deeply religious and valuable as an historical document. A reverent subject, presented in a beautiful and artistic manner, and well worth the attention of the serious audience. *Family.*

▽

VANISHING FRONTIERS (Paramount). Evalyn Knapp, Raymond Hatton, Ben Alexander.

The story of a cross section of American history of which we know too little, the military government of California in 1850 and the confiscation of property held by the Spaniards. It provides fine *family* audience material.

▽

WAR CORRESPONDENT (Columbia). Jack Holt, Ralph Graves, Lila Lee.

A war correspondent in China meets with personal and international complications. It is average entertainment.

▽

WASHINGTON MASQUERADE (M G M). Lionel Barrymore, C. Henry Gordon, Karen Morley, Nils Asther.

A story of the disintegration of character of a brilliant midwest lawyer who goes to Washington and comes under the pressure of political lobbyists. A remarkable characterization by Barrymore. *Adults.*

▽

WHAT PRICE HOLLYWOOD (RKO Pathe). Constance Bennett, Lowell Sherman, Gregory Ratoff, Neil Hamilton.

A clever and satirical study of Hollywood. The Women's University Club recommends it for adults only. Other groups consider it suitable for *adults and young adults.*

▽

This list includes only short subjects unanimously recommended for the family by previewing groups that have seen them:

Believe It or Not (No. 1410).....Vitaphone
Bugs in Love .....United Artists
Building Winners .....Paramount
Campus Mystery, The .....Vitaphone
Chinese Jinks .....RKO-Van Beuren
Circus Romance .....RKO-Pathe
Cock-Eyed Animal World, The....Principal
Color Scales .....M-G-M
Crane Poison Case, The ....Warner Bros.
Down Among the Sugar Cane...Paramount
Dream World .....Educational
Easy Street .....RKO
Engineer's Daughter, The.....RKO-Pathe
Flowers and Trees .....United Artists
Forgotten Island .....Educational
Fury of the Storm .....Educational
Heroes of the West (Nos. 10, 11)..Universal
Hollywood on Parade .....Paramount
Home Sweet Home .....M-G-M
I Love a Parade .....Vitaphone
Isle of Perils .....Principal
Just Dogs .....United Artists
Last of the Mohicans (Nos. 8, 9)...Mascot
Magic Carpet Series .....Fox
The Iceberg Patrol, Over the Yukon Trail, Silver Springs, With the Foreign Legion, The World at Prayer.
Mad King, The .....Educational
Making Good .....Universal
Max Fleischer Cartoons .....Paramount
Betty Boop, M.D.; Betty Boop's Bizzy Bee; Rudy Vallee Melodies; Stopping the Show.
Mickey Mouse Cartoon .....Columbia
Mickey in Arabia
Pain in the Parlor .....RKO
Paramount Pictorial .....Paramount
Mists of the Morning, Temple Belles of Indo-China
Patents Pending .....Paramount
Pathe Audio Review .....RKO Pathe
Nos. 12 and 13
Plottsville Cider Hill .....Paramount
Rambling Round Radio Row.....Vitaphone
Redskin Blues .....KO-Van Beuren
Romantic Melodies .....Paramount
The Street Singer (Arthur Tracy)
Screen Snapshots No. 13.....Columbia
Screen Souvenirs .....Paramount
Spring Is Here .....Educational
South American Journeys .....Vitaphone
Sport's Eye View .....Paramount
Water Jamboree (Grantland Rice)
Stone Age Error .....RKO-Van Beuren
Ted Husing's Sportlights .....Warner
Up Popped the Ghost .....Paramount
Wild New Guinea .....RKO-Pathe
World Dances, The .....MGM

United Artists Resumes

The United Artists studio on the Coast has resumed production after being inactive for eight months. Eddie Cantor in "The Kid from Spain" and Ronald Colman in "Cynara" will start the program.



PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"The Last Man"	Story by Keene Thompson and Howard Higgin. Director: Howard Higgin.	Charles Bickford, Constance Cummings.	Shooting
"The Bitter Tea of General Yen"	Story by Edward Paramore, Jr. Director: Frank Capra.	Barbara Stanwyck, Nils Asther, Toshia Mori.	Shooting
"Polo"	Story by Dudley Nichols. Director: E. F. Erickson.	Jack Holt, Evalyn Knapp, Walter Byron.	Shooting
"Rustler's War"	Director: Lambert Hillyer.	Buck Jones, Barbara Weeks.	Shooting
FOX			
"Chandu"	Story by Vera Oldham, Harry A. Barnshaw, R. R. Morgan. Screen play by Guy Bolton. Directors: Marcel Varnel and William Cameron Menzies.	Edmund Lowe, Irene Ware, Bela Lugosi, Ralph Morgan.	Shooting
METRO-GOLDWYN-MAYER			
"Father and Son"	Story by Maurice Rapf. Director: Charles Reisner.	Jackie Cooper, Lewis Stone, Conrad Nagel.	Shooting
"Smilin' Thru"	Director: Sidney Franklin.	Norma Shearer, Fredric March, Leslie Howard.	Shooting
"Rasputin"	Director: Charles Brabin.	John Barrymore, Lionel Barrymore, Ethel Barrymore.	Shooting
MONOGRAM			
"Girl From Calgary"	Story by Sig Schlager and Leon D'Usseau. Director: Phil Whitman.	Charles Ray, Fifi D'Orsay.	Shooting
PARAMOUNT			
"Blonde Venus"	Story by F. K. Lauren, Jules Furthman. Director: Josef Von Sternberg.	Marlene Dietrich, Herbert Marshall, Cary Grant.	Shooting
"A Farewell To Arms"	Story by Ernest Hemingway and Laurence Stallings. Director: Frank Borzage.	Helen Hayes, Gary Cooper, Adolphe Menjou, Mary Phillips.	Shooting
"Sign of the Cross"	Original story by Wilson Barrett. Director: Cecil B. DeMille.	Fredric March, Elissa Landi, Claudette Colbert.	Shooting
"The Night of June 13"	Story by Agnes Brand Leahy, Brian Marlow, Jack Cunningham, Dan Totheroh. Director: Stephen Roberts.	Clive Brook, Charlie Ruggles, Gene Raymond, Frances Dee, Mary Boland.	Shooting
"The Honest Finder"	Original Story by John Luther Long. Director: Ernst Lubitsch.	Herbert Marshall, Miriam Hopkins, Kay Francis.	Shooting
"Madison Square Garden"	Original story by Thomson Burtis. Director: Harry Joe Brown.	Jack Oakie, Marion Nixon, James Gleason.	Shooting
"The Phantom President"	Original story by George Worts, Herman Mankiewicz. Director: Norman Taurog.	George M. Cohan, Jimmy Durante, George Barbier.	Shooting
RKO-RADIO			
"Eighth Wonder, The"	Story by J. A. Creelman. Director: Merian C. Cooper.	Fay Wray, Bruce Cabot.	Shooting
"Liberty Road"	Story by Robert Tasker, Samuel Ornitz. Director: John Cromwell.	Richard Dix, Tom Brown, Rochelle Hudson.	Shooting
"Bill of Divorcement"	Story by Howard Estabrook and Willis Goldbeck. Director: George Cukor.	John Barrymore, Billie Burke.	Shooting
"Thirteen Women"	Writer, Bartlett Cormack. Director: George Archainbaud.	Tom Keene.	Shooting
"All the Evidence"	Original story by William A. Blake. Director: Victor Schertzinger.	Marian Marsh, Reginald Denny, Norman Foster, Richard Bennett.	Shooting
"Phantom of Crestwood"	Story by Bartlett Cormack, J. Walter Ruben. Director: J. Walter Ruben.	Ricardo Cortez, Karen Morley, H. B. Warner.	Shooting
TIFFANY			
"Those We Love"	Story by F. Hugh Herbert. Director: Robert Florey.	Lilian Tashman, Kenneth MacKenna, Mary Astor.	Shooting
UNITED ARTISTS			
"The New Yorker"	Story by Ben Hecht, Charles Lederer. Director: Chester Erskin.	Al Jolson, Madge Evans, Roland Young, Harry Langdon.	Shooting
UNIVERSAL			
"Once In A Lifetime"	Story by Seton I. Miller. Director: Russell Mack.	Jack Oakie, Sidney Fox, Aline MacMahon.	Shooting
"Merry-Go-Round"	Story by Tom Reed. Director: Edward Cahn.	Eric Linden, Sidney Fox.	Shooting
"Okay America!"	Story by Richard Schayer, Dale Van Every, Lt. Com. Frank Wead, Ferdinand Reyher. Director: Russell Mack.	Lew Ayres, Maureen O'Sullivan.	Shooting
WORLD WIDE			
"The Crooked Circle"	Story by Ralph Spence. Director: H. Bruce Humberstone.	Ben Lyon, Zasu Pitts, Irene Purcell.	Shooting

J. C. JENKINS—HIS COLYUM

Auburn, Ind.

Dear Herald:

At Angola we swapped yarns with our old friend, Joe Brokaw. Joe still runs the Brokaw theatre and says he eats T-bone steak on Mondays, but can't afford it on other days because Sundays are the only days he uses black ink.

Joe is a student of marine history, especially the biography of Paul Jones, and you know Paul said, "Don't Give Up the Ship," that's why Joe takes his belt up another notch every Monday morning and grabs his saber and sallies forth to do battle in the interest of the Brokaw theatre. The banner of success will ultimately wave over the Brokaw unless Indiana goes back to the Government.

L. A. Turner is the manager of the Strand, one of the small circuit of theatres operated, as we understand it, out of Chicago. Mr. Turner recently managed a small circuit in Seattle, Wash., but resigned that position to take the management of the Strand. Boy, that salt air out in Seattle has got this hay fever breeze of Indiana beat a mile. You can take it from us, we've been in Seattle a lot of times. That boy Turner is game, don't forget that, and Mrs. Turner is just as game as he is, and that makes a mighty good team.

Here in Auburn we found Hobart Hart and Wayne Smith still operating the Court theatre and four or five theatres in neighboring towns.

The Court measures up to all the requirements of a first-class house and Mr. Hart does the heavy chores for the circuit while Mr. Smith looks after the mechanical requirements, being a graduate electrical engineer and a well known teacher of that subject. In order to keep themselves well occupied they operate two very fine dance pavilions, one at Hamilton Lake, a summer resort which they operate in the summer, and the Silver Moon, which they run in the winter. Both of these places are operated in a very orderly manner which has gained for them a wide reputation. They employ a band of 10 pieces for these pavilions.

Mr. Hart drove us down to Ft. Wayne and introduced us to some of the boys there, which is what we call "Service." Among others, we met Mr. W. C. Quimby, who owned and operated four of Ft. Wayne's downtown houses which he recently sold to RKO. He still has the Lincoln, which he operates as a second-run house, when he isn't playing golf.

Mr. Quimby built the Emboyd, which is the most beautiful independently built theatre we have ever seen. Grauman's Egyptian and Chinese in Hollywood haven't a thing on the Emboyd for beauty. This theatre is the only one in RKO's chain of five in those parts which is in operation, the balance being closed.

We are pretty strong for W. C. Quimby. He's the type of man who ought to be living west of the Missouri. He tried to get us to stay over and go out and play golf with him, but when he told us he shot a 76 par course in 78 we said, "O! O! Nay, nay, Bobby Jones, you can't get us out there to make a monkey out of us." Then he said he shot the next round in 118, but that was done to bait us. He's a wise old fox. Ft. Wayne looks like a quiet Sunday in our home town, but she's no different from many other factory towns we have visited.

Jack J. Gross manages the Emboyd for RKO. Formerly he managed the RKO houses in San Francisco and Oakland. He's a swell fellow and we hope he doesn't get the Indiana hay fever. If anybody can keep the doors open in the Emboyd Jack can do it, for he seems to have a knowledge of the business not always found in circuit managers. Our judgment is that RKO picked a winner when they picked Jack for the Emboyd.

▽

We drove yesterday through a little town called Bumpus. If Indiana can't find a better name for a town than that it's no wonder they call 'em Hoosiers.

▽

A lady asked us if the Elks drank. We told her that the Republicans, Democrats and Bull Moose did, but we couldn't say about the Elks, as we were not a member of that lodge. She said her husband belonged to the Elks and she was told that they drank, and asked us how she could tell. We said: "Well, lady, if your husband comes home from the lodge singing 'Sweet Adeline' you may be assured that he has not been drinking Pluto water."

▽

If you ever go through Columbia City don't fail to call on H. E. Hancock of the Columbia theatre. He's a 100 per cent guy and he operates a 100 per cent theatre. Not only that, but he invited us over to a cafe and took the slack out of our belt. They may make better ones, but they are not working overtime at it, and we haven't found them yet. He informed us that his gross intake for the past six months was less than 50 per cent of the six months previous, which didn't sound so good. The trouble we find with these Hoosiers is that they want to visit so doggone much. If we'd listen to them we wouldn't make over a couple of towns a day, and then just see how many of these boys we'd miss. But, as we said before, don't fail to visit the Columbia theatre.

Lon Dunning has sold his Strand theatre at Warsaw to John R. Boyce. Lon is as uneasy as a fish out of water, for he had been in the business so long that he thinks that Flora Finch is the wife of Wallace Beery. We'll betcha he will be back in the harness soon.

▽

Over in South Bend the other day we had an expert painter doll up April Shower, and boy, you ought to see her shine. He took a spraying rig and sprayed pea green paint all over the hood and now she looks like Cleopatra out on dress parade. She's a warm baby now.

▽

Huntington has three theatres, and b'gosh they are all open, but the managers put cold packs on their heads every night after the show. We didn't see the manager of two of them, but we met Herbert Glanier (we hope we got the name right), who manages the Tivoli. Herb is a relic of the old "legit" days and was a trouper when trouping meant something. He thinks that the "Squawies" are a flat tire compared to John Dillon, Lottie Crabtree, Henrietta Crossman, Maude Adams, The Isle of Spice, Uncle Tom's Cabin and the bloodhounds, and so do we. In fact, we both agreed we'd sooner see Uncle Josh Spruceby in the "Sawmill Scene" than to see Clark Gable make love to Polly Moran, and Clark is pretty good at it, too.

J. C. JENKINS,
The HERALD man.



TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 137.—(A) What various types of condenser are available for use with the electric arc? (B) How far apart should condensers be spaced? (C) Why should a collector lens never be in actual contact with the converging lens? (D) When using a plano-convex condenser, does the collector lens send forward a parallel beam of light?

Answer to Question No. 130

Bluebook School Question No. 130 was: "(A) Describe a 4.5-inch diameter meniscus-biconvex condenser lens. (B) Describe a 4.5-inch-diameter plano-convex lens. (C) Describe a 6-inch diameter biconvex lens of 6-inch focal length. (E) Of what is a meniscus-biconvex condenser composed? (F) Why are the convex sides of two plano-convex condensing lenses placed with their convex sides next to each other?"

We did very much better this time. (*Gosh,* last week was awful!) Those answering acceptably are Lester Borst, C. Rau and S. Evans, S. G. Williams, G. E. Doe, R. J. Arnston, William Broadbent, T. VanVaulkenburg, Bill Doe, John Dillwoody, Tom Turk, Nic Granby, Seymour Carroll, John Ahrenson, T. R. Peters, Dan Holler, P. Jackson and B. Diglah, John Williams, H. B. Coates, A. Zerach, K. L. Knight, H. D. Schofield, J. L. Travers and R. L. Singer, J. G. Gates, C. Peters, John Wentworth and William Sellers, L. D. Richards and S. T. Conners, D. Lambert and T. Davis, J. Cermak, A. Gibson, Jack Weiller, C. Tamper, L. Fudlow, T. Rathburn, L. Burke, F. Burker, F. B. Gamble, M. McGuire, D. Birdoll, A. H. Mitzer, P. D. Thompson, A. F. Duke and P. R. Daniels, T. McGruder, T. Taylor, F. Davis, B. Davidson, S. T. Jones, H. L. Loew, J. Billings and T. U. Grant, T. L. May, A. Breaston, D. Lode, F. F. Franks, A. Wells, A. Bailey, R. T. Sindell, D. Warren and L. Warren, P. T. Garling, F. Ferguson, H. Sicmann, T. Whitnath, L. M. Timmers, G. Decson, R. Michaels, H. B. Billings, R. Singleton, D. L. Barton, D. L. Simmons, S. T. Jones, G. Tinlin, M. R. Tonlin, C. Ray and L. F. Hurlbutt, F. C. Hagmyer, G. Farmann, L. Patry and D. L. Sicler, T. R. Peters, D. L. Sinklow, P. L. Toeping, T. Murphy, A. Geibto, S. T. Jones and D. Mason.

After careful examination I have selected the answer of G. E. Doe on Section A as best for publication. He says, "A 4.5-inch-diameter meniscus-biconvex condenser consists of a collector lens having a slightly concave surface next to the light source, the opposite or front side being convex, and a bi-convex converging lens (convex on both sides) mounted with relation to each other essentially the same as are plano-convex condensing lenses. This combination was once used to some extent on the theory that it was more efficient than the plano-convex condenser. Later it was very largely, if not entirely, discarded. It was presumed to, and did, present a longer distance from its optical center to the aperture for any given distance from face of converging lens to light source, than did any other known combination. Also, because of the concave surface of the collector lens, the light reflection from the rear surface of that lens was less than that which occurred with the plano-convex. However, why ask questions concerning practically obsolete equipment when there are so very many things in use which we really, or most of us at least, need to be questioned about?"

I think I will answer that query right here and now. The successful, really efficient projectionist must understand not only the equipment directly under his charge, or which he may be called upon to manage, but also he must understand basic principles, which in greater or less degree apply to all equipments of any given class. I asked this question to see just what you knew about a meniscus and a biconvex lens working together. You named the two principal points; namely, longer distance condenser to aperture for any given arc distance, and less loss through reflection at the rear face of the collector lens. This last item seems almost negligible, but it really is not, for the reason that the face of the collector lens next to the light source is more or less fogged very soon after it is cleaned, therefore the reflection loss is a rather serious one at the outer zones of the lens.

(B) Messrs. Rau and Evans say, "A 4.5-inch-diameter plano-convex lens may be described as a section whose flat surface will have a 4.5-inch-diameter cut from a sphere of optical glass. The sphere actually cut off would be slightly larger in diameter than 4.5 inches, the diameter being afterward reduced to that dimension, thus providing an edge of substantial thickness, not less than one-sixteenth, or exceeding one-eighth of an inch. The flat surface of the piece is, of course, polished. If the aforesaid sphere of glass from which the piece be cut is seven inches in diameter, the focal length of the lens resulting from the above procedure will be seven inches. If the sphere be 6.5 inches in diameter, it would be 6.5 inches in focal length, and so on."

As to Section C, we will listen to S. G. Williams, who set the matter forth thus: "A 6-inch-diameter biconvex lens of 6 inch focal length, would be a round glass disc having two convex surfaces, the curvatures of which would both be the same and equal to the curvature of a sphere 12 inches in diameter. The focal length of the lens would be equal to that of two 12-inch focal length plano-convex lenses placed plane to plane."

Correct! It would surprise you how many fell down flat on that one, several (one a projectionist in a large New York City Broadway theatre) saying such a lens would merely be a sphere of glass 6 inches in diameter, confusing it with a plano-convex lens, apparently, of a focal length of 6½ inches.

Section D.—Blank due to an error.

Section E is well answered by Messrs. Rau and Evans, who say, "A meniscus-biconvex condenser is composed of two lenses, one a meniscus having a slightly concave surface facing the light source, and a convex surface on the opposite (front) side. This is the collector lens. The converging lens of the combination would be a lens which is convex on each side. This is known as a biconvex lens."

Replying to Section F, Lester Borst says, "Were the plano-sides of the lenses of a plano-convex condenser placed facing each other, a convex surface must face the light source, with the result that the angle presented to the incident light by the outer zones of the lens would be very much greater than it would be the case were a plano surface in that position. The loss by reflection would therefore be very much greater than it would be with the converging lens reversed. So much for the collector lens.

"With the convex side of the converging lens facing the aperture, there would be slightly less loss by reflection between the lenses, but the condition at the front side of the converging lens would be such as would greatly increase the necessary angle of refraction at the outer zones, with the result that spherical aberration would be increased over that set up with the plano sides of the lenses facing outward."

May I compliment the following on the excellence of their answers: John Wentworth and William Sellers, Tom Turk, Rau and Evans, Lester Borst, G. E. Doe and William Broadbent.

MEETINGS

MOTION PICTURE HERALD presents each week a calendar of events and meeting dates of exhibitor and production associations and other non-commercial organizations in the industry. The secretaries of all such associations are urged to forward to the editor necessary data for inclusion herein, of both regular and board of directors meetings.

AUGUST

Associated Motion Picture Advertisers has suspended regular weekly meetings and open forum during the summer, but will resume in September, at Sardi's, West 44th Street, New York. President, Ed Finney; Secretary, Al Sherman.

Weekly meetings of the new Advertising Code Committee will be held in Hollywood for the next two months. Meetings are subject to call.

Allied Theatres of Oregon, Inc.: Convention in August, date undetermined. President, Edward Fautz; Secretary, William Cutts.

4—Independent Motion Picture Producers' Association: Monthly meeting at Trem Carr Studio, 6048 Sunset Boulevard, Hollywood. President, M. H. Hoffman; Secretary, Nat Levine.

Southern California Exhibitors Association: Regular meeting, Los Angeles.

5—International Allied Theatrical Stage Employees and Motion Picture Machine Operators—Local 37, Studio Branch: Directors' meeting preceding regular meeting, at 6472 Santa Monica Boulevard, Hollywood. Business Representative, Lew C. G. Blix.

8—International Allied Theatrical Stage Employees and M. P. Machine Operators—Local 37, Studio Branch: Monthly meeting, 6472 Santa Monica Boulevard, Hollywood. Business Representative, Lew C. G. Blix.

Masquers' Club: Monthly meeting, 1765 North Sycamore Avenue, Hollywood. Harlequin, Antonio Moreno.

International Brotherhood of Electrical Workers—Local No. 40, Studio Branch: Meeting of executive committee, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

9—16 mm. Association: Semi-monthly meeting and luncheon, at Hotel Victoria, New York.

Allied Theatre Owners of New Jersey, Inc.: Regular meeting at 303 West 42nd Street, New York. President, Sidney E. Samuelson.

Assistance League: Semi-charity and social organization. Board of directors' meeting, 5604 DeLongpre Avenue, Hollywood. Managing Director, Mr. Lee Ray Turner.

Federated Motion Picture Studio Crafts: Weekly meeting of 14 studio locals at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Motion Picture Operators' Union, Hollywood Branch: Regular meeting, at 1489 West Washington Boulevard, Los Angeles. President, C. C. Harden.

Allied Theatre Owners of California: Semi-monthly meeting, 1584 West Washington Boulevard, Los Angeles. President, G. A. Metzger.

Motion Picture Operators' Union: Monthly meeting, 1489 West Washington Boulevard, Los Angeles. President, C. C. Harden.

10—Breakfast Club: 3213 Riverside Drive, Hollywood. President, Carl Laemmle; Manager, Harold B. Link.

Allied Exhibitors of Ontario: Directors' meeting and annual election, at Toronto.

12-13-14—Independent Theatre Supply Dealers' Association: Annual convention, three days, at Hotel Stevens, Chicago.

14—Film Technicians: Meeting at Hollywood Chamber of Commerce or Knights of Columbus Hall, Hollywood. Business Representative, Carl Kountz.

15—International Brotherhood of Electrical Workers—Local No. 40, Studio Branch: Meeting of executive committee, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

Assistant Directors' Association: Regular meeting, 6636 Hollywood Boulevard, Hollywood. President, Harry W. Scott; Executive Vice-president, Richard L'Estrange.

16—Allied Theatres of Michigan, Inc.: Board of Directors' meeting, at 607 Fox Building, Detroit. President, Glenn A. Cross; Secretary, John Niebes.

Western Associated Motion Picture Advertisers: Semi-monthly meeting and luncheon, at Writers' Club, Hollywood. President, Frank Whitbeck; Secretary, Carlisle Jones.

Federated Motion Picture Studio Crafts: Meeting of 14 studio locals; weekly meeting at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Assistance League: Weekly board of directors' meeting, 5604 DeLongpre Avenue, Hollywood. Managing Director, Mrs. Lee Wray Turner.

17—Breakfast Club: 3213 Riverside Drive, Hollywood. President, Carl Laemmle; Manager, Harold B. Link.

Brotherhood of Studio Carpenters—Local 946: Weekly meeting, 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

233 Club: Semi-monthly meeting, 6735 Yucca Street, Hollywood. President, John LeRoy Johnston; Secretary, Abraham S. Goldman.

18—United Scenic Artists: Monthly meeting, 2560 North Beachwood Drive, Hollywood. Executive, William B. Cullen.

19—International Allied Theatrical Stage Employees—Local 37, Studio Branch: Directors' meeting, 6472 Santa Monica Boulevard, Hollywood. Business Representative, Lew C. G. Blix.

22—International Brotherhood of Electrical Workers—Local No. 40, Studio Branch: Meeting of executive committee, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

23—International Brotherhood of Electrical Workers—Local No. 40, Studio Branch: Regular monthly meeting.

16 mm. Association: Semi-monthly meeting and luncheon, at Hotel Victoria, New York.

Allied Theatre Owners of New Jersey: Regular meeting, at 303 West 42nd Street, New York. President, Sidney E. Samuelson.

29—International Brotherhood of Electrical Workers—Local No. 40, Studio Branch: Meeting of executive committee, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

SEPTEMBER

Weekly meetings of New York Theatre Owners' Chamber of Commerce will be resumed early in September, at headquarters in the Times Building, New York City. President, Charles L. O'Reilly.

8—Associated Motion Picture Advertisers: Weekly meeting and luncheon and annual election of officers, at Sardi's, West 44th Street, New York. President, Ed Finney; Secretary, Al Sherman.

14—Motion Picture Producers and Distributors of America: Quarterly meeting of board of directors, at 28 West 44th Street. President, Will H. Hays; Secretary, Carl E. Milliken.

26—Mayfair Club: Monthly gathering at Biltmore Hotel, Los Angeles. President, Fred Niblo; Secretary, Irving Thalberg.

Exhibitors!! Attention!!!

The EMPIRE STATE MOTION PICTURE OPERATORS UNION is about to launch an intensive campaign to educate the public that theatres NOT signed up with the EMPIRE STATE MOTION PICTURE OPERATORS UNION are not employing members of the *only* organization, which is FAIR to its *members* as well as to EXHIBITORS.

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NEWS PICTURES

FOX MOVIETONE NEWS—No. 89—British delegates meet at Ottawa for Empire trade conference—Chicago prepares for world's fair in 1933—King George visits his fleet for official inspection—Kaye Don betters two miles a minute in setting new speedboat record—France celebrates her "Fourth of July."

FOX MOVIETONE NEWS—No. 90—Manhattan greets largest liner in the United States as Captain Fried takes command—Kaiser's grandsons look over the United States—New hat styles for fall show hats at various angles—Olympic Games open at Los Angeles—Western cowboys ride 'em at Wyoming rodeo—Paris landmark is lit up in show for tourists—English children in gymnastic drill patterned after those on the Continent.

HEARST METROTONE NEWS—No. 288—Largest United States ship is named in New York—Bike racers hit long trail in French cross-country race—Kaiser's grandsons pay visit to the United States—Paris youngsters play for orphanage children—Star rough riders go into action at Wyoming rodeo—Billy Sunday fights on against Demon Rum in Chicago.

HEARST METROTONE NEWS—No. 289—Army fliers in impressive review over San Diego—Cameraman pictures youngsters of quaint Holland—New Christie tank does 120 miles per hour in New Jersey army test—Rodeo stars stage thriller at Cheyenne—Bonus Army routed from Washington by regular troops—Olympic Games open with impressive ceremony at Los Angeles.

PARAMOUNT NEWS—No. 105—Cowboys of the water show their skill at Winter Haven, Fla.—Nominee Garner joins his family at Uvalde, Texas—65 lost at sea as German training ship goes down—Athletes from all parts of the world ready for Olympics at Los Angeles—King pays official visit to English fleet—Billy Sunday, in Chicago, hints he is for Prohibition.

PARAMOUNT NEWS—No. 106—Army evicts Bonus Army from Washington—340 fighting planes in stirring review over San Diego—Governor Roosevelt outlines campaign issues—New "flying tank" makes 110 miles per hour in cross-country test—The Olympics in 1932 open in Los Angeles.

UNIVERSAL NEWSPAPER NEWSREEL—No. 62—Chicago Board of Trade to fight government suspension order—Revolutionists flee as Brazilian city bows to military occupation—News paragraphs—40 freight cars leap rails in disastrous Ohio railroad wreck—One killed, numerous hurt in bonus riots in Washington; regular army is called out.

UNIVERSAL NEWSPAPER NEWSREEL—No. 63—Bonus Army mobilizes for march to haven at Laurel, Md.—World's parachute jump record broken at Dayton, Ohio—New type war tank hurdles trench at 50 miles per hour in New Jersey test—Speedboat aces thrill crowds in Chicago race classic—Industrial confidence returning as thousands go back to work—Inspiring rites mark opening of Olympics at Los Angeles.

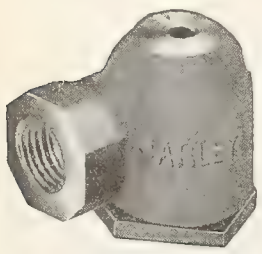
Goldstein Closes Deal

E. H. (Manny) Goldstein, president of Paradise Pictures, has closed a deal whereby Harry Asher of Boston will distribute in New England the six pictures on the 1932-33 schedule of Paradise. The first film, "The Divorce Racket," will be released August 1.

Max Milder in New York

Max Milder, managing director of Warner Brothers Pictures, Ltd., England, has arrived in New York. He will see his infant son, born since his appointment over a year ago. His family will accompany him on his return to London.

Build Your Own Spray Cooling System



We furnish complete set of nozzles and specifications for installation — you can easily save 2/3 the cost and have better results. Send us your requirements.

Air Conditioning and Equipment Co.
Union City Indiana

Universal Buys Old Serials For Release During 1933-34

Universal has purchased, for release in the 1933-34 season, the talking film rights to three old silent serials, which attained popularity many years ago, "The Perils of Pauline," "The Exploits of Elaine" and "The New Exploits of Elaine." Pearl White was the star of "The Perils of Pauline." No star for the talking version has been selected.

In addition, Universal has decided upon "Robinson Crusoe" as a fourth serial for release during the 1933-34 season. "Robinson Crusoe" was made by Universal in 1922, in silent form.

New Educational Series

Educational plans release of a new series of six adventure short subjects, produced by Harold Austin, who has already completed three—"Captured Elephant Sharks," "Wild Cats and Wild Boars" and "Bloodhounds and Mountain Lions." Mr. Austin leaves for Alaskan waters shortly to film material for the remaining three, which will be concerned with fishing.

Italian Comedian in Shorts

Arthur Barbera-Rubin plans a series of six two-reel subjects starring Farfariello, noted comedian and a singer of Italian folk songs. Michael L. Simmons and Joseph K. Foster will do the scripts. B. K. Blake will direct.

Jack White Joins Fox

Jack White, former short subject producer, has joined Fox as a producer and director. "Rackety Rax" will be his first directorial effort.

Paramount to Film Westerns

Paramount will produce several Zane Grey western stories for next season, the first to go into work being "The Heritage of the Desert." The Grey films will replace the Larry Darmour productions originally announced on the 1932-33 schedule.

ON BROADWAY

Week of July 30

MAYFAIR
Chinese Jinks ..... RKO Pathe
Who, Me? ..... Universal
I Love a Parade ..... Stanley

RIALTO
Hollywood On Parade ..... Paramount
Screen Souvenirs No. 12 ..... Paramount
Down Among the Sugar Cane . Paramount

RIVOLI
Singapore Sue ..... Paramount
A Seat on the Curb ..... Paramount
Hollywood On Parade ..... Paramount

STRAND
C'Est Paree ..... Vitaphone
Rambling Round Radio Row .. Vitaphone

WINTER GARDEN
You're Killing Me ..... Vitaphone
Love Thy Neighbor ..... Vitaphone
I Love a Parade ..... Vitaphone

WABASH AVENUE

CHICAGO

Dave Dubin is the new manager of the Educational branch, taking up his duties last Monday as successor to Max Stahl. Mr. Stahl announced that he will take a brief vacation before making a trip to New York in connection with his plans for the future.

▽

Local film folk invaded New York last week in connection with conferences on the double feature situation and the new protection setup. Barney Balaban and Abe Kaufman of B&K were on the Big Stem, as were representatives of Essaness and Warner theatres, and several exchange managers.

▽

Ludwig Siegel is up and about again after a three weeks battle with flu.

▽

Henri Ellman is enthusiastic over the widespread booking on the first Principal Pictures production to issue from his newly formed exchange. It is Zane Grey's "Adventures in the South Seas" and has been booked by Publix, Great States and other circuits.

▽

Mrs. Charles Schaeffer, who originally owned the Garfield theatre on West Madison street, has again taken over the house.

▽

Frank Ford has opened the Lincoln theatre at Sterling, Ill.

▽

Fred Anderson of Morris, Ill., has opened the Altovar theatre at Crystal Lake.

▽

M. Levinson of Supreme Trailer Service was in town for conferences with Irving Mandel.

▽

Fifteen full-length features will be released in September and October, Ben Judell announces. Among them will be "Exposure," "The Phantom Express," "Streets of Illusion" and "The Pride of the Legion," starring Rin-Tin-Tin in an adapted Peter B. Kyne story.

Majestic Opens Offices

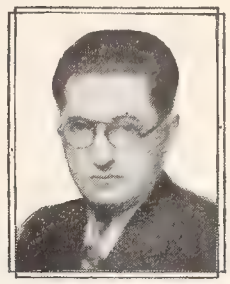
Majestic Pictures, Inc., of which Herman Gluckman is president, has opened executive offices in New York in the Brill Building, 1619 Broadway. The company plans 20 features and six Jack Hoxie westerns for the coming season. John Weber, formerly with Principal Pictures, has been named general sales manager and assistant to Mr. Gluckman.

EXPERIENCED
FILM SALESMAN WANTED
in every exchange center to sell exhibitors
SCREENO
that sure-fire box-office tonic — now boosting grosses in one-hundred Publix theatres. EXHIBITORS also write.
SCREENO SERVICE CORP.
ROCK ISLAND, ILL.

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

SOMETHING TO SHOOT AT!

JUST WHEN WE HAD COME to the sober conclusion that no campaign could get us all excited or even make us forget our usual (rotten) game of golf, along comes George C. Walsh, Jack Jackson and the managers of the Publix-Pennsylvania-New York division with their Sam Katz Week campaign to make us forget our resolution that "there is nothing new no more."

Well, we were wrong. There was plenty new and plenty accomplished by this remarkable group of showmen and the best part of the whole story is the fact that most of the managers actually trumped the suggestions of their division office by doing far more than was asked of them.

Careful planning, one hundred per cent cooperation by all hands, willingness to exchange ideas and experiences, all contributed to the success of the Sam Katz Week and resulted in one of the campaigns that will go down in theatrical history as outstanding in planning and results.

We are hoping that every showman in the country who has turned up his nose at "costless merchandising" reads these lines. There are many who still believe that costless selling is a brain-child of the circuits which, having nothing else to pick the managers to pieces with, thought up this new wrinkle to give them something else to worry about.

Well, maybe it did cause some worry, but it also caused them to learn that many things they were paying out good money for could be had for nothing and in a much better way. It showed how sensible tie-ups and cooperative effort could be turned into actual dollars and cents at the box office for the theatre while at the same time giving the merchants a square deal for the money they were spending to advertise the theatre and its attractions.

Do figures impress you? Then listen to this; measured in terms of cash they promoted merchandise and free space for a staggering total of over thirty thousand dollars. Besides this tremendous amount there were other forms of promotion, etc., not possible to estimate in dollars and cents that amounted to about twenty thousand dollars additional.

Just stop for a moment and think this over. Fifty thousand dollars worth of free space, merchandise and other forms of business stimulators concentrated for one smashing week's business. And of course the actual results at the box offices of the theatres throughout the division reflected this terrific amount of effort.

To attempt a complete report of each theatre's activity would mean devoting the entire section to this one division's accomplishments and while we are quite ready to admit that it would be worth that much space and more we must remember that there are several thousand other members and theatres whose showmanship must also be reported.

Let us touch on just a few highlights. For example the outstanding achievement of Al Cox, manager of the Capitol in Wilkes-Barre, Pa., who put on eight stage weddings in his theatre in one week. Imagine the work involved in selling merchants on the idea of one single wedding much less eight! It means that instead of promoting one item from each source you must get eight. So in the final analysis we find that Al secured free, eight engagement and wedding rings for each bride, eight bedroom suites, eight traveling wardrobes, eight evening gowns, three pairs of shoes for each of the eight brides and grooms, wrist watches for all the grooms, etc., etc.

This just about tops anything in its line that has ever crossed our path and we doubt whether the record will be touched by anyone else for a long, long time to come. Al Cox and every man who aided in this marvelous stunt deserves a hearty round of applause from the entire industry. Apparently they are doing things while others are still just talking.

W. E. Schmidt, in charge of the Pottsville district, one of the toughest to be found for any kind of costless exploitation succeeded in keeping every house in his district right up among the leaders by promoting close to five thousand dollars worth of merchandise and lineage. When you stop to make comparisons between Schmidt's district and some of those in the better spots then you can better appreciate what the Pottsville boys accomplished.

It seems a shame that we can't go into complete details and names in connection with this swell front on the showmanship line but you can take our solemn word for it; Publix can stick its chest out to the nth degree and shout about such organization spirit and effort as that displayed by this particular division. If every other division succeeded in getting but a small percentage of the Walsh-Jackson crowd, then Sam Katz Week must have been a mighty profitable affairs for the circuit.

The Round Table Club takes its hat off to every man in Walsh's division and wants them to know that we are proud of them all. If they could only broadcast some of their pep and ability to the boys who are sleeping in ruts then the whole business would take on a far more rosy hue.

"CHICK."

DICK KIRSCHBAUM'S LOBBY LAFFS!



We are wondering how many theatres are witnessing this rather familiar scene? We have often advised you to lay off references to "Cool and Comfortable" when you honestly know that you can't deliver the goods.

GOGGLE IDENTITY GAG AIDED HENDRICKS TO PUT OVER HIS SHOW

Our friend, Bill Hendricks, at the Smoot Theatre down in Parkersburg, W. Va., utilized a stunt on "The Crowd Roars" that went over with a lot to spare during his campaign.

Bill's idea was a goggle identity gag, whereby he ran photos in the local paper of prominent men about town wearing driving goggles and racing helmets. He offered free tickets to readers identifying the men. This stunt, as can readily be seen, may be used on almost any picture you play, being easily adaptable for various gags.

Another of Bill's offerings to the theatregoers was a co-operative page carrying 12 merchants' ads, an ad for the picture and a box explaining the stunt. Each ad bore a picture of a racing car, and each merchant had a number on a miniature racing machine in the window of his store. Readers went from store to store getting the numbers of the cars and sending them to the "Merchants' Sweepstakes Editor" on the local paper, in order to receive passes. The stunt netted Bill lots of good will from the merchants.

He also tied up with the classified section of the newspapers on an "answer to questions" idea which is so well known to showmen, who realize its value, that we won't set it forth here at this time, as space is pretty valuable and we want to ask Bill to keep us posted on the rest of his activities. Will you do it, Bill?

Buhler at Fox-Philly

Frank Buhler, former official of the Stanley Company of America and manager of the Stanley Theatre, Philadelphia, Pa., during the Jules Mastbaum regime, has replaced Dave Idzal as manager of the Fox-Philadelphia Theatre.

Idzal, who has been in charge of the Fox-Philadelphia for the past five years, will make an inspection tour of Skouras theatres in the New York and New England districts, and then assume his duties as manager of the Fox Theatre in Detroit, Mich.

PETE EGAN STAGED "FUNNIES PARADE" AT CAPITOL IN ALBERTA

Pete Egan, our enterprising friend from the Palace Theatre in Calgary, Alberta, gets lots of fun out of reading the comic supplements in the newspapers, but that is as nothing compared to the laughs he obtained when he staged a "Funnies Parade" recently, among the kids of his city.

A tie-up was first arranged with the Hudson Bay Company, one of the largest stores in the city, and through this contact Pete knocked off quite a bit of newspaper advertising. The city's youngsters were then invited to participate in the parade, and told to pick out whatever type of costume they wished, providing, of course, it was like any of the favorite comic characters.

The kids thought the idea a knockout, and they were out in droves on the Saturday afternoon Pete ran the gag. The stunt is one that you, too, can run profitably, especially during the summer months, as nearly all the live wire stores are on the lookout for anything unusual that will attract interest to them.

And Pete certainly picked out an unusual one! How about it, Pete?

ANIMATED DISPLAY PROVED GOOD SELLING MEDIUM FOR LEXINGTON'S SHOW-WOMAN

Many times in the past we have published photographs showing some of the attractive and certainly unusual fronts erected under the supervision of Miss Anna Belle Ward down in Lexington, Ky.

Here is one of her latest. The enlarged cut-out figure of Lillian Harvey is animated by having the crossed leg on the display move up and down. This, naturally, attracted attention and no doubt made many of the natives curious to see the picture. The photo reproduced below will convey a fair idea of how this display was made.

Another very odd feature of Miss Ward's displays is the fact that they are built on the street level instead of above the marquee. Of course, one can't get away with this arrangement everywhere, but the important point to stress is that Miss Ward can do it and that is what counts.

It should not require too great a stretch of your imagination to visualize the effectiveness of this display and especially so when it is illuminated at night. Maybe the whole layout suggests something to other showmen in quest of a different slant to attract attention. If such is the case you might give this idea some consideration and



see if it can be worked out in some early coming attraction.

As in everything else accomplished by this show-woman, her activities always win a lot of praise from the other members of the Club. Keep sending them along, Miss Ward, and we'll keep on showing them to the rest of the showmen.

BIRTHDAY GREETINGS TO THESE MEMBERS!

W. E. Adams
Paul Apple
Carl Anderka
Wallace J. Butler
A. H. Cohn
Steven M. Farrar
L. Stanley Felch
Benjamin W. Feldman
Marty Finger
Joseph Forster
Allen E. Gardner
Wilbur B. Grant
Barney Gurnette
De Witt Haley
John Heggie
Bennie Henning
W. A. Heston
Ben Jacobson
Fred E. Johnson
George L. Jonas
David Kaplan
Harry F. Karasik
Nick Karl
Ed. P. Kennelly
Hamilton R. Kupper
Miss Jean La Roe
L. L. Levy
E. R. Logan
Emerson Long
J. J. McCarthy
Verne E. McIntyre
Fred E. McSpadden
Lester T. MacWatters
J. J. Madden
James B. Mason
E. T. Mathes
George C. Meeser
Martin Messinger
Frank S. Mickley
Richard M. Mills
John Nahalka, Jr.
Edward E. O'Donnell
W. R. Paara
Mrs. Leonore Pierce
Arthur L. Reuter
Foreman Rogers
Nat Rothstein
Louis A. Schaefer
Francis Schlax
Howard Schuster
William G. Serras
Leon B. Sternberger
A. C. Stock
C. Ervine Stone
Abe Wasserman
Herman Weinberg
Ralph C. Yale

STOWELL DISPLAY CAN BE USED FOR MANY OTHER FILMS

An attention-getting foyer display made by Harry C. Stowell, manager of the Paramount Theatre, Middletown, N. Y., is illustrated in the accompanying photo.

Lights were dimmed in the foyer and spots in different colors were used to make it more attractive. A 150-watt bulb enclosed in a shadow-box, with a blinker attachment,



also produced a striking effect when in operation. Strip lights at the bottom of cutout were also used with a blinker, which, when flashing, lit up the entire display.

The display described above can be used over and over again, for as each picture is played a new title is set in. It attracted a lot of attention for Stowell and he is passing the idea along for the benefit of his fellow Club members.

KENDALL MADE FINE DISPLAYS FOR USE ON "RED HEAD" FILM

An effective front and lobby display was recently made for "Red Headed Woman" by F. M. Kendall, one of Lee Goldberg's men in the Warner-Louisville, Ky., district, and manager of the Empress Theatre at Owensboro, Ky.

He had a large banner up over the door in the foyer which read: "Wives! Beware! A Red Headed Woman Is Coming to Town." All banners carried a sketch of Jean Harlow, taken from a drawing in the press sheet.

In the center of the lobby, in full view of all people passing by the theatre, a full sized sheet of beaver board was used to reproduce the book shown in the tie-up page of the press sheet. The book was colored in bright yellow and orange on a blue background, with lettering of red and black. He also used 24-inch discs of beaver board, painted on both sides and done in colors to match the copy. One set was labeled "Blonde," another "Brunette" and the other "Red Head." These discs are shown on the press sheet directly underneath the sketch of the book. All campaign signs carrying the word "Red" were painted in red, using a flame effect on the top of the letters as shown in the three-column mat on page five of the press sheet. Paper streamers for windows carried copy, "The Book of the Year—Red Headed Woman—Now Becomes the Picture of the Year." Another read, "Is It True About Red Headed Girls."

Again we are indebted to Lee Goldberg for passing along information concerning activities of managers in his zone and we hope he'll keep up the good work and let us hear some more from him.

"The Showman's Calendar"

AUGUST

10th	Missouri Admitted to Union—1821 Hoover's Birthday—1874 Norma Shearer's Birthday
11th	Fulton's First Voyage in America—1807 T. Roy Barnes' Birthday Hobart Bosworth's Birthday
13th	Occupation Day—Philippines Regis Toomey's Birthday
14th	Robert Woolsey's Birthday
15th	Panama Canal Opened—1914
16th	Bennington Battle Day (Vermont)
17th	First Atlantic Cable Message—1858 Discovery Day (Yukon Territory) Winnie Lightner's Birthday
18th	Virginia Dare's Birthday
19th	June Collyer's Birthday Madame Du Barry's Birthday—1587
20th	Benjamin Harrison, 23rd President—Born 1833
23rd	First Steamer to Cross Atlantic Launched—1818
26th	1st Kindergarten in Amer. Est. St. Louis—1873
28th	Alice White's Birthday
29th	Oliver Wendell Holmes (Poet) Born—1809
30th	Arthur Rankin's Birthday
31st	Fredric March's Birthday

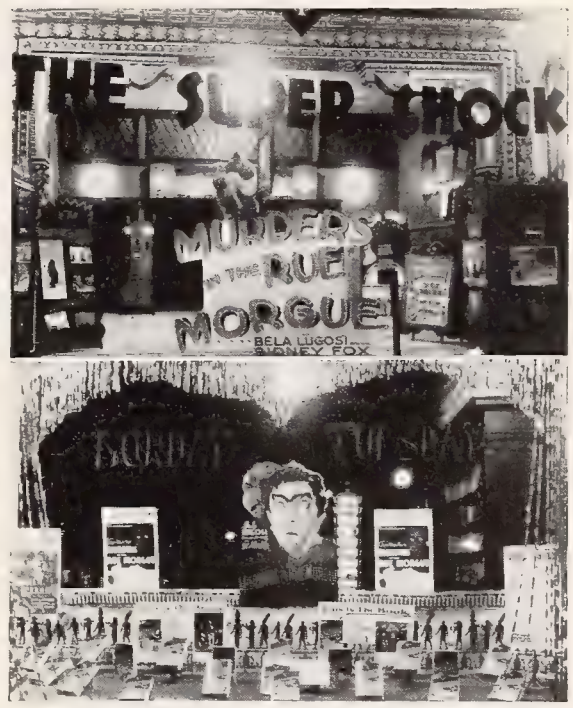
SEPTEMBER

1st	John Mack Brown's Birthday Richard Arlen's Birthday Marilyn Miller's Birthday
2nd	U. S. Treasury Esetablished—1789
4th	Hendrick Hudson Sailed Up Hudson—1609
5th	Labor Day
12th	SCHOOLS REOPEN THIS WEEK

MILTON KRESS MADE ATTRACTIVE DISPLAY AND BOOKSTORE DEAL

It may be somewhat late in many parts of the country for displays on "Rue Morgue" but the work of Milton Kress, manager of the Strand Theatre, Meridian, Miss., on that picture is interesting, we believe, and we're therefore showing how he dressed his lobby and the result of a tie-up made with a local book store.

A 24-sheet cutout of title and cast was placed in the lobby, as shown in the upper portion of the accompanying illustration, along with a three-sheet cutout of ape carrying a girl. Also note the large cutout letters spelling out, "The Super Shock." The book store display, shown in lower portion of photo, was in for a week in advance and



throughout run of picture. This display consisted of book covers and cards from Grosset and Dunlop; also one-sheet cutout in centre of display with window cards on each side. Picture title, name of theatre and playdates appeared on front window glass.

Perhaps some of our members have yet to play this picture and it's also quite possible that some may be able to adapt the same scheme of display to other pictures. At any rate, we're obliged to Kress for sending the information our way and hope he'll contribute further examples of his work.

KOHEN ENGINEERED BIG GIVE-AWAY OF ELECTRICAL GOODS

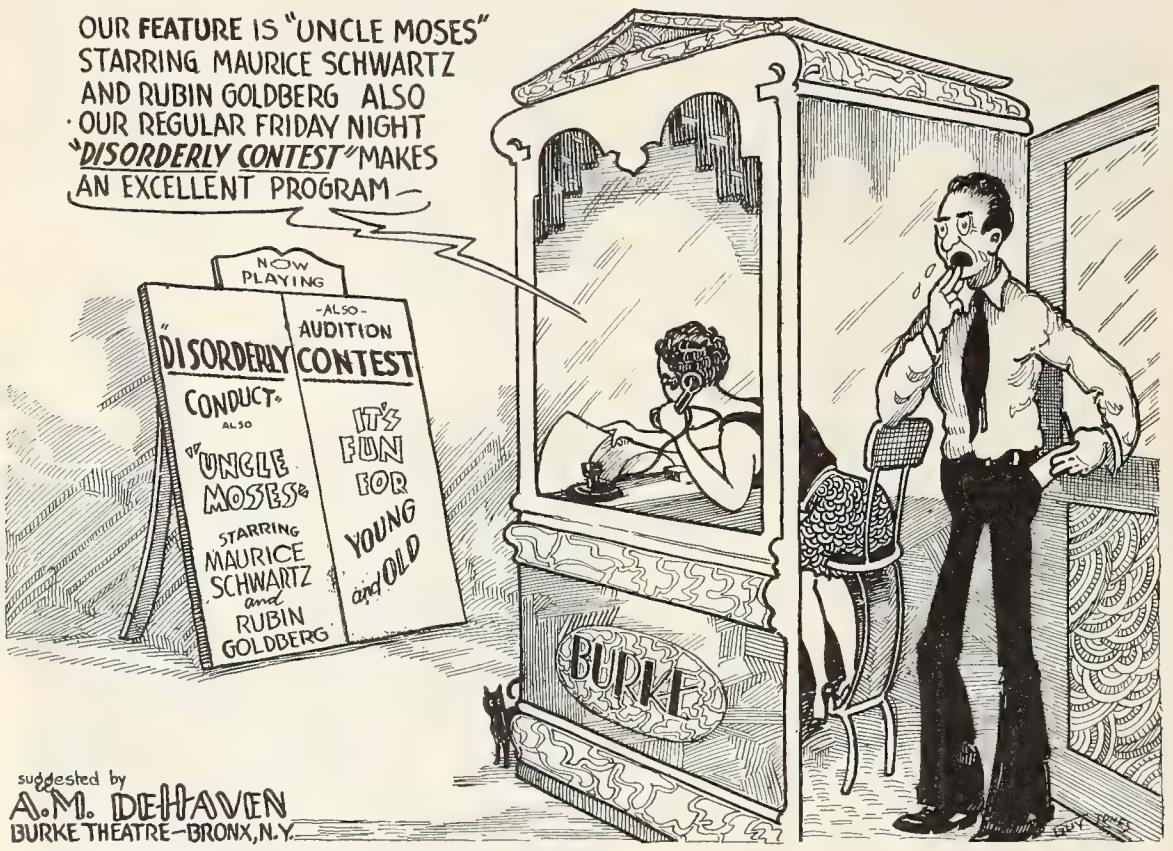
An elaborate electrical exposition and give-away of modern electrical appliances was recently engineered by Spitzer Kohen, manager of the Warner theatre at Elizabeth, N. J.

He gave away fifteen awards on a Tuesday evening and as many more on a following Friday that totaled $365. The Jersey State Electric Company was the "merchant." The firm also paid for 15,000 giveaway tickets.

In cluded among the articles were a waffle iron; a junior lamp; 2 electric fans; 4 boudoir sets; 1 electric stove; 2 smokemasters; a desk lamp; 4 clocks; a heating pad; a percolator; 2 mix-masters; 4 lamps; a toastmaster; console set; a small vacuum cleaner and numerous other appliances.

KEEPING UP WITH THE TIMES!

By GUY JONES



Accidents can happen, but in this case the sign may be to blame!

COLUMNISTS CHANT TO LOUIE "WHY NOT TAKE ORLOVE ME?"

His newspaper friends are always looking out for his welfare, declares Louis Orlove, of the Uptown Theatre in Milwaukee, Wisconsin, and now they even talk about his white pants.

Louie has been knocking off free space and publicity from the papers for so long that it has gotten to be a habit with him. The newspaper men though, especially the columnists, sort of like this.

So when Louie appeared around the theatre recently and sported a pair of immaculate white trousers, the local columnist claimed that friends engaged Louie in the reproduced dialogue.

"Isn't your theatre cool and comfortable?" they asked.

"Sure is," responded Louis.

"Don't you tell people it's the best place in the world to cool off."

"Sure do."

"Well, then, why don't you wear a suit of Eskimo clothes to prove it?"

Louie laughed at the gag and proved he could take it by bringing his friends next door for Eskimo pies.

WOOD WENT FLYING; BUT DIDN'T KNOW IT WOULD HAPPEN

Jimmy Wood, Jr., manager of the Strand Theatre, in Newport, Ky., was ali up in the air recently and it came about as part of his exploitation on "The Lost Squadron."

He arranged a tie-up with the local airport to feature an air circus. The colonel in charge of the field was all for the idea. On the day of the carnival, he asked Jimmy to sit in the plane for a moment. The next thing the showman knew he was flying.

The planes flew very low down Main Street and brought out all the natives, who were in danger of catching stiff necks from watching the barrel rolls, squirrel cage loops, wingovers and other thrilling stunts.

Unfortunately, Jimmy had a circus in town to buck the picture. But being a smart showman he pulled a wow that had those in the know panicky. When the circus featured its parade he drove along behind it—IN A TRUCK CARRYING BANNERS PLUGGING HIS SHOW!

The truck bearing the banners even went alongside the carnival grounds. This stunt, plus the ace lobby display Jimmy featured did a lot to sell the picture, and all it cost the house was a few tickets and a credit.

MAKING 'EM STOP!



Women especially are susceptible to this sort of gag, and so E. A. Steinback of the Stanley Theatre in Baltimore worked it with great success. Imprinting the Horoscopes with seat-selling copy that ties in with the picture is, of course, an important part of this stunt. Although it was specifically used with "Palmy Days," it can also be worked out with many other pictures.

"HAPPINESS WEEK" WAS BELL-TAYLOR SHOW ACHIEVEMENT

"Happiness Week" was celebrated recently in Boston by Managing Director Henry Taylor of the Metropolitan Theatre and Publicity Director Floyd Bell. But it is hard to tell who was happiest, the two showmen or the patrons. The patrons saw a great show and the showmen staged a great show to put another show across.

Nothing Overlooked!

The theatre's marquee was especially decorated for the occasion. The house lobby contained comic mirrors such as used at Coney Island and other amusement resorts for distorted reflections. Two orchestras dispensed popular melodies throughout the entire afternoon and evening. Dancing and bridge were offered in the Grand Lounge. Along both sides of the vast lobby was strung electrically lighted silver stars with the slogan: "Follow the Stars to the Grand Lounge."

Here we break in a moment to comment on the "stars" idea and to say it is a corker for any of the Club members who care to use it. It can be seen that the stars might even carry pictures of various featured sign.

But to get back to the rest of the live-wire showmen's work. They staged a newspaper stunt the like of which has never been seen in Boston. And it will take some going to beat it! Through a tie-up 20,000 lines of free space was given the theatre by the Boston Traveler, by means of an announcement series inviting amateur musicians to play on the stage of the theatre. The musicians, 100 in number, were selected by the theatre orchestra conductor and played on the stage twice daily during "Happiness Week." Then twenty of the best were selected by the conductor and presented with $2,000 worth of musical instruments donated by a nationally known manufacturer. The orchestra also broadcast.

Gifts galore were showered upon the patrons during the special week. Building lots, an electric refrigerator, flowers and candy were among the presents which created tons of goodwill from ladies and gentlemen.

Merchants Exhibits Too!

An array of exhibits from the finest merchants in Beantown dressed up the mezzanine, which was called "Pleasure Island" for the occasion. The display included everything from refrigerators, to meats, to shoes, to gowns. More than 8,000 lines of free advertising was obtained by the theatre on this stunt alone.

Talent recruited free from the local radio stations performed evenings in the Grand Lounge furnishing added entertainment and happiness to dancers frequenting the spot.

A large department store sponsored an astrologist who gave readings to the patrons of the house. She also appeared on the air a number of times during the engagement.

But here . . . here . . . how we ramble on! But when you see the way showmen work to put over their houses you sort of forget that the lid has to be clamped down on space some place. Why, first thing you know those Boston live-wires will be promoting 20,000 lines from us. But we'll give it to them any time they have something of value to pass on to Club members and fellow showmen. Right, Boys?

STREET DANCING WAS GOOD BET FOR WASSON TO BRING CROWDS OUT

A swell summer gag for any man's town providing that "man" has the show-sense of making capital out of a good idea. That's our opinion of Lionel Wasson's street dance gag pulled in conjunction with certain pictures that merit such a tie-up.

Wasson is the manager of the Capitol Theatre in Sioux City, Ia., and a showman of no small ability. The crowd in front of his theatre is sufficient proof of this statement. Here it has all of the trimmings. A



good dance orchestra, clean street for dancing and in general a stunt that is guaranteed to pull the crowds to the theatre. That he succeeds in getting the majority of them into the theatre in the course of the evening is merely to prove that he is not pulling any kind of a gag that will hurt his box office receipts in any way.

Orchestra can be secured through various forms of tie-ups. Space for dancing can be in front of the theatre, roped off, of course, or in the lobby if it is spacious enough and cool.

If this idea suggests something to you which you can work out to your own satisfaction or profit, great. Incidentally, if such is the case and you do put it over, send us the dope so your brother managers can benefit as you may be doing in this case.

We'd like to hear a lot more from Lionel Wasson and what he is doing to keep business stepping along in spite of the hot weather and other handicaps during this time of the year.

LEE GOLDBERG CALLS OUR ATTENTION TO A LETTER FROM PATRON

Lee L. Goldberg, well known zone manager for Warner Theatres at Louisville, Ky., calls our attention to a letter received by H. C. Neale, manager of the Princess and Dixie theatres, Mayfield, Ky. One of Neale's patrons on a tour of the west wrote him as follows:

"Have been through many big cities on our way to Seattle and have not been able to see a show yet as all of the theatres were showing pictures previously shown in Mayfield. I just thought you would be interested in this bit of information. . . ."

The man who sent the letter was a superintendent of schools and the Mayfield papers published it. Mr. Goldberg also took advantage of the opportunity to use it as institutional copy in weekly programs, stating to readers that the same situation would befall Warner patrons traveling from Henderson, Owensboro, Fulton, Princeton and Danville, other cities in the Louisville zone.

We also note that theatre programs issued in the above-mentioned zone have been featuring a contest on best letters of not more than fifty words each on what pictures of the week were most enjoyable to patrons. First, second and third awards are offered.

We thank Lee Goldberg for making it possible to keep in touch with the men in his territory and hope that the future will bring many other communications to Club headquarters. That patron's letter he brought to our attention nicely illustrates the interest and pride that some people take in local institutions. The fact that he went to the trouble of writing a letter to Neale was sound proof that he appreciated the up-to-the-minute service being rendered by local theatre management. Neale has taken George Meyer's place at Mayfield.

ZACK FREEDMAN SOLD LOCAL CRITIC IDEA OF COMBINATION BILL

Following his promotion from the Hempstead Theatre, Hempstead, L. I., to management of the Lynbrook Theatre, Lynbrook, L. I., Zack Freedman changed from a straight picture policy to a combination of pictures and vaudeville.

The first real break from a paper came to him soon after his arrival in his new location when he convinced a rather hard boiled critic that the combination policy was the one cure for a so-called depression in amusement circles. Consequently the critic wrote a full column on the subject, analyzing the bill at the Lynbrook and recommending it to his readers.



IT REALLY HAPPENS!

BY RALEIGH SHARROCK
VIA W. H. HALL



Here is another newcomer to the cartoon contributors of the Club pages. Sharrock ought to send us something regularly; his work shows real promise, and he knows the humorous side of our business.

USING MIMEOGRAPH ON CELLOPHANE IS BLANCHARD'S STUNT

Cellophane is proving one of the most popular and most useful of the recent contributions to these shores. Thus you may be sure the showmen are going to figure out a way to put it to their use. And to J. M. Blanchard of the Strand Theatre, Sunbury, Pa., goes the credit for a unique idea.

He mimeographed a sheet of cellophane! It was letter size and clipped with an okay clip onto a blank sheet of paper. The cellophane imprint carried the house program for the week, and also announced a "Publix Bargain Week" tie-up arranged with the local merchants.

The letter said in part: "Dear Patron: YOU CAN EASILY SEE THROUGH THIS LETTER. You will easily see what a host of good things are in store for you." Then followed the "Bargain Announcements" and the theatre program, also a special "Texaco Day" tie-up for children. Small cards carrying the theatre attractions on one side and the merchants' names on the other were also distributed at stores and at the theatre for the "Bargain Announcement."

Blanchard is doing some excellent work at Sunbury and is keeping the town right on the showman map. We hope to hear from him again very soon, as we know he will have something interesting to pass along.

PITTSBURGH CAMPAIGN EXECUTED BY TYSON PROVED SUCCESSFUL

A preview for critics was one of the ways George Tyson, Warner exploiter in Pittsburgh put over "The Mouthpiece" in the Smoky City.

Following this in rapid fire style, was a teaser campaign on the screen, radio announcements two weeks in advance, a sound truck two days before the picture opened, milk bottle tie-up with 15,000 bottle hangars going into as many homes, a laundry tie-up, summons heralds, letters to all the city's attorneys, banners across the important streets, and teasers on ends of newspaper boxes downtown, followed by regular posters during the run. As a result, the picture played to additional business.

Another stunt that aided Tyson recently was pulled on "So Big" when he distributed 30,000 throwaways in loaves of bread, and also promoted 400 taxicabs to carry signs announcing the picture.

With George stepping right along, it doesn't look as though any pictures are going to hit the wrong side of the ledger if he can help them win by exploitation ideas. How about it, George?

HARRY NUNAN IS NOW AT HELM OF EDISON THEATRE, WEST COAST

Now that Harry Nunan has taken over management of the Edison Theatre, San Francisco, Calif., his fellow Club members may expect to hear a lot more about what he and his house staff are doing to put pictures across.

A few of his recent stunts included some colorful exploitation for "Safe in Hell," and a revival of the Gift Nite idea. Due to poor lighting at the time a snapshot was taken of the lobby we cannot clearly reproduce the photo of the attractive signs, etc., made for the former, however, the original does show that card writer Jack Reed was on the job. Doorman, ushers and cashier were dressed in devil costumes and the ticket box was painted to give a flame and smoke effect.

The leading neighborhood merchants are generously supporting the Gift Nite stunt, donating groceries, cakes, jewelry, hams, chickens, dinner orders and merchandise orders to make the move a success. In addition the theatre is giving away a two and one-half pound box of candy at every matinee, which is proving tremendously popular with lady patrons.

We're mighty sorry that Nunan's snapshots are not sharp enough to reproduce and hope that the next lot he sends along will measure up to requirements. His friends and fellow Club members will be interested to hear what he is doing from time to time to sell his shows, and we hope he'll become a regular contributor to this department. May we also remind him to send along some shots of any poster work being turned out by Reed.

WILLIAMS PROMOTED ELECTRICAL SHOW!

Bayonne, N. J., has been the scene of many electrical storms, but it received its first electrical show recently when Tony Williams, manager of the De Witt Theatre, staged one in the lobby of the house.

Williams tied up with two corporations and through a dealer obtained a display of radio, electrical appliances and electrical refrigerators. The lobby, tastefully arranged for the occasion, as the photo shows, harbored the show for two and one-half weeks, during which time plenty of comment was rife. There was no mistaking the fact that a display of unusual interest to Bayonne theatregoers was on view. Take a look at the banner and the many signs in the photo.

The local dealer more than did his share in assisting Tony. He sent out 50,000 coupons in addition to circulars, and also conducted a great newspaper campaign. Then, at the close of the drive, he mailed 3,000 letters as a follow up, offering a liberal discount on purchases made during the month of the exhibit. In this way the theatre name was mentioned in many homes.

Tony obtained nearly $2,000 worth of gifts which were presented to fortunate patrons as a goodwill stunt. And it proved to be a real goodwill gag! And in closing, we want to state that the exhibit was conducted in a very dignified way, which is Tony's usual way of handling the big things such as an electrical show. We hope he'll have some more to pass along to us soon.



"MADE IN LAKELAND" PRODUCTS SHOW PROVED A MONEY-MAKER!

Bolivar Hyde, Jr., Worked Up Great Interest Through This Unusually Effective Tie-up With All Local Industries!

BOLIVAR HYDE, JR., the enterprising showman from the Polk Theatre, Lakeland, Florida, passes along to the Club an idea which we believe deserves considerable elaboration, as it is one that showmen everywhere can make use of to good advantage.

Bolivar's recent and very successful stunt was a "Made in Lakeland" Products show, during the course of which he gathered reams of newspaper publicity and barrels of good-will from the local merchants and the Chamber of Commerce.

You, too, can stage a stunt of this sort. It will take work, yes, hard work, perhaps, but we are sure that the result will more than justify the labor.

The First Step!

Contact the Chamber of Commerce. If you aren't situated in a town with a Chamber of Commerce, then band together the local merchants, even if you have to give them a special show or a party to get them all in—But Get Them Together! Then give them a logical sales talk, and if they are up-and-coming business men they will readily agree to co-operate.

Let us suppose, for the sake of coherency, that your town has a Chamber of Commerce. Broach them with your plan, and suggest that they send out letters to all the members and manufacturers asking their co-operation for the stunt to be held at your theatre. An advertising fund might even be created, by which the dealers can run ads co-operatively in the local papers.

The next job for the Chamber is to see that banners—which can be made cheaply by either the business men or the theatre—are placed at advantageous spots in the city and on the highways.

Lastly, contact should be made so that samples can be distributed throughout the week, or three days of the show—the time, of course, being set at the discretion of all parties concerned.

Now the Newspaper!

So much for the Chamber of Commerce. The next contact is the newspaper. Here the showman must do the talking, and he should be able to arrange for a number of stories and free ads plugging the products' show. The local sheet will no doubt be glad to co-operate and might even go to the extent of editorializing on the idea.

In return for the newspaper co-operation, the sheet can be invited to occupy a spot in the lobby by means of a blown up 40x60 carrying a picture of the front page and stressing the value of a newspaper to a community. The paper might also be prevailed upon to act as co-sponsor of the show. In this way cascades of publicity are assured.

In the matter of window displays, some very effective pieces of exploitation can be turned out. Every merchant in town should be glad to plug the town as well as his product. It is quite true that he may not be a manufacturer, but he assuredly uses the manufacturer's product. The theatre can arrange to print display cards bearing appropriate and co-operative copy that will be sure to win over the dealers.

And now for some of the million, or so things that the alert showman will have to work on if he wants to put over with a bang something than can very easily become a yearly institution.

There's the theatre mailing list. It undoubtedly contains a number of names of people in outlying towns. Invite them in as the theatre's and the town's guests during the special show. And it shouldn't be hard to obtain from other Chambers of Commerce names of residents in nearby towns.

Then the Advertising!

Here, the theatre will have to go the manufacturers one better. Therefore, it is wise to use the idea worked by Bolivar Hyde. He inserted a small box in the ad, as a guest ticket, which invited the readers to clip the box and bring it to the theatre, where two persons would be admitted for the price of one. The proof of the drawing power of the ad was seen in the number of persons forcing their way into the box-office for the extra tickets. And the newspaper was plenty pleased!

The trailers should have a touch of originality to them. In addition to one carrying the names of the manufacturers, you might even be able to make up a trailer and have prominent persons in the town be seen eating or using some of the products. The bigger manufacturers might be quite willing to co-operate with you on this one, and pay for the price of shooting the film.

Nearly every showman knows the value of color effects. These will be found indispensable to the success of the display in the lobby or the foyer. But make sure that COOL colors are used. No one wants to look at "reds" during the summer months. Red is alright should you stage your show in the winter.

If you have a theatre artist, he will know the correct combinations. But if you haven't an artist, perhaps your local paint man can give you a color chart, from which you can work out your various effects. The local electrical dealer will be glad to help you with special lighting, especially if you tell him you'll give him a credit line. The same goes for the artist or paint man.

The showman should take charge of all copy on the displays in his lobby. He should pay for the signs, etc., and it might be a good idea to have the name of the theatre placed on the bottom of every card, not in the manner of a tie-in plug though! Just place the name on the bottom and let the institutional plug speak for itself.

The samples, spoken about some paragraphs ago, should be handed out at the theatre to insure a double good-will value—the manufacturers and the theatre!

Proper Timing Essential!

If you can set your show for a week ahead, it will give you an excellent opportunity to get in some grand plugs on your weekly program and your heralds. The town should be completely conscious of the great event to take place at the theatre, before it even happens.

If you run for a week, special nights can be offered, such as having the executives or the employees of the manufacturers as guests of honor for the evening. Or, if that doesn't appeal to you, special rates can be fixed for the employees of the various companies, and theatre parties arranged. This would allow you to reserve each night for a tribute to some highly regarded local figure such as the Mayor, President of the Chamber of Commerce, church dignitaries, school heads, chief of the fire department, or commissioner of police. These nights should all be mentioned in the ads, and in a large display frame out front of the theatre.

The local photographer might even be induced to lend his services and snap a picture each night of crowds going into the theatre. Some of the people in the picture could have their heads encircled and the picture placed out front of the theatre with a notice that upon identification, the fortunates designated by the circle would be presented with tickets to the following week's show.

There are numerous angles, like the above, with which the on-the-job showman is familiar and it is unnecessary for us to set them forth here because we know that when a showman takes a job like a "Made in Lakeland" show on his hands, he will leave no angle untouched.

So, in closing, let us say that Hyde's idea is one of the greatest of the warm weather (or winter!) stunts that can be pulled off. If properly carried out it should keep the cash register jingling a merry tune throughout the entire run. And once you get them in the theatre, you can sell them on next week's product, too.

Same Idea Can Apply For Other Towns Where Showmen Are Willing To Put Special Effort Into Worthwhile B.O. Builder!

Just about a year ago we published the details of a similar idea created and put over to excellent returns by Manager Coppack of the Paramount Theatre in Staten Island, N. Y.

Now we pass along one from Bolivar Hyde, Jr., well known showman from the South and one of the most active members of the Round Table Club.

There is no denying that this type of stunt calls for hard work—and plenty of it. But no real showman will dodge hard work if there is any possibility of success. That's why they are real showmen. Read over this plan for duplicating a local product show and see if there are any possibilities of your putting this idea over in your own town. It is well worth the effort.

CALDWELL PUT OVER HIS USUAL THOROUGH WORK ON "RED HEAD"

The usual, thorough campaign methods employed in the past by Wally Caldwell, manager of Loew's Valentine Theatre, Toledo, Ohio, were again manifest in this manager's exploitation activities in behalf of "Red Headed Woman" and the following resume of his campaign is, incidentally, an entry for the M-G-M contest now in force on this picture.

Caldwell's campaign included a special book window in a leading department store in the heart of the city; displays of 11x14s with theatre copy in 16 selected downtown windows; one sheet cards in the largest downtown garage; the placing of 6 star stills with theatre copy framed and spotted in two huge windows in a large downtown shoe store; six locations obtained gratis for special 3-sheets; Harlow "dimple layout" and story on page two of city's leading newspaper; a tie-up with a beauty shop that was good for a 2-column seven-inch display ad on amusement page; a large Jean Harlow star head in Roto section of a Sunday paper two weeks in advance; long single column art on Harlow in another paper one week in advance; a striking 2-column Harlow art in leading paper one week in advance; tie-up with newspaper for a four-day Harlow Baby Identification contest, with art; an Around-the-Clock layout in another newspaper second day after opening; a two-day national newspaper campaign in all papers, and a special 30-inch advance ad in a leading Sunday paper.

Additional newspaper effort included special story before opening in a Polish daily; special in an American Legion publication; another special in a neighborhood paper with large circulation, and special stories and ads in 18 rural papers in a radius of 50 miles with a total circulation of 38,000.

Okay, Wally, and good luck to you in your bid for honors in the contest. We also note that you staged a Revival Week not long ago and if the snaps we have at hand were not so faint we could show all your friends and fellow Club members shots of a swell swim-suit window arranged with a big department store and the gayly decorated theatre front. Windows of several vacant stores in the downtown section of the city were also effectively stenciled for the occasion. However, better luck with the photos next time—and don't forget to keep us posted.

IN YE OLDEN DAYS!



As far back as '25, John W. Creamer, manager of the Fox-Palace Theatre, Muscatine, Iowa, realized the drawing power of good short subjects and played them up in his newspaper advertising. In the ad shown above, space is almost equally divided between feature and Units 2, 3, 4 and 5, the latter all short features. He even billed an exceptionally good short above a feature in those bygone days.

"Keep Kool" Exhibit

Local stores and national distributors cooperated with the Palace Theatre, Jamestown, Pa., on a "Keep Kool" exhibit, held in the lobby of the theatre.

Summer clothing, refrigerators, camping outfits, electrical appliances, ice, bottled drinks, and milk comprised the display. The contributing merchants plugged the theatre and the "Keep Kool" idea in their ads.

BOUCHER GARNERS PLENTY OF FREE SPACE IN NEWSPAPER

If Frank Boucher were to compile the newspaper publicity he has been receiving in his local papers, and send them in scrapbooks to us there probably wouldn't be room enough left here to store a postage stamp.

The Capitol in Winchester has certainly received quite a few newspaper notices from a sheet that is hard to crack. We note that Frank obtained quite a break recently by informing the newspapers that Warner Brothers had presented the girl who won the "Queen Shenandoah IX" title, during the recently conducted Shenandoah Apple Blossom Festival in Winchester, with a complete reel of sound and silent news clips of the affair.

Another good break was obtained when Frank showed the paper an article appearing in MOTION PICTURE HERALD, stating that Winchester is a favored city in the matter of picture selection, and enumerating the various films the town received, many of them prior to Broadway and big city showings.

Still more publicity was received—and this time weeks of stories—on a refrigerator gag Frank ran with the co-operation of the manufacturers.



(Note: The eliminations from the sign pictured in the above photo were made by us. Don't permit it to detract from the effectiveness of this fine piece of showmanship.—Editor.)

The local dealer ran ads and distributed heralds announcing the event. We are showing a photo of the refrigerator, as it looked in the lobby before the presentation. It showed up great and pepped up the appearance of the spot 100 per cent. Ballots were given with every paid admission, and the person in the theatre holding the corresponding number to one called from the stage was given the beautiful refrigerator.

The stunt met with the usual Boucher success—by which we mean it went over with a wallop! And now, before we sign off on Frank's activities, we'd like to say a word or two about the neat little card he used on "One Hour with You." This card, made up in black and white, calling card size, was paid for by the local pharmacy, and besides being distributed at every doctor's and dentist's office in town, was also handed about at the pharmacy. The copy carried a notice that "Your Next Appointment (was at the Pharmacy) and An Hour with Maurice Chevalier (at the theatre)."

The card was enclosed in a small white envelope, which bore an appropriate quotation in French. Results were pleasing to the pharmacy as well as Boucher.

ONE WEEK'S TRAILERS FREE!

Just Fill Out the Coupon Below and Mail

We will send, absolutely without cost to you, the trailers you need for a week's showing. No "ifs" . . . "ands" . . . or "buts."

We know how good "De Luxe Trailers" are. We think so much of them that we know once you have tried them, you will never use any other service—so we make this startling offer. ACT QUICKLY!

DE LUXE TRAILERS, INC.
630 Ninth Avenue, New York. **Date**.....

Please send, as per your offer in Motion Picture Herald, without cost or obligation to me, the following trailers, which I agree to return in good order, within ten days after use.

.....

.....

.....

Name..... **Theatre**.....

City..... **State**.....

PERSONALITIES

EDDIE SELETTE was on the job only two days with his new assignment as manager of the Strand Theatre, New Bedford, Mass., when he was seized with acute appendicitis and was rushed to a local hospital. He gained four pounds and a sun burn during his two weeks at the hospital and at this writing is back at the theatre and hard at work along his usual lines of exploitation.

▽

RODNEY TOUPS, manager of Loew's State Theatre, New Orleans, La., accompanied by Mrs. Toups, has been vacationing in Mexico. Herbert Jennings pinch-hit for him while he was away.

▽

WALLY WATLINGTON, with Interstate Company for the past 19 years and known as "the dean of theatre managers," has been appointed general manager of Fort Smith Theatres, operating five houses in Fort Smith. He was at one time city manager for Publix in Texarkana and has a world of experience in showbusiness.

▽

IKE KATZ, manager of the Tivoli Thetre, Montgomery, Ala., was recently honored by being elected president of the Montgomery Junior Chamber of Commerce. He was given a big send-off with an installation ceremony at a local hotel.

▽

C. W. NEBEL, well known theatre operator in the middle west, has leased the Strand and Parkway Theatres, Mt. Horeb, Wis. One of the houses will be opened during August and the other will be operated as a dance hall.

▽

JACK HUWIG, manager of Loew's Valencia Theatre, Baltimore, is filling in at the Loew house in Reading while the manager there is on vacation. Joe Kavanaugh assistant manager of the Stanley Theatre, Baltimore, is at the Valencia.

▽

BOB SENFT, assistant manager of the Century Theatre, Baltimore, is managing that house while Charlie McClary is confined in a local hospital.

▽

JIM DRAKE, owner of the Globe and Park Theatres, St. Louis, Mo., has sold the Park to HENRY WISE, a newcomer in picture exhibition.

▽

DOMINICK FRESENA has bought the Capitol Theatre, Taylorville, Ill., from the Fox-West Coast circuit.

▽

JOHN SPAULDING, interested with Bill Kneedler in theatre operation at Taylorville, Ill., and vicinity, has moved to Effingham to the Effingham Theatre.

▽

WALTER LIGHT has opened his new Theatre at Chester, Ill. He formally operated the Opera House under a lease.

▽

JOHN C. HEGGIE, manager of the Capitol Theatre, Windsor, Canada, has been transferred to the Toronto home office of F-P-L Canadian while the Capitol is closed.

▽

GEORGE B. MYERS, formerly manager of the Princess Theatre at Mayfield, Ky., is now in charge of the Kentucky and Hippodrome Theatres, Corbin, Ky.

▽

FRED E. MORRE, of Houston, Tex., has reopened the Scout Theatre, Oakdale, La.

▽

F. RAY WELKER, manager of the Broadway Theatre, Council Bluffs, Iowa, recently spiked a rumor that his house would close for the summer.

MIKE KALLETT, of Kallett Theatre, Oneida, N. Y., has leased the Uptown Theatre, Utica, N. Y., from Nate Robbins. Robbins, it will be recalled, was at one time a powerful factor in upper New York State theatre circles. The passing of his remaining house to Kallett marks the former's retirement from the exhibition field.

▽

GLENN JOHNSON has taken over management of the motion picture theatre at Humphrey, Neb.

▽

CHARLES S. MASON, a newcomer to the picture exhibition field, has taken over management of the Orpheum Theatre, Hancock, Mich.

▽

GLEN DICKINSON, head of the Dickinson circuit of theatres in Kansas and Missouri, has moved his headquarters from Kansas City to the Dickinson Theatre Building at Lawrence, Kas.

▽

FREDERICK THOMAS, formerly manager of the Capitol Theatre, Hartford, Conn., has joined RKO as city manager in a Western zone. Sam Maurice, recently with the Fox Theatre, Brooklyn, N. Y., succeeds Thomas at the Capitol.

▽

CHARLES McLEARY, manager of Loew's Century Theatre, Baltimore, is confined to Sinai Hospital in that city, with a stomach ailment.

▽

CARSON HARRIS, former publicity man of the Orpheum Theatre, Denver, and Chaffin Foster, a newspaper man, have taken over the Majestic Theatre, Denver, from Dr. Karl Ebell.

▽

GEORGE REISTER, Warner manager at Canton, Ohio, is making his headquarters at the Alhambra since the house replaced the Palace as a first run. Associated with Reister is Bob Bean, assistant manager, and Dick Cruciger, regular Alhambra manager.

▽

ALVA DURKEE, daughter of Fran Durkee, head of Durkee Theatres in Baltimore, Md., is following the footsteps of her father by learning theatre business from the cashier's window and other spots up.

CLUB EMBLEM PIN!!

Use This Blank:

Managers' Round Table Club

MOTION PICTURE HERALD

1790 Broadway, New York

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 per pin.

Name of Member .....

Theatre .....

Address .....

City ..... *State* .....

HAROLD C. LEE, manager of the Babcock Theatre, Bath, N. Y., and well known member of the Round Table Club, is the proud father of a brand new 9½-pound baby daughter.

▽

GEORGE SCHWARTZ has taken over operation of the Strand Theatre, Peabody, Mass., from Al Gould.

▽

BURTON LONDON, circuit theatre operator, has reopened the Doric Theatre, Detroit.

▽

HENRY WISE, a newcomer in the picture exhibition field, has purchased the Park Theatre, St. Louis, from Jim Drake. The latter will operate the Globe.

▽

N. G. ANAS has reopened the New Palace Theatre, Wellsburg, Va. Over $20,000 has been spent on improvements.

▽

JOHN A. CUNNINGHAM, in addition to managing the State Theatre, Miami, Fla., will also have charge of the Mayfair, the city's newest picture house on Biscayne Boulevard.

▽

LESLIE BOWSER, former manager of the Schenley Theatre, Pittsburgh, Pa., has been named manager of the Drake Theatre at Oil City. The house cost in the neighborhood of $1,000,000, it is reported, and is the first unit in a new circuit organized by Harris Amusement Company.

▽

PAUL FENYVESSY, formerly at the Madison Theatre, Rochester, N. Y., is now acting as managing director of the West End , with George Gemming as house manager. George Gans has been named assistant manager.

▽

JOHN FENYVESSY has returned to the helm of the Family Theatre, Rochester, N. Y., a post he successfully held for several years.

▽

MRS. O. MUENICK has taken over management of the Portage Theatre, Akron, Ohio.

▽

A. J. COOPER has leased the Lyric Theatre, Dayton, Ohio, which now makes a total of eleven houses for the Cooper chain.

▽

CARL DRANE, owner of the Lark Theatre, in Los Angeles, has sold his interests to Ringer Bros.

▽

JAMES MARSHALL has leased the Rialto Theatre in Grundy Centre, Iowa. New sound equipment will be installed.

▽

H. A. GILLESPIE, engaged in theatrical work in Yakima, Wash., for the past sixteen years, has resigned as manager of the Fox-Capitol Theatre there.

▽

B. J. BENFIELD, theatre owner at Morris, Minn., recently purchased the Bentley Grand Theatre, Milbank, S. D.

▽

CHESTER BELL, manager of the Fox-Strand Theatre, Council Bluffs, Iowa, will have a summer assignment until the Strand reopens in the Fall.

▽

EDWARD OLSON, of Milwaukee, lessee and manager of the Gem Theatre, Platteville, Wis., has sold his interests to Chris Caeredes and plans a return to Milwaukee.

INTERNATIONAL IS RIGHT!

The Managers' Round Table Club can surely emphasize the fact that it is an international organization of showmen. Only this week we enrolled additional members from Paris, France, and such far-off spots as the Dutch East Indies, African Gold Coast and New Zealand.

Active members are now located in practically every country on the globe and include, among other places, Australia, Germany, Argentina, British West Indies, Bermuda, Canal Zone, Central America, China, Cuba, England, Sweden, Finland, Hawaii, Holland, India, Mexico, Porto Rico, Siam, South Africa, Straits Settlements, Turkey, etc.

The activities of our foreign members are always most interesting and permit the rest of us to get some idea of how they merchandise their attractions. In this connection we have found that exploitation and ballyhoo stunts predominate in most far-off places. Apparently the theatre-going population of such countries can be impressed and sold via such methods.

Watch the Club pages for foreign showmanship activities. You may be surprised to find that you can make use of some of their ideas.

"LAUGH AND WORLD LAUGHS WITH YOU" DECLARES HIEHLE

Well, according to Ed Hiehle, things are about the same at the Midland Theatre in Newark, Ohio, and he keeps going right along selling shows in his well known fashion.

Ed's latest stunt is to make July a "Laff Month" and he is having a lot of success with his campaign. His "June Special" of "Summer Prices" clicked, we are glad to report, and it looks as though "Laff Month" will also be chalked up a winner.

As you can see, this is sort of a letter to let Ed's many Club friends know what he is doing. We notice he has a corking array of pictures lined up on his month's program. But he has also placed a box on the program which informs the public that the theatre is playing them pretty close to release date and just about a jump and a half ahead of the censor board, which, should said board delay it, would necessitate a change of program.

However, Ed just yawns and says: "Look out for the 19th Hole. It has tripped many a good man."

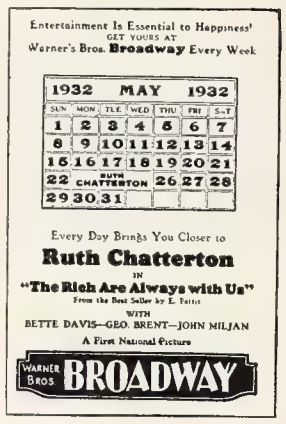
Shirley Will Rebuild

Bill Shirley, well known upper New York State theatre man and president and manager of Farash Theatres, Schenectady, N. Y., recently announced that the Erie, destroyed by fire, will be rebuilt.

STENOGRAPHERS WERE TOLD BY A CALENDAR WHEN FILM WAS DUE

There's no escaping the fact that when Walter Morris sets out to inject novelty into his selling campaigns, he certainly achieves his objective.

Walter doped out a couple of novel ideas recently at the Broadway Theatre in Charlotte, North Carolina, and we are reproducing one of them here, as it seems to us that showmen who have been plugging the office districts and trying to keep those "always going to the movies" ladies, the stenographers appraised of their product will want to use it.



It consists of an attractively colored card about twelve inches long and three inches wide, which, when folded, stands up somewhat in the manner of a calendar, or a desk clock. The front page is self explanatory, and you can see its value by glancing at the cut, where it is clearly shown that Ruth Chatterton, in "The Rich Are Always With Us," will play the 23d, 24th and 25th of the month. On back of the calendar the coming attractions are listed.

Should you want to look at this calendar first hand, why not drop a note to Walter and we are sure he will be glad to furnish you with one and also give you any information you may desire on its make-up.

Another Morris stunt was a herald, imprinted in black and white with the front cover bearing the teaser: "TO THE UNEMPLOYED. HEAVEN HELP THE POOR WORKING MAN!" Inside, a small drawing showed the woman of caveman days dragging her man along.



These two recent stunts met with a great reception, and we take pleasure in passing them along and, as well, we offer you a photo of the effective outside display Walter created to plug a picture. Study the photo carefully and you will see that not much money went into the construction of the front. Perhaps such a front is just what you have been contemplating creating for your pictures. Why not give it a try? And especially try Morris' idea of using cut-out, tinselled letters to plug his admission price!

Thanks, Walter, for passing along your work, and we wish we could get down there and see you in action again.

Truitt Out Scouting

Jack Truitt, former owner and operator of the Plaza Theatre, Kansas City, has been out in the field for Fox Midwest looking after lease adjustments.

Club Index for Month of JULY

Herewith we list the many items of exploitation, etc., which appeared on the Club pages during the month of July. By keeping this issue close at hand you can refer to it whenever necessary as a means of locating some particular form of show-selling. We hope our members and readers are finding this service useful. The Club would welcome suggestions to improve it.

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WALKERVILLE, ONT.

NOW
Ramon NOVARRO
Thrilling, different, in this true story of a mill hand who became a college hero.
Huddle
WITH MADGE EVANS RALPH GRAVES
Three Daily . . 25c
ADDED
Tom Howard in "Meet the Winner"
Cartoon "Chess Nuts"
News and Novelty
TIVOLI

COLUMBUS, OHIO

There is a Better Show at The
PALACE
Always Comfortably Cool
Tomorrow!
THEY powdered her hair with star dust and burned her heart to ashes!
THE STORY OF WHAT IT COSTS TO BE A MOVIE STAR
CONSTANCE BENNETT
in
"What Price Hollywood"
WITH
LOWELL SHERMAN
NEIL HAMILTON
GREGORY RATOFF
Last Day!
ANN HARDING
IN
"Westward Passage"
WITH
LAURENCE OLIVIER
ALL SEATS 25¢ TIL 6 EVENINGS 25-35¢

HACKENSACK, N.J.

HEALTHFULLY COOLED
FOX
A Skouras Theater in Hackensack
HAPPINESS MONTH
SATURDAY TO TUESDAY
LOVABLE STARS TOGETHER FOR THE FIRST TIME
ALL STAE SHOW
A LADY IN LOVE WITH A GENTLEMAN of EXPERIENCE
Fredric
Sylvia SIDNEY-MARCH
MERRILY WE GO TO HELL
with
ADRIANNE ALLEN
SHEETS GALLAGHER
—PLUS—
Andy Clyde Comedy
"The Street Singer"
(ARTHUR TRACY)
Olympic Events
—LAST TIMES TODAY—TWIN FEATURES—
"THIS IS THE NIGHT" with LILY DAMITA-CHAS. RUGGLES
"MYSTERY RANCH" with GEORGE O'BRIEN
FREE! TONITE AT 8:30 EVERY FRIDAY
A $595.00 Plymouth Car

WINTER HAVEN, FLA.

Starts Today!
HATE was his CREED
WOMEN were his HOBBY
A great defense lawyer but ONE WOMAN TOO MANY
Dashing — Debonair
EDMUND LOWE
as the
"ATTORNEY FOR THE DEFENSE"
with
CONSTANCE CUMMINGS
EVELYN BRENT
For Your Further Enjoyment
COMEDY — and — CARTOON
Kiddies 10c
RITZ THEATRE
Adults 35c

WHEELING, W.VA.

COURT
NOW SHOWING
SHE LOVES LOVE AND BREATHES PASSION!
This drama for the first time reveals the soul of the red-headed woman as she is, without praise, without blame! Judge for yourself as this gripping story from the sensational novel unfolds!
THE SENSATIONAL BOOK NOW THE PICTURE OF THE HOUR
Red HEADED WOMAN
WITH
JEAN HARLOW
CHESTER MORRIS—LEILA HYAMS

FLINT, MICH.

FRIDAY and SATURDAY
GIT THAT OUTLAW!
Death and Danger at every turn! Yet he dared to uncover the 'public enemies' of frontier days'
STRAND THEATRE
TODAY
LAST TIMES
Double Feature
"Gorilla Shop"
and
"Rebound"
TOM KEENE
ROCHELLE HUDSON in
BEYOND THE ROCKIES
All Times, 10c—Kiddies' Matinee, 5c
Added Subjects Friday-Saturday Chap. 10 "Shadow of the Eagle"
Cartoon News

BIRMINGHAM, ALA.

PREVIEW TO-NITE!!
TOMORROW, 10:30 A. M.
A drama ripped from the year's biggest news!
RICHARD DIX
"ROAR OF THE DRAGON"
with GWILI ANDRE
LAST DAY! FRANK BUCK'S "Bring 'Em Back Alive"
Come Tonight Before 9 P. M.
See our current picture plus next week's attraction
TODAY! 25c Till 6 P. M.
RKO RITZ
COMFORTABLY COOL

CAPITOL —NOW—
1,369 LAUGHS
"Bachelor's Affairs"
—WITH—
Adolphe Menjou
MINNA GOMBELL
JOAN MARSH
ALLAN DINEHART
She dragged him to the altar—but the halter broke.
EXTRA "NAPOLEONS BUST"

TODAY "POLICE COURT"
LIBERTY
STARTS SATURDAY
TONIGHT "GIVEAWAY NITE"
Almost MARRIED
VIOLET HEMING
RALPH BELLAMY
and ALEXANDER KIRKLAND
At the Murderous Fiend
Chapter No. 9
"SHADOW OF THE EAGLE"
Will Be Shown Only SAT. & SUN.
FIRST RUN PICTURES LOW SUMMER PRICES
1 to 6 Balcony 10c Orch. 15c
6 to 11 Balcony 15c Orch 25c
CHILDREN 10c

NIAGARA FALLS, N.Y.

STRAND
Niagara's Most Beautiful Theatre
TODAY & TOMORROW
"The BLONDE CAPTIVE"
A White Woman "Gone Native" among Descendants of the Oldest Human Race!
More thrilling than anything you have ever seen—and absolutely authentically true!
Narrative by LOWELL THOMAS
New Summer Prices
25¢ till 5PM Every Sunday Holidays and Nights 10¢
Nights 35c
Starting Friday Night 11 P. M.—"The Red Headed Woman"

LITTLE ROCK, ARK.

FRIENDLY Sharp's THEATRES
—NEW—
Today and Saturday
MAUREEN O'SULLIVAN
EDDIE QUILLAN
MARY NOLAN
ROSCOE ATES
The BIG SHOT
You'll Say the Best Show in Town
—Also—
2 Good Comedies
Before 6 p. m. 10c
After 6 p. m. 10c-20c
After 2 P. M.—This ad good for one 20c (adult) admission with the purchase of one other 20c ticket to see "Big Shot."
PROSPECT
Today Only
WARNER BAXTER
MARIAN NIXON
In
AMATEUR DADDY"
A picture to make hearts happier and romances sweeter. With the "Daddy of 'em" Long Legs" as its star!
—Also—
"THE AIR MAIL MYSTERY"
Comedy—Cartoon
SPECIAL MATINEE STARTS 5 P. M.
5 to 6 p. m. 10c
After 6 p. m. 10c-20c
ROXY
Today and Saturday
Harry Carey With Carmen La Roux Paul Panzer and Big Cast in
"CAVALIER of the WEST"
First Time Shown in Little Rock
—Also—
"THE AIR MAIL" MYSTERY"
Also Good Comedy
Before 6 p. m. 10c
After 6 p. m. 10c-20c
After 6 P. M.—This ad good for one 20c (adult) admission with the purchase of one other 20c ticket to see "Cavalier of the West."

HOLLYWOOD, CAL.

PANTAGES
HOLLYWOOD REAR KINE HOLLYWOOD TELEPHONE HO.1101
She made a profit from her charms... She sold her ability to be entertaining . But she gave away her love...!
(LOS ANGELES PREMIERE)
Joan BENNETT
Ben LYON
Week Ends Only
Stage!
FLO LEWIS
INTERNATIONALLY POPULAR COMEDIENNE in
"OOMPAH"
Colorful Musical Revue with Hoodlum Entertainers! Charms of Glorious Girls!
The Funny Man of Melody
FRANK JENKS
and the
GREATER PANTAGES ORCHESTRA
Extra! The latest mirth outburst of those two headmen of hilarity
LAUREL and HARDY
The Music Box
BARGAIN MATINEE 12:30 - 1:30 . . . . 25¢

GET SET FOR THE NEW SCHOOL TERM

Although schools do not reopen for several weeks, it's not too early to plan your forms of exploitation in this direction. During the past year this department has published many valuable suggestions for the building of good will among school executives, department heads and students and has touched extensively on different methods of cooperation between school and theatre. Comb through your Club files and set aside those to your liking. Following are a few ideas that come to our mind offhand:

Perhaps the foremost thought in the minds of students starting a new term is the accumulation of supplies necessary to pursue their studies. Text books, of course, are more or less out of the question for reason that these are obtained from a source designated by school boards, etc. However, there remains the all-important accessories such as brief cases, book covers, pencil sets, book straps, note books, etc. Most of these articles can be purchased very inexpensively in quantity lots and arrangements may be made for any of them to carry a theatre imprint. An article such as a brief case may appear a costly item, but there are firms that manufacture a durable case at remarkably low cost. Considering the fact that a student takes one of these around several months out of the year, a courtesy imprint on the case is bound to receive wide circulation.

Then there is the matter of tying up with the principal for awards of passes to the theatre to students who make high or outstanding marks in their studies over certain periods. We recall the weekly pass to those who excel in study and deportment, and the award of a month's pass to the honor student for the Quarter.

We have also observed that coaches are interested in most any reasonable stunt that will stimulate athletes to better results. It is our recollection that many Round Tablers tied up with the heads of school athletic associations for the granting of theatre passes to those who best qualified in both department and athletic pursuit.

A number of pictures on your schedule will be particularly adaptable to exploitation among students. List these and discuss them with the principal, with the thought in mind that he will grant permission to post appropriate notices on the bulletin board. This has been accomplished by a host of Club members.

The above is just a brief resume and only covers a few ideas that were uppermost in the writer's mind at the time. Many other good slants will be suggested to the enterprising manager and we hope to hear what our members are doing in this direction to exploit their theatre and attractions. We'll pass the ideas along as fast as they reach us.

BATHING BEAUTIES PLEASED PATRONS VIEWING THE REVUE

When Dick Kennedy put on a "Bathing Beauty Revue" recently at the Paramount Theatre in Montgomery, Ala., he put on something that proved a sensational success and, having been such, will undoubtedly aid other showmen wanting to use the idea.

Dick tied-up with the *Alabama Journal,* one of the city's leading newspapers, and received from them 100 per cent co-operation. His next move was to contact 12 leading merchants, and arrange to have each business house sponsor a girl.

Each beauty was known by the business man she represented, such as Lois Goins as "Miss Young's Ice Cream Company"; Edna McNabb as "Miss Tropical Gardens," and so on.

Here is an angle of value to showmen, as it gives them an assured "in" with the merchants. When a girl represents a certain firm, you may be sure that the firm is going to see she receives lot of publicity, not only because it will benefit the girl, but also because it will benefit the firm. It's a corking point to remember next time you plan a beauty parade or revue. The merchants ran photos plugging their entries in all advertising.

Dick's show was held three times daily for two days. The winner, in addition to being given $50, was also the recipient of a silver loving cup donated by the *Alabama Journal* and the theatre. She was also eligible to enter the Pensacola beauty pageant.

The whole affair was a colorful spectacle and Dick garnered a number of laughs and plenty of applause as master of ceremonies for the show. So successful was the stunt that it will be placed on Dick's calendar of "Things to do for next year," and repeated.

It is a great pleasure to observe that Dick is clicking with his special stuff.

EVERYTHING POSSIBLE FROM SOUP TO NUTS WAS GIVEN OUT FREE

Rutland, Vermont, still echoes with the thunder of the campaign put on by Harry Botwick at the Paramount Theatre to celebrate Publix Happiness Week—a week which proved to be filled with box-office happiness for Botwick and "value for money" happiness for the patrons.

On the screen, for two weeks in advance, Botwick carried teaser frames plugging the week. A week previous to the opening day a few notices were spotted in with the regular sound trailer. Another short trailer plugged the short subjects which were slated for the coming week.

Billing was played up big, with 300 window cards and 200 one-sheets which were posted in Rutland, the lakes and surrounding beach resorts. Four thousand flyers with a weekly program on them were obtained at no cost and used for house-to-house distribution, and followed up at the theatre by the regular program.

Instead of just sending an announcement through the mailing list Botwick decided to include also a sample package of cereal, thousands of which he received free from the company. These served as an advance treat on what was in store for "Happiness Week."

All the other mediums, including ballyhoo men, taxi tie-ups, etc., were used to work up interest in the week.

And the "Happiness Week"? A success. And why wouldn't it be? Newspaper stores—Country Store Night, in which men's accessories, groceries, radio, and a ukelele were given away; an automobile parade; a gift of a half ton of coal, cigarettes, meat and groceries, motor oil, electric toaster, dry cleaning orders, free flowers for ladies attending the matinee, an order on a service station, clothes, more food—in fact, everything that could possibly be obtained for nothing was picked up by Botwick and put to the task of making the patrons happy. That he succeeded in making "Happiness Week" a real joy week was seen in the box-office reports.

But, oh yes, before we sign off we want to tell you that before the gifts were presented each night they were tastefully displayed on shelves in the attractively decorated lobby that Botwick arranged for the occasion. The merchants weren't forgotten either. They received a plug by having their names placed on a large easel in the lobby. In turn, they actually clamored for window displays and received plenty of response from Botwick.

Glad to hear from you, Harry, and when you are turning out such beneficial work, we want to hear from you more often. What do you say? Don't you think the work deserves being passed along? We think it does!

BUCK JONES CLUB OPENS IN THE BRONX!



Photo above shows the large crowd of youngsters who jammed the sidewalk in front of the Crescent Theatre, Bronx, New York City, on the occasion of opening a Buck Jones Club, an organization sponsored by Columbia Pictures Corp. Judging from the size of the turnout, the manager, Frank Gilbert, was very much on the job when it came to organizing.

BARETTE AND ENOCH ARE PUTTING OVER SOME GREAT CO-OPS

Evidence before us in the form of numerous tear sheets from newspapers strongly indicates that Manager Barette and Publicity Director Bob Enoch, of the Strand Theatre, Parkersburg, West Va., are right on their toes when it comes to the promotion of no-cost advertising. While we haven't taken out our rule to measure up



the amount of free space these two have gotten away with the last few weeks, we'll venture to state that it runs well up around the thousand mark.

The interesting part about these ads is that a variety of merchants are represented —not certain pets who can be relied upon to come across from time to time. Included are women's wear stores, gasoline stations, milk companies, department stores, drug stores, hardware, etc. Guest tickets or a give-away are featured in the several tie-ups.

We also note that from the middle of June to the end a "Happiness Month" stunt was the occasion for the promotion of a full page co-op ad in one of the newspapers. Approximately fifteen merchants supported this move and their ads surrounded a generously spaced centre ad for the Strand which featured the current and coming attractions. It practically amounted to a Two-For-One, all merchants giving notice that they would issue a special discount ticket good for a free admission to the theatre when presented at the box-office with a paid admission. One of the free space ads reproduced here well serves to illustrate the splendid breaks being received by the theatre. The "Sky Bride" ad, for instance, measured 8½x10½ over four columns and it's obvious that the theatre stole about nine-tenths of the display.

The other illustration shows a gag ad that these showmen put over on "Arsene Lupin" and contained signatures of several well known local merchants, all endorsing the picture. To our way of thinking it makes a different kind of ad, and one which will enlist attention.

Another stunt engineered in connection with a travel agency and the newspaper also earned a large free ad for the theatre. This was based on a free vacation trip to Europe and the tracing of tours on a map of the world published in the paper. Readers were invited to trace on the map the tour they would like most to take. The one submitting the most interesting one became entitled to first award. From time to time while the stunt was on the paper published additional maps showing sample tours, thus keeping alive interest. Other awards consisted of a month's, a two weeks' and thirty other single passes to the theatre.

It's fine to hear that the Strand management is doing such good work and we're also glad to hear that Bob Enoch is getting along so well down in Parkersburg. Bob is a young fellow who learned the A B C's of showbusiness out on Long Island, N. Y., and it certainly looks as though he's going somewhere. We want him to keep in touch with Club headquarters. Our best regards to his chief.



WHETTING THEIR APPETITES FOR NEW PRODUCT!

In last week's issue we mentioned the advertising possibilities of the new product announcements which have been making their appearance since spring. We pointed out how they could be made into displays and set about the lobby where your patrons could look them over.

We want to amplify that statement. Here in New York Paramount-Publix has set up a tremendous display in front of their dark Criterion Theatre where these inserts have been framed and made to attract attention through the further use of brief text matter.

It is not an unfamiliar sight to see dozens of people, at all hours of the day and night, stopping to look over every one of these announcements. And they must certainly be creating a great desire on the part of these people to see these pictures when they finally get to Times Square or their own neighborhood theatres.

We consider the suggestion important enough to follow it right up after last week's remarks and we sincerely hope that you in turn will follow it up to the extent of taking your announcements and seeing what you can create in the way of a beautiful lobby or front display to attract attention to the various new pictures to be released between now and the fall.

The construction of such a display need not run into large sums. The greatest item would be the beaver or compo-board, and such backing can be used for cut-outs, etc, after you are finished with the display. Paint is not expensive and most theatres have an abundance of 11 by 14 frames lying around the store room which can be used for the insert cards.

Cut-out letters (sold at the leading five and ten cent stores) can be used for your captions. They look swell when tacked or pasted onto such display signs and can be colored in gold or silver in contrast to the blue or maroon background of the compo-board. Tinsel effects can likewise be achieved on these letters or around the 11 by 14 frames.

You should not pass up a single angle that may bring business, directly or indirectly, to your theatre. We believe this is one way to do so.

FRANK HOLLER PUT OVER PROFITABLE DEAL ON PICTURE

Club members catering to Italian patronage should be interested in a deal made with an independent picture distributor by Frank Holler, manager of the Roosevelt Theatre over in Union City, N. J. The picture was "Nobody's Children," and the term arrangement specified that the distributor pay all advertising costs.

The campaign included distribution of 300 one-sheets within a 7-mile radius in Italian communities eight days in advance; distribution of 5,000 circulars to Italian co-operative stores; the insertion of 800 circulars in an Italian weekly newspaper, for which eight passes were handed out; Italian organizations contacted for permission to hang one-sheets in club rooms, and a calliope ballyhoo by distributor through Italian communities one day in advance of opening.

It appears that Manager Holler is not only a good manager but a smart salesman as well, and Round Tablers situated as he is may also be able to make a profitable deal.

We also note that he arranged with the superintendent of an office building in his city for the placing of an easel in the building lobby containing one-sheet of John Barrymore and 14 stills from "State's Attorney," when playing that picture. More than two-thirds of the practicing legal firms in the city had offices in the building. Need we say more—except that we'll be on the lookout for other material from Manager Holler.

Goldberg Tribute Dinner

Aaron Goldberg, veteran San Francisco exhibitor and head of the Aaron Goldberg Circuit, was tendered a testimonial dinner by his employees recently at the local St. Francis Hotel to mark his twentieth year in the film business.

G. William Wolf, branch manager of RKO distributing corporation and president of the Film Board of Trade, upon behalf of Pathe News and the Film Board presented the pioneer theatre magnate with two gifts.

SHARE YOUR IDEAS WITH OTHERS!

J. A. PETERS operates the Capitol Theatre at Dodsland, Sask., Canada, and the Club is in receipt of a very friendly letter from him regarding this department. Peters tells us that he has been using many of the suggestions sent in by members and have found them a great help. Between running a theatre and looking after another business he has his hands full, but we know he'll find an opportunity now and then to keep in touch with headquarters. We want to know just how he is using the stunts he speaks of and how they're panning out at the box office.

———*Wear Your Club Pin! ! !*———

ROBERT ANTHONY'S application for membership in the Club came from W. M. Powers, manager of the State Theatre, Cortland, N. Y. Bob is helping Powers operate that house and word from the chief indicates that he is doing a very good job. We are mighty glad to list him as a new member and hope that both of these Round Tablers will keep us posted on what's going on at their theatre in the way of show-selling.

———*Wear Your Club Pin! ! !*———

W. M. CARMICHAEL is another owner-manager to pull up a chair around the Table and this gentleman hails from Crystal Springs, Miss., where he operates one of "Mack's Friendly Theatres." We are indebted to Russel Longgrear, manager of the Queen Theatre, Hazlehurst, Miss., where, incidentally, Carmichael also has one of those "Friendly Theatres," for sending along his application. We are mighty glad to have him with us and hope he will do his share toward contributing useful show-selling information to this department.

———*Wear Your Club Pin! ! !*———

G. DE BOISSIERE is the assistant to the general manager of the Braunberger-Richebe Circuit, operating more than a dozen theatres in cities of Southern France. We extend this new member a cordial welcome to our organization and hope that his duties will not altogether interfere with our request to send along information on how shows are sold in his country. Most of the houses on his circuit are large ones, ranging from 1,000 up to a 4,000 seater in Bruxelles. We're sure it will interest fellow members to find out what methods are in force in his country.

———*Wear Your Club Pin! ! !*———

LOUIS J. ANSELL is the general manager of the Ritz Theatre, St. Louis, Mo., and he's another new member in line for introduction to his many fellow Club members. It's a pleasure to list Ansell's name on the roster and we feel sure that he will contribute many valuable suggestions to this department in the months to come. He operates a second run, week-stand house in his city and should have the opportunity to pass along many good ideas he is using to sell shows. Send them in, Louis, and we'll do the rest.

———*Wear Your Club Pin! ! !*———

R. A. VOSS manages the Uptown Theatre out in Glendive, Montana, and we're mighty glad to have him act as our Club's representative out in his section of the country. He operates on a three-change per week policy and we're sure that he, too, is in a position to shoot in some good show-selling tips that we can pass along the line. Times have been tough out in his town, just as in other sections, but as Voss tells us, a real picture will bring them in. In future issues he'll tell us what methods he uses to produce results on the weaker ones.

D. S. LAWLER'S name will be familiar to many a Round Tabler for reason of the articles that have already appeared in this department under his by-line; hence, this acknowledgment of his membership application is a mere formality. However, now that a certificate of membership will shortly make its appearance in the office of the Miller Theatre, where he works out publicity problems for Fox-Wichita Theatres, Wichita, Kas., perhaps we may count on even a greater degree of cooperation from this seasoned and enterprising showman. And let us state right here that his suggestions will be eagerly read by every member of this outfit. 'Nuf sed!

———*Wear Your Club Pin! ! !*———

J. E. LOTH hails from Waynesboro, Va., where he is in charge of the Wayne and Cavalier Theatres, two houses operated by the Waynesboro Theatres Corp. A cordial welcome to the Club is also extended this new Round Tabler and we hope he will share his knowledge of show business with his host of fellow members. Just jot down an account of that last good show-selling stunt that boosted trade at the old box office and shoot it in to headquarters. We'll see that it gets circulation.

———*Wear Your Club Pin! ! !*———

E. KABU OCANSEY has the job of assisting M. Therson Cofie with the management of the Palladium Theatre, Accra, West Africa, and the four other Gold Coast houses mentioned in the paragraph devoted to Cofie's application for membership in this Club. With representation one hundred per cent in this far off city we're sure that our members can count upon receiving some very interesting stories about how shows are sold in West Africa. In other words, if Cofie does not heed our earnest request to keep us posted on exploitation activities in his land, we'll depend upon Ocansey to share ideas with his many fellow Club members.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name.....

Position.....

Theatre.....

Address.....

City.....

State.....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

L. S. STEIN is the manager of the Parthenon Theatre at Hammond, Ind., and since we've heard from this showman a number of times prior to receiving his regular application for membership, he's always been considered one of the gang. However, now that this formality has been attended to, we hope that the Club will hear from him at more frequent intervals. Stein is a seasoned showman and has a whole bag full of tricks up his sleeve that the rest of the fellows will want to know about. In a forthcoming issue we'll let all his friends and fellow Round Tablers know what he's been up to the past few months.

———*Wear Your Club Pin! ! !*———

M. THERSON COFIE, JR., is the manager of the Palladium Theatre in the city of Accra, Gold Coast of West Africa, and his application for membership in the Round Table Club is still another example of the international scope of this great organization of showmen. He and his assistant not only direct the destinies of the Palladium but are responsible for four other theatres on the Gold Coast. It will be most interesting to learn what show-selling methods are followed in this far off land and we will look forward to hearing from Cofie again with real pleasure.

———*Wear Your Club Pin! ! !*———

W. A. "BILL" BYERS is the manager of the Plaza Theatre down South in Asheville, N. C., and we're taking this opportunity to acknowledge his application for membership in the livest organization of showmen in the world. "Bill" is in charge of one of the Class A Publix-Bamford houses and operates on a stage show and picture policy. We're glad to have him with us and trust that he, too, will become a regular contributor of ideas to this department. Send us a line on what's going on at your house, Bill, just as soon as you can find the time.

———*Wear Your Club Pin! ! !*———

KENNETH G. SCHULTZ is the skipper of the State Theatre, one of the Publix-Northwest Theatres at Virginia, Minn., and he's another new recruit in this ever-increasing army of live-wire showmen. Ken tells us he was in touch with this organization back in '29 when he was acting as a relief manager in the Northern District for Publix. We're mighty glad to have him back with us again, this time as a full-fledged member, and want him to keep us fully posted on what he's doing to put across his shows.

———*Wear Your Club Pin! ! !*———

Z. A. STEGMULLER manages the Warburton Theatre in Yonkers, N. Y., that big town on the northern outskirts of New York City that has grown right into the Metropolitan district. There's lots of show business in his section of the city and we feel sure that Stegmuller will have some good stunts to share with fellow Round Tablers. Now that he, too, has become a member, we will expect him to do his duty. Shoot along a few ideas, Z. A., and we'll pass them along to the rest of the fellows.

———*Wear Your Club Pin! ! !*———

ALDEN BRINHAM hails from Massillon, Ohio, where he manages the New Grand Theatre. We are also in receipt of his application for membership in the Club and want him to know that we're very glad to have him with us. All that's necessary for him to do now is to get the "Spirit" and share his show-selling secrets with his brother Round Tablers. We'll be awaiting his next communication.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
A Man's Land	Hoot Gibson	June 11,'32	65	June 11,'32
Boiling Point, The	Hoot Gibson		70	July 23,'32
File 113	Lew Cody-Mary Nolan	Feb. 19,'32	63	Mar. 5,'32
Gay Buckaroo, The	Hoot Gibson-Myrna Kennedy			
Local Bad Man, The	Hoot Gibson-Sally Blane			Jan. 16,'32
Spirit of the West	Hoot Gibson-Doris Hill	Mar. '32		
Stoker, The	Monte Blue-Dorothy Burgess		70	June 25,'32
Unholy Love	H.B.Warner-Lila Lee		78	July 9,'32
Vanity Fair	Myrna Loy-Conway Tearle	Mar. '32	75	
Wild Horse	Hoot Gibson-Alberta Vaughn			

Coming Feature Attractions

Anna Karenina	All Star
Midnight Alarm	All Star
Three Castles	All Star

ARTCLASS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Devils	Harry Carey	Apr. 4,'32	65	
Cavalier of the West	Harry Carey	Nov. 15	75	Apr. 9,'32
Cross Examination	H.B.Warner-Sally Blane-Natalie Moorhead		72	Feb. 13,'32
Phantom, The	"Big Boy" Williams-Allene Ray	Dec. 1	70	
Pleasure	Conway Tearle-Carmel Myers	Dec. 1	66	
They Never Come Back	Regis Toomey-Doris Sebastian	May '32	63	June 11,'32
Unmasked	Robert Warwick	Oct. 1	62	
White Renegade		Oct. 1	66	
Without Honors	Harry Carey	Jan. 2,'32	61	Jan. 16,'32

Coming Feature Attractions

Across the Line	Harry Carey
Double Sixes	Harry Carey
Horsehoofs	Harry Carey
Hurricane Rider, The	Harry Carey
Night Rider, The	Harry Carey — June '32 — 63

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Human Targets	Buzz Barton	Jan. 10,'32		Feb. 6,'32
Mark of the Spur	Bob Custer	Feb. 10,'32		
Murder at Dawn	Mulhall-Dunn	Feb. 22,'32	60	Mar. 12,'32
Quick Trigger Lee	Bob Custer	Nov. 24	60	
Scarlet Brand, The	Bob Custer	May 7,'32		
Tangled Fortunes	Buzz Barton	Mar. 22,'32		

Coming Feature Attractions

Dance Hall Kisses	6 reels
Blazed Trails	6 reels
Bull Dog Edition	
Guns and Saddles	6 reels
Pony Express Kid	
Rip Roaring Bronco	6 reels
Rio Grande Raiders	6 reels

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Attorney for the Defense	Edmund Lowe-C. Cummings-E. Brent	May 21,'32	68	June 4,'32
Behind the Mask	Jack Holt-C. Cummings (Reviewed under the title "The Man Who Dared")	Feb. 25,'32		Feb. 6,'32
Big Timer, The	Ben Lyon-C. Cummings	Mar. 10,'32	74	Mar. 26,'32
Blonde Captive, The		Feb. 26,'32	58	Mar. 5,'32
Border Law	Buck Jones-L. Tovar	Oct. 15	61	
Deadline	Buck Jones	Dec. 3	68	Jan. 30,'32
Fighting Fool, The	Tim McCoy	Jan. 20,'32	58	Apr. 9,'32
Final Edition, The	Pat O'Brien-Mae Clarke	Feb. 20,'32	66	Feb. 27,'32
Forbidden	Barbara Stanwyck-Adolphe Menjou-Ralph Bellamy	Jan. 15,'32	83	Jan. 16,'32
Love Affair	Dorothy Mackaill-Humphrey Bogart	Mar. 17,'32	68	May 7,'32
High Speed	Buck Jones-Loretta Sayers	Apr. 2,'32	62	May 14,'32
Menace, The	Walter Byron-Bette Davis-H. B. Warner	Jan. 25,'32	64	Feb. 6,'32
No Greater Love	Alexander Carr-Dickey Moore	June 4,'32	60	May 21,'32
One Man Law	Buck Jones	Dec. 4	63	Feb. 20,'32
Ridin' for Justice	Buck Jones	Jan. 4,'32	64	Jan. 16,'32
Riding Tornado, The	Tim McCoy-Shirley Grey	May 4,'32		
Shopworn	Barbara Stanwyck-R. Toomey	Mar. 25,'32	78	Apr. 9,'32
South of the Rio Grande	Buck Jones	Mar. 5,'32		
Texas Cyclone	Tim McCoy	Feb. 24,'32		
Three Wise Girls	Jean Harlow-Mae Clarke-Walter Byron-M. Prevost	Jan. 11,'32	68	Feb. 13,'32
Two Fisted Law	Tim McCoy-Alice Day	June 8,'32		

Coming Feature Attractions

American Madness	Walter Huston-C. Cummings-K. Johnson	Aug. 15,'32		July 9,'32
Bitter Tea of General Yen	B. Stanwyck-Nils Asther			
Brief Moment	Barbara Stanwyck			
Bullet Trail, The	Tim McCoy			
By Whose Hand?	Ben Lyon-Barbara Weeks	July 6,'32		
Child of Manhattan				
Cornered	Tim McCoy			
Daring Danger	Tim McCoy			
Destroyer, The				
Hello Trouble	Buck Jones-Lina Basquette	July 15,'32		
Hollywood Speaks	Genevieve Tobin-Pat O'Brien	June 25,'32		
Last Man, The	Chas. Bickford-C. Cummings			
McKenna of the Mounted	Buck Jones-Greta Granstedt			
Mike				
Night Club Lady, The	Adolphe Menjou-Mayo Methot-Skeets Gallagher			
Night Mayor	Lee Tracy-Evalyn Knapp			
No More Orchids				
Polo	Jack Holt-Evalyn Knapp			
Rustler's War	Buck Jones-Barbara Weeks			
That's My Boy	Richard Cromwell			
War Correspondent	Jack Holt-Ralph Graves-Lila Lee	July 25,'32		
Washington Merry Go Round	Donald Cook-Lee Tracy			
Wild Horse Stampede				

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Doctor	Richard Barthelmess	Mar. 26,'32	62	Mar. 12,'32
Dark Horse, The	Warren William-Bette Davis	July 2,'32	75	June 18,'32
Famous Ferguson Case, The	Joan Blondell	May 14,'32	74	Apr. 30,'32
Fireman, Save My Child	Joe E. Brown	Feb. 27,'32	67	Feb. 27,'32
Hatchet Man, The	Edward G. Robinson	Feb. 6,'32	74	Feb. 13,'32
It's Tough to Be Famous	Douglas Fairbanks, Jr.	Apr. 2,'32	79	Apr. 16,'32
Love Is a Racket	Douglas Fairbanks, Jr.	June 25,'32	72	June 18,'32
Miss Pinkerton	Joan Blondell-George Brent	July 30,'32	66	July 16,'32
Rich Are Always With Us	Ruth Chatterton	May 21,'32	71	May 21,'32
Strange Love of Molly Louvain	Lee Tracy-Ann Dvorak	May 28,'32	74	May 14,'32
Tenderfoot, The	Joe E. Brown	June 18,'32	70	May 28,'32
Two Seconds	Edward G. Robinson	June 4,'32	68	May 28,'32
Week-end Marriage	Loretta Young-Norman Foster	July 9,'32	66	June 11,'32

Coming Feature Attractions

Cabin in the Cotton	Richard Barthelmess	Oct. 8,'32		
Crash, The	Ruth Chatterton	Sept. 10,'32		
Crooner	David Manners	Aug. 20,'32		
Dr. X	Lionel Atwill-Fay Wray	Aug. 27,'32	77	June 11,'32
Life Begins	Loretta Young-Eric Linden	Nov. 5,'32		
Silver Dollar	Edward G. Robinson	Dec. 10,'32		
Son of Russia	D. Fairbanks, Jr.-N. Carroll	Oct. 15,'32		
They Call It Sin	Loretta Young-David Manners	Dec. 31,'32		
Three on a Match	Blondell-William-Dvorak	Dec. 3,'32		
Tiger Shark	Edward G. Robinson	Sept. 3,'32		
20,000 Years at Sing Sing	Bette Davis-Spencer Tracy	Nov. 26,'32		
You Said a Mouthful	Joe E. Brown	Sept. 17,'32		

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Tomorrow	Chas Farrell-Marian Nixon	Mar. 13,'32		Mar. 5,'32
Almost Married	Violet Heming-Ralph Bellamy-Alexander Kirkland	July 17,'32	51	
Amateur Daddy	Warner Baxter-Marian Nixon	Apr. 10,'32	74	Apr. 30,'32
Bachelor's Affairs	Adolphe Menjou-Minna Gombell-Joan Marsh-I. Purcell	June 26,'32	76	June 18,'32
Business and Pleasure	Will Rogers-Jetta Goudal	Mar. 6,'32	57	Aug. 15
Careless Lady	Joan Bennett-John Boles	Apr. 3,'32	67	Mar. 12,'32
Charlie Chan's Chance	Warner Oland-L. Watkins-M Nixon-Ralph Morgan-H.B. Warner-A.Kirkland	Jan. 24,'32	71	Jan. 9,'32
Cheaters at Play	Thomas Meighan-L.Watkins	Feb. 14,'32	57	Jan. 23,'32
Congorilla	Mr. & Mrs. Martin Johnson	Aug. 7,'32	72	July 16,'32
Dance Team	James Dunn-Sally Eilers	Jan. 17,'32	85	Jan. 2,'32
Devil's Lottery	Elissa Landi-Alexander Kirkland-Victor McLaglen	Mar. 27,'32	74	Apr. 9,'32
Disorderly Conduct	Sally Eilers-Ralph Bellamy-Spencer Tracy	Mar. 20,'32	82	Apr. 16,'32
Gay Caballero, The	George O'Brien-Conchita Montenegro	Feb. 28,'32	60	Apr. 2,'32
Man About Town	Warner Baxter-Karen Morley	May 22,'32	76	June 4,'32
Mystery Ranch	Geo. O'Brien-C. Parker	June 12,'32	65	June 25,'32
Rainbow Trail, The	Geo. O'Brien-Cecilia Parker	Jan. 3,'32	60	Dec. 5
Rebecca of Sunnybrook Farm	Marian Nixon-R. Bellamy	July 3,'32	80	July 16,'32
She Wanted A Millionaire	J. Bennett-S. Tracy	Feb. 21,'32	74	Feb. 27,'32
Silent Witness, The	Lionell Atwill-Greta Nissen	Feb. 7,'32	73	Feb. 13,'32
Society Girl	J. Dunn-P. Shannon-S. Tracy	May 29,'32	74	June 18,'32
Trial of Vivienne Ware, The	J. Bennett-D. Cook-L. Bond	May 1,'32	56	May 7,'32
Week Ends Only	Joan Bennett-Ben Lyon	June 19,'32	70	June 11,'32
Woman in Room 13, The	Landi-Bellamy-Hamilton	May 15,'32	69	May 28,'32
While Paris Sleeps	McLaglen-Helen Mack	May 8,'32		
Young America	Tracy-Kenyon-Bellamy	Apr. 17,'32	70	May 14,'32

Coming Feature Attractions

Chandu	Edmund Lowe-Irene Ware	Sept. 18,'32		
Down to Earth	Will Rogers-Irene Rich	Sept. 4,'32	73	July 23,'32
First Year, The	Gaynor-Farrell	July 31,'32	80	July 23,'32
Painted Woman, The	P. Shannon-Spencer Tracy-Wm. Boyd	Aug. 21,'32		
Passport to Hell, A	Elissa Landi-Paul Lukas-A. Kirkland-Warner Oland	Aug. 14,'32	75	
		Aug. 7,'32	75	
Pier 13	Joan Bennett-Ralph Bellamy			
Robber's Roost	George O'Brien			

(THE RELEASE CHART--CONT'D)

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Smith	Gwen Lee-John Darrow	July	15,'32	
Behind Stone Walls	Eddie Nugent-Priscilla Dean	Mar.	15,'32	Mar. 26,'32
Docks of San Francisco	Mary Nolan-Jason Robard	Feb.	1,'32—60	Jan. 30,'32
Dynamite Denny	Jay Wilsey-Blanche Mehaffey	May	27,'32	
Gorilla Ship	Ralph Ince-Vera Reynolds	June	11,'32	
Hell's Headquarters	Jack Mulhall-Barbara Weeks	Apr.	15,'32—63	May 14,'32
Honor of the Press	Edw. J. Nugent-Rita La Roy	May	15,'32	
Love in High Gear	Alberta Vaughn-H. Ford	May	1,'32—65	May 7,'32
Monster Walks, The	Rex Lease-Vera Reynolds	Feb.	10,'32—60	Feb. 6,'32
Passport to Paradise	Jack Mulhall-B. Mehaffey	Apr.	1,'32	
Sin's Pay Day	D. Revier-Forrest Stanley	Mar.	1,'32—63	Mar. 19,'32
Temptation's Workshop	Helen Foster-Tyrell Davis	June	20,'32	
Widow in Scarlet	D. Revier-Kenneth Thompson	July	1,'32—58	July 23,'32

Coming Feature Attractions

Missing Witness	Barbara Kent-Gilbert Roland	Sept.	1,'32
Pretty Ankles	Beryl Mercer-Chas. Delaney-Gwen Lee	Aug.	1,'32
Ship Thirteen	Lloyd Whitlock-Doris Hill	Aug.	15,'32

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are You Listening?	William Haines-M. Evans	Mar.	26,'32—76	Mar. 5,'32
Arsene Lupin	John and Lionel Barrymore-Karen Morley	Mar.	5,'32—84	Jan. 16,'32
As You Desire Me	Garbo-Von Stroheim-M. Douglas	May	28,'32—71	June 11,'32
Beast of the City, The	Walter Huston-Jean Harlow	Feb.	13,'32—90	Mar. 5,'32
But the Flesh Is Weak	Robt. Montgomery-Gregor	Apr.	9,'32—82	Apr. 23,'32
Emma	Marie Dressler	Jan.	2,'32—73	Jan. 2,'32
Freaks	Wallace Ford-Leila Hyams	Feb.	20,'32—64	July 23,'32
Grand Hotel	Garbo-John Barrymore		115	Apr. 16,'32
Huddle	Ramon Navarro-M. Evans	May	14,'32—104	June 25,'32
Letty Lynton	Joan Crawford-Montgomery	May	7,'32—86	May 7,'32
Lovers Courageous	R. Montgomery-Madge Evans	Jan.	23,'32—77	Feb. 27,'32
Mata Hari	Garbo-R. Navarro	Dec.	26—91	Jan. 9,'32
New Morals for Old	Robert Young-M. Perry	June	4,'32—76	July 2,'32
Night Court	W. Huston-P. Holmes-A. Page	June	4,'32—95	June 4,'32
Passionate Plumber	Buster Keaton-Durante	Feb.	6,'32—74	Mar. 19,'32
Polly of the Circus	Marian Davies-C. Gable	Feb.	27,'32—70	Mar. 26,'32
Red Headed Woman	Harlow-Chester Morris	June	25,'32—75	June 25,'32
Skyscraper Souls	W. William-M. O'Sullivan	July	16,'32—80	July 16,'32
Tarzan, the Ape Man	Johnny Weismuller-Maureen O'Sullivan	Apr.	2,'32—101	Feb. 20,'32
Unashamed	Helen Twelvetrees	July	2,'32—77	July 23,'32
Washington Masquerade	Lionel Barrymore (Reviewed under the title "Washington Show")	July	9,'32—74	July 2,'32
Wet Parade	Walter Huston-Dorothy Jordan-Neil Hamilton	Apr.	16,'32—122	Apr. 30,'32
When A Feller Needs A Friend	Jackie Cooper-"Chic" Sale	Apr.	30,'32—76	May 21,'32

Coming Feature Attractions

Blondie of the Follies	Marion Davie-R. Montgomery	Aug.	20,'32
China Seas	Clark Gable		
Downstairs	John Gilbert	Aug.	6,'32
Father and Son	Jackie Cooper		
Flesh	Wallace Beery		
Lost	Joan Crawford		
Man of the Nile	Ramon Novarro		
Pack Up Your Troubles	Laurel & Hardy		64 July 9,'32
Prosperity	Dressler-Moran		
Rasputin	Ethel, John and Lionel Barrymore		
Red Dust	Clark Gable		
Reunion in Vienna	John and Lionel Barrymore		
Smilin' Thru	Norma Shearer-Frederic March-Leslie Howard		
Speak Easily	Buster Keaton	Aug.	13,'32
Strange Interlude	Shearer-Gable		
Turn To The Right			
White Sister, The	Helen Hayes		

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arm of the Law	Rex Bell-Lina Basquette	Apr.	20,'32—68	
County Fair	Ralph Ince-Hobart Bosworth	Apr.	1,'32—71	Apr. 30,'32
Flames	Johnny Mack Brown	May	30,'32—70	June 18,'32
Galloping Thru	Tom Tyler	Dec.	5—58	
Ghost City	Cody-Shuford	Dec.	20—60	Apr. 9,'32
Honor of the Mounted	Tom Tyler	June	20,'32—60	
Law of the North	Bill Cody-Andy Shuford	May	30,'32—55	
Law of the Sea	All Star	Dec.	15—61	
Man from New Mexico	Tom Tyler	Apr.	1,'32—60	
Mason of the Mounted	Bill Cody-Nancy Drexel	May	15,'32—58	
Midnight Patrol	Regis Toomey-Mary Nolan	Apr.	10,'32—60	Apr. 9,'32
Oklahoma Jim	Bill Cody	Oct.	10—60	Jan. 23,'32
Police Court	Leon Janney-H. B. Walthall	Feb.	15,'32—65	Mar. 5,'32
Single Handed Sanders	Tom Tyler	Feb.	1,'32—50	
Texas Pioneers	Bill Cody-Andy Shuford	Feb.	15,'32—58	
Two-Fisted Justice	Tom Tyler	Oct.	20—63	Feb. 6,'32
Vanishing Men	Tom Tyler	Apr.	15,'32—62	

Coming Features

From Broadway to Cheyenne	Rex Bell	Aug.	5,'32—6 reels
Girl from Calgary	Fifi D'Orsay-Chas. Ray	Aug.	20,'32—7 reels
Klondike	All Star	Aug.	30,'32—7 reels
Thirteenth Guest	Ginger Rogers	Aug.	10,'32—7 reels
Western Limited, The	Estelle Taylor	Aug.	5,'32—7 reels

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aren't We All?	Gertrude Lawrence	July	'32—68	July 9,'32
Broken Lullaby	L. Barrymore-N. Carroll-P. Holmes (Reviewed under the title "The Man I Killed")	Feb.	26,'32—94	Jan. 16,'32
Broken Wing, The	Lupe Velez-Melvyn Douglas	Mar.	25,'32—74	Apr. 2,'32
Dancers in the Dark	Miriam Hopkins-Jack Oakie	Mar.	11,'32—74	Mar. 26,'32
Forgotten Commandments	Sari Maritza-Gene Raymond	May	27,'32—65	June 11,'32
Husband's Holiday	Clive Brook-V. Osborne	Dec.	19—68	Jan. 2,'32
Lady and Gent	Geo. Bancroft-Wynne Gibson	July	15,'32—80	July 9,'32
Madame Racketeer	Alison Skipworth-R. Bennett	July	22,'32—72	July 30,'32
Make Me a Star	Joan Blondell-Stuart Erwin	July	1,'32—68	June 18,'32
Man from Yesterday	C. Colbert-C. Brook	June	25,'32—70	June 25,'32
Merrily We Go to Hell	S. Sidney-Fredric March	June	10,'32—78	June 18,'32
Million Dollar Legs	Jack Oakie	July	8,'32—64	July 2,'32
Miracle Man, The	S. Sidney-C. Morris	Apr.	1,'32—87	Apr. 30,'32
Misleading Lady, The	Claudette Colbert-Stuart Erwin-Edmund Lowe	Apr.	15,'32—74	Apr. 16,'32
One Hour with You	Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin	Mar.	25,'32—80	Apr. 2,'32
Reserved for Ladies	Leslie Howard-Benita Hume	May	20,'32—71	May 28,'32
Shanghai Express	Marlene Dietrich-C. Brook	Feb.	12,'32—84	Feb. 27,'32
Sinners in the Sun	Carole Lombard-C. Morris	May	13,'32—70	May 21,'32
Sky Bride	Rich'd Arlen-J. Oakie-Robert Coogan-Virginia Bruce	Apr.	29,'32—78	Apr. 30,'32
Strange Case of Clara Deane	Wynne Gibson-Pat O'Brien	May	6,'32—78	May 14,'32
Strangers in Love	Fredric March-Kay Francis	Mar.	4,'32—70	Feb. 20,'32
This Is the Night	Lily Damita-Chas. Ruggles	Apr.	8,'32—82	Apr. 23,'32
This Reckless Age	Buddy Rogers-Peggy Shannon	Jan.	9,'32—76	Jan. 16,'32
Thunder Below	T. Bankhead-C. Bickford-P. Lukas	June	17,'32—69	June 25,'32
Tomorrow and Tomorrow	Ruth Chaterton-Paul Lukas	Feb.	5,'32—80	Feb. 6,'32
Two Kinds of Women	P. Holmes-M. Hopkins	Jan.	16,'32—73	Jan. 23,'32
Wayward	Nancy Carroll-Richard Arlen	Feb.	19,'32—74	Feb. 20,'32
Wiser Sex, The	C. Colbert-Wm. Boyd	Mar.	18,'32—74	Mar. 19,'32
World and the Flesh, The	G. Bancroft-M. Hopkins	Apr.	22,'32—74	May 14,'32

Coming Features

Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith-Leila Hyams-Mill Bros.-Boswell Sisters-Cab Calloway-Vincent Lopez-Arthur Tracy-Sharon Lynn	Sept.	
Blonde Venus	Marlene Dietrich	Sept.	
Devil and the Deep	T. Bankhead-G. Cooper	Aug.	12,'32
Farewell to Arms, A	Helen Hayes-Gary Cooper	Oct.	
Guilty as Hell	Edmund Lowe-Victor McLaglen	Aug.	5,'32—80 July 30,'32
Heritage of the Desert	Randolph Scott		
Honest Finder, The	Miriam Hopkins-H. Marshall		
Horse Feathers	Four Marx Bros.	Aug.	
Hot Saturday	Carole Lombard-Richard Arlen	Oct.	7,'32
Lily Christine	Corinne Griffith-Colin Clive		
Lives of a Bengal Lancer, The	Clive Brook-Philips Holmes		
Love Me Tonight	Maurice Chevalier-Jeanette MacDonald	Aug.	
Madison Square Garden	Jack Oakie-Marian Nixon		
Movie Crazy	Harold Lloyd-C. Cummings		
Night After Night (Tent.)	Geo. Raft-Nancy Carroll	Oct.	7,'32
Night of June 13	Clive Brook-Frances Dee-Gene Raymond	Sept.	16,'32
Phantom President, The	Geo. M. Cohan-Claudette Colbert-Jimmy Durante	Sept.	30,'32
70,000 Witnesses	Phil Holmes-Dorothy Jordan	Sept.	9,'32
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert	Oct.	
Vanishing Frontier	John Mack Brown-Evalyn Knapp-Zasu Pitts	July	29,'32—70 July 23,'32

PEERLESS PRODUCTIONS, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lovebound	N. Moorhead-J. Mulhall-Roy D'Arcy	Mar.	1,'32—61	
Reckoning, The	Jas Murray-Sally Blane	Feb.	15,'32—63	Apr. 9,'32

POWERS PICTURES, INC.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridegroom for Two	Gene Gerrard	Jan.	15,'32—65	Jan. 30,'32
Carmen	Marguerite Namara-Tom Burke	May	15,'32—70	Jan. 16,'32
Fascination	Madeleine Carroll	Apr.	1,'32—68	
Flying Fool, The	Henry Kendall	Feb.	1,'32—62	Aug. 29
Gables Mystery, The	Lester Matthews-Anne Grey	Feb.	15,'32—71	May 7,'32
Her Radio Romeo	Gene Gerrard	July	15,'32—60	
Her Strange Desire	Laurence Olivier	July	1,'32—70	
Limping Man, The	Franklin Dyall	June	15,'32—63	
My Wife's Family	Gene Gerrard	Apr.	15,'32—62	Mar. 26,'32
Shadow Between, The	Godfrey Tearle-Kathleen O'Regan	May	1,'32—68	Sept. 19
Skin Game	Edmund Gwenn-Phyllis Konstam	June	1,'32—70	
Trapped in a Submarine	John Batton-Sydney Seaward	Jan.	15,'32—45	Feb. 6,'32

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carnival Boat	Bill Boyd	Mar.	19,'32—62	Mar. 26,'32
Ghost Valley	Tom Keene-Myrna Kennedy	May	13,'32—54	
Lady with a Past	C. Bennett-B. Lyon	Feb.	19,'32—80	Feb. 13,'32
Partners	Tom Keene	Jan.	8,'32—58	Mar. 12,'32
Prestige	Ann Harding	Jan.	22,'32—71	Jan. 16,'32
Saddle Buster, The	Tom Keene	Mar.	19,'32—60	
Westward Passage	Ann Harding	May	27,'32—73	June 11,'32
What Price Hollywood	Constance Bennett	June	24,'32—88	June 18,'32
Young Bride	Helen Twelvetrees (Reviewed under the title "Love Starved")	Apr.	8,'32—76	Apr. 23,'32

Coming Features

Beyond the Rockies	Tom Keene-Rochell Hudson	July	8,'32
Last Frontier	Creighton Chaney		

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bring 'Em Back Alive	Frank Buck's Adventure	Aug.	19,'32—70	June 4,'32
Girl Crazy	E. Quillan-D. Lee-Wheeler-Woolsey	Mar.	25,'32—75	Apr. 2,'32
Girl of the Rio, The	Dolores Del Rio-Leo Carrillo	Jan.	15,'32—69	Jan. 16,'32
Is My Face Red?	Helen Twelvetrees-Ricardo Cortez-Robt. Armstrong	June	17,'32—66	June 11,'32
Lost Squadron	Richard Dix-Mary Astor	Mar.	12,'32—79	Mar. 5,'32
Office Girl	Renate Muller-J. Hulbert	Apr.	8,'32—83	July 2,'32
Roadhouse Murder, The	Eric Linden-Dorothy Jordan	May	6,'32—73	May 7,'32
Roar of the Dragon	Richard Dix-Gwili Andre	July	8,'32—76	July 9,'32
State's Attorney	John Barrymore-H. Twelvetrees-Mary Duncan	May	29,'32—79	May 14,'32
Symphony of Six Million	Irene Dunne-Ricardo Cortez	Apr.	29,'32—94	May 28,'32

(THE RELEASE CHART--CONT'D)

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Consent, The	Richard Cromwell-Eric Linden-Arline Judge	Aug. 15,'32	80	July 30,'32
All the Evidence	Marian Marsh-R. Denny			
Animal Kindom	Leslie Howard			
Bill of Divorcement	John Barrymore-Billie Burke			
Bird of Paradise	D. Del Rio-Joel McCrea	Aug. 12,'32	80	June 25,'32
Come on Danger	Tom Keene			
Conquerors	Ann Harding-Richard Dix			
Eighth Wonder, The	Fay Wray-Bruce Cabot			
Hell Bent for Election	Edna May Oliver			
Hold 'Em Jail	Edna May Oliver-Wheeler-Woolsey-Roscoe Ates		74	June 25,'32
Liberty Road	Richard Dix			
Little Orphan Annie	Mitzi Green			
Most Dangerous Game, The	Leslie Banks-Joel McCrea	Sept. 16,'32	78	July 30,'32
Mysteries of the French Secret Police	Gwili Andre			
Phantom of Crestwood	Ricardo Cortez-Karen Morley			
Thirteen Women	Irene Dunne-Gregory Ratoff	Aug. 26,'32		
Whoopee Cruise	Edna May Oliver			

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Runing Time Minutes	Reviewed
A Nous La Liberte	Rolla France	Harold Auten		93	June 25,'32
Cain	Thomy Bourdelle	Principal Distributing Corp.	Jan. 15,'32	78	Feb. 20,'32
Condemned to Death	Arthur Wontner	First Division	Sept. 15,'32	65	July 23,'32
Cossacks of the Don	Emma Cessarskays	Amkino	Mar. 18,'32	81	Mar. 26,'32
Crooked Lady, The	Austin Trevor	MGM-British		77	Apr. 9,'32
Dangers of the Arctic		Exp. Film. Co.		58	July 9,'32
Diary of a Revolutionist	G. V. Mouzalevsky	Amkino	June 8,'32	100	June 18,'32
Down Our Street	Elizabeth Allan	Para.-British		87	July 2,'32
Drifter, The	Wm. Farnum-Noah Beery	Capital Film	Feb. 10,'32	71	Mar. 26,'32
Ebb Tide	Joan Barry	Para.-British		74	Mar. 12,'32
Emil and the Detectives	Fritz Rasp	Ufa	Dec. 18	75	Jan. 9,'32
Faithful Heart, The	Herbert Marshall-Edna Best	Gainsborough Gaumont			May 28,'32
First Mrs. Fraser, The	Henry Ainley	Sterling Films		90	May 7,'32
Fool's Advice, A	Frank Fay	Frank Fay			Feb. 20,'32
Forbidden Company	Sally Blane	Chesterfield	June 1,'32	67	July 9,'32
Frail Women	Mary Newcomb	Radio-British		71	Feb. 6,'32
Gentleman of Paris, A	Arthur Wontner	Gaumont		78	Jan. 16,'32
Hell's House	Jr. Durkin-Pat O'Brien-Bette Davis	B. F. Zeidman	Feb. 10,'32	75	Feb. 20,'32
His Grounds for Divorce	Lien Deyers	Ufa	Feb. 19,'32	79	Feb. 27,'32
Immortal Vagabond, The	Gustav Froelich	Ufa		88	June 4,'32
In a Monastery Garden	John Stuart	Associated Prod. & Distr. of America		80	Apr. 9,'32
Jack's the Boy	Jack Hulbert	Gaumont-Gainsborough			July 16,'32
Life Goes On	Hugh Wakefield	Para.-British		78	Apr. 23,'32
Love Is Love	Kathe von Nagy	Ufa			June 11,'32
Love's Command	Dolly Haas	Tobis	Apr. 26,'32	90	May 7,'32
Man of Mayfair	Jack Buchanan	Paramount-British			Jan. 9,'32
Mayor's Nest	Sydney Howard	British and Dominions		75	July 16,'32
Midnight Lady, The	John Darrow	Chesterfield		65	June 11,'32
Missing Rembrandt, The	Arthur Wontner	Twickenham Films		84	Mar. 19,'32
Monte Carlo Madness	Sara Maritza	First Division	Sept. 15,'32	66	June 11,'32
Night Like This, A	Ralph Lynn	British and Dominions		73	May 21,'32
Nine Till Six	Louise Hampton	Asso. Radio-British		76	May 21,'32
Probation	John Darrow - Sally Blane	Chesterfield	Apr. 1,'32	70	Apr. 23,'32
Puss in Boots	Junior Addario	Picture Classics	Mar. 27,'32	38	Mar. 12,'32
Ringer, The	Franklyn Dyall	First Division	Sept. 15,'32	65	June 11,'32
Road to Life	Mikhail Zharov	Amkino			Feb. 6,'32
Ronny	Kathe von Nagy-Willy Fritsch	Ufa	Apr. 13,'32	82	Apr. 23,'32
Shop Angel	Marion Shilling	Tower Prod.	Mar. 19,'32	71	May 7,'32
Schubert's Dream of Spring	Alfred Laeutner	Capital		75	July 2,'32
Silver Lining, The	Maureen O'Sullivan	Patrician Pictures		58	June 4,'32
Song Is Over, The	Llane Haid	Asso. Cinemas	Apr. 11,'32	90	Mar. 12,'32
South Sea Adventures		Principal Distr. Corp.	Mar. 31,'32	50	Apr. 9,'32
Speed Madness	Richard Talmadge-Nancy Drexel	Mercury		62	July 30,'32
Sunshine Susie	Renate Muller	Gainsborough		88	Jan. 9,'32
Tempest, The	Emil Jannings	Ufa	Mar. 15,'32	105	Mar. 26,'32
Theft of the Mona Lisa	Willy Frost	Tobis	Mar. 27,'32	92	Apr. 9,'32
Trapeze	Anna Sten	Protex	May 2,'32	80	May 14,'32
Two White Arms	Adolphe Menjou	MGM-British		80	Mar. 26,'32
Waltz by Strauss, A	Hans Junkerman	Capital Films	Feb. 10,'32	89	Mar. 5,'32
Water Gypsies	Sarl Maritza	Asso. Radio-British		79	May 21,'32
White Face	John H. Roberts	Gainsborough-British		71	June 11,'32
Women Who Play	Mary Newcomb-Benita Hume	Para.-British		79	Apr. 16,'32

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hell Fire Austin	Ken Maynard	June 26,'32	70	July 2,'32
Hotel Continental	Peggy Shannon-Theodor Von Eltz	Mar. 7,'32	71	Feb. 6,'32
Lena Rivers	Charlotte Henry-M. Galloway	Mar. 28,'32	57	May 28,'32
Man Called Back, The	Conrad Nagel-Doris Kenyon	July 17,'32	80	July 23,'32
Pocatello Kid	Ken Maynard	Dec. 6	61	Jan. 9,'32
Strangers of the Evening	Zasu Pitts-Lucien Littlefield	May 15,'32	70	June 11,'32
Texas Gun-Fighter	Ken Maynard	Feb. 7,'32	63	Feb. 20,'32
Whistlin Dan	Ken Maynard	Mar. 20,'32	64	Mar. 26,'32

Coming Feature Attractions

Between Fighting Men	Ken Maynard	Sept. 4,'32		
Dynamite Ranch	Ken Maynard	July 31,'32		
Last Mile, The	Preston Foster	Aug. 17,'32	74	July 30,'32
Those We Love	Lilyan Tashman-Kenneth MacKenna			

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arrowsmith	Ronald Colman	Feb. 27,'32	110	Nov. 21
Cock of the Air	Billie Dove-Chester Morris	Jan. 23,'32	80	Jan. 30,'32
Congress Dances	Lilian Harvey		83	May 28,'32
Greeks Had a Name for Them	Ina Claire-M. Evans-Blondell	Feb. 13,'32	80	Nov. 28
Scarface	Paul Muni	Mar. 26,'32	95	May 28,'32
Sky Devils	All Star	Mar. 12,'32	89	Jan. 12,'32
Struggle, The	Zita Johann-Hal Skelly	Feb. 6,'32	77	
White Zombie	Bela Lugosi			

Coming Feature Attractions

Cynara	Ronald Colman	
Happy Ending	Mary Pickford	
Kid from Spain, The	Eddie Cantor	
Magic Night	Jack Buchanan	
Mr. Robinson Crusoe	Douglas Fairbanks	
New Yorker, The	Al Jolson	
Perfect Understanding	Gloria Swanson	
Rain	Joan Crawford	

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cohens & Kellys in Hollywood	G. Sidney-C. Murray	Mar. 28,'32	75	Mar. 19,'32
Destry Rides Again	Tom Mix	Apr. 17,'32		
Doomed Battalion, The	Tala-Birell-Victor Varconi	June 16,'32	82	June 18,'32
Fast Companions	Tom Brown	June 23,'32	78	
Igloo	All Star	July 14,'32	58	July 16,'32
Impatient Maiden	Lew Ayres-Mae Clark	Mar. 1,'32	80	Feb. 6,'32
Law and Order	Walter Huston-Lois Marshall	Feb. 7,'32	73	Mar. 12,'32
Michael and Mary	Edna Best-Herbert Marshall	Jan. 31,'32	78	Nov. 21
Murders in the Rue Morgue	Bela Lugosi-Sidney Fox	Feb. 21,'32	61	Feb. 20,'32
Nice Women	Sidney Fox-Frances Dee	Nov. 28	67	Feb. 27,'32
Night World	Lew Ayres-Mae Clarke	May 5,'32	58	June 4,'32
Radio Patrol	Rob't Armstrong-June Clyde-Lila Lee	June 2,'32	68	July 23,'32
Scandal for Sale	Chas. Bickford-Rose Hobart	Apr. 17,'32	75	Apr. 16,'32
Steady Company	Norman Foster-June Clyde	Mar. 14,'32		Jan. 30,'32
Stowaway	Fay Wray-Leon Waycoff	Apr. 11,'32	50	Mar. 19,'32
Texas Bad Man	Tom Mix	June 30,'32		
Tom Brown of Culver	Tom Brown	July 21,'32	70	July 16,'32
Unexpected Father, The	Slim Summerville-Zazu Pitts	Jan. 3,'32	62	Apr. 16,'32

Coming Feature Attractions

Air Mail	Pat O'Brien-Ralph Bellamy	Sept. 8,'32		
Back Street	Irene Dunne-John Boles	Sept. 1,'32	84	July 23,'32
Fourth Horseman, The	Tom Mix	Sept. 15,'32		
Laughing Boy	Zita Johann			
Merry-Go-Round	Eric Linden-Sidney Fox			
My Pal, The King	Tom Mix	Aug. 4,'32	75	July 9,'32
Once in a Lifetime	Jack Oakie-Sidney Fox			
Okay America!	Lew Ayres-Maureen O'Sullivan	Aug. 25,'32		
Old Dark House, The	Boris Karloff-L. Bond	Sept. 24,'32	74	July 16,'32
Rider of Death Valley	Tom Mix-Lois Wilson	May 26,'32	78	

WARNER BROTHERS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beauty and the Boss	M. Marsh-W. William	Apr. 9,'32	66	Feb. 27,'32
Crowd Roars, The	Cagney-Blondell	Apr. 16,'32	84	Apr. 2,'32
Expert, The	Charles "Chic" Sale	Mar. 5,'32	69	Mar. 5,'32
Heart of New York, The	Smith & Dale	Mar. 26,'32	74	Mar. 12,'32
High Pressure	Wm. Powell-Evelyn Brent	Jan. 30,'32	74	Jan. 9,'32
Jewel Robbery	Wm. Powell-Kay Francis	Aug. 13,'32	68	June 11,'32
Man Wanted	Kay Francis	Apr. 23,'32	63	Mar. 25,'32
Man Who Played God	George Arliss	Feb. 20,'32	83	Feb. 13,'32
Mouthpiece, The	Sidney Fox-Warren William	May 7,'32	86	Mar. 26,'32
Play Girl	Loretta Young-Norman Foster-Lightner	Mar. 12,'32	61	Feb. 27,'32
Purchase Price, The	B. Stanwyck	July 23,'32	68	July 16,'32
So Big	Barbara Stanwyck	Apr. 30,'32	82	Mar. 19,'32
Stranger in Town	Ann Dvorak-David Manners	Aug. 6,'32	66	June 18,'32
Street of Women	(Reviewed under the title "Without Consent") Kay Francis	June 11,'32	60	June 4,'32
Winner Take All	James Cagney	July 16,'32	67	June 25,'32

Coming Feature Attractions

Big City Blues	Joan Blondell	Sept. 18,'32	68	June 18,'32
Big Stampede, The	John Wayne			
Blessed Event	Lee Tracy-Mary Brian	Oct. 1,'32	84	
Illegal	Ivor Barnard			
One Way Passage	Wm. Powell-Kay Francis		72	July 30,'32
Ride Him Cowboy	John Wayne	Nov. 12,'32		
Successful Calamity, A	George Arliss	Sept. 24,'32	72	
Two Against the World	Constance Bennett	Sept. 3,'32	82	July 30,'32

WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor's Folly	Herbert Marshall-Edna Best	June 12,'32	69	July 2,'32
Cannonball Express, The	Tom Moore-Rex Lease-Lucille Browne	Feb. 7,'32	63	Mar. 19,'32
Law of the West	Bob Steele	Mar. 20,'32	58	Mar. 26,'32
Man from Hell's Edges, The	Bob Steele	June 5,'32	61	June 4,'32
Mounted Fury	J. Bowers-Blanche Mehaffey	Dec. 1	65	Jan. 9,'32
Riders of the Desert	Bob Steele	Apr. 24,'32	59	May 28,'32
Sign of Four, The	Arthur Wontner	Aug. 14,'32	74	July 30,'32
South of Sante Fe	Bob Steele	Jan. 8,'32	61	

Coming Feature Attractions

Crooked Circle, The	Ben Lyon-Irene Purcell			
Racetrack	Leo Carrillo	June 5,'32	78	
Son of Oklahoma	Bob Steele	July 17,'32	55	
Texas Buddies	Bob Steele			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1931 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Running Time Minutes	Reviewed
CURIOSITIES			
C 230	Jan. 7,'32	1 reel	
C 231	Feb. 18,'32	1 reel	
C 232	Feb. 18,'32	1 reel	
C 233		1 reel	
C 236	July 26,'32	1 reel	
EDDIE BUZZELL SPECIALTIES			
Gall of the North	Feb. 15,'32	1 reel	
Chris Crossed	Aug. 3	1 reel	
Love, Honor and He Pays	Jan. 14,'32	9	Apr. 23,'32
She Served Him Right	Dec. 10		
Soldiers of Misfortune	Oct. 26	1 reel	
Wolf in Cheap Clothing	Apr. 21,'32	1 reel	
KRAZY KAT KARTOONS			
Birth of Jazz	Apr. 13,'32		
Hash House Blues	Nov. 2	1 reel	
Hiccoups, the Champ	May 28,'32		
Hollywood Goes Krazy	Feb. 13,'32		
Lighthouse Keeping			
Love Krazy	Jan. 25,'32	6	Apr. 9,'32
Paperhanger	June 21,'32		
Piano Mover	Jan. 4,'32		
Restless Sax, The	Dec. 1		
Ritzy Hotel	May 9,'32		
Soldier Old Man	Apr. 2,'32		
Weenie Roast, The	Sept. 14	1 reel	
What a Knight	Mar. 14,'32		
LAMBS GAMBOLS			
No Ladies Allowed			
MEDBURY SERIES			
Laughing with Medbury in Abyssinia	Mar. 2,'32	10	Apr. 30,'32
Laughing with Medbury in Wildwest		1 reel	
Laughing with Medbury in Mandalay	May 31,'32	1 reel	
Laughing with Medbury in Voodoo Land	Jan. 28,'32	1 reel	
Laughing with Medbury In India		1 reel	
MICKEY MOUSE			
Barnyard Broadcast	Oct. 9	7	Mar. 5,'32
Barnyard Olympics	Apr. 18,'32	7	May 21,'32
Beach Party, The	Nov. 4		Feb. 13,'32
Duck Hunt	Jan. 28,'32	7	Apr. 23,'32
Fishin' Around	Sept. 14	1 reel	
Grocery Boy, The	Feb. 3,'32	1 reel	
Mad Dog, The	Mar. 5,'32	7	May 21,'32
Mickey Cuts Up	Dec. 2	1 reel	
Mickey in Arabia	July 20,'32		
Mickey's Revue	May 27,'32		
Musical Farmer	July 11,'32		
MONKEYSHINES			
Dangerous Dapper Dan	Dec. 16	1 reel	
Monkeydoodles	Oct. 12	1 reel	
Sez You	Jan. 30,'32	1 reel	
SCRAPPY CARTOONS			
Battle of the Barn	May 31,'32		
Camping Out			
Dog Snatcher, The	Oct. 15	1 reel	
Chinatown Mystery	Jan. 4,'32	1 reel	
Fare Play	July 2,'32		
Pet Shop, The	Apr. 28,'32		
Railroad Wretch	Mar. 23,'32		
Scrappy Minds the Baby	Nov. 16	1 reel	
Stepping Stones	May 17,'32		
Showing Off	Nov. 16	1 reel	
Treasure Hunt, The	Feb. 25,'32		
SILLY SYMPHONIES			
Bird Store, The	Jan. 16,'32	7	May 21,'32
Busy Beavers, The		7	
Fox Hunt, The	Nov. 18	1 reel	
In the Clock Store	Sept. 30	1 reel	

EDUCATIONAL

Title	Rel. Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES			
For the Love of Ludwig	July 24,'32	19	
Giddy Age, The		21½	June 4,'32
Boudoir Butler, The	May 28,'32	22	
Heavens! My Husband!	Mar. 6,'32	30	Mar. 12,'32
His Royal Shyness	Aug. 28,'32	21	July 23,'32
Shopping with Wife	Feb. 7,'32	20	Jan. 9,'32
Speed in the Gay Ninties	Apr. 3,'32	18	Mar. 26,'32
BILL CUNNINGHAM'S SPORTS REVIEWS			
He-Man Hockey	Dec. 20	10	Jan. 9,'32
Inside Baseball	Oct. 11	9	
Slides and Glides	Feb. 21,'32	9	Mar. 26,'32
Speedway	Jan. 24,'32	9	Jan. 23,'32
CAMEO COMEDIES			
Anybody's Goat	Jan. 24,'32	10	
Bridge Wives	Feb. 21,'32	16	Feb. 27,'32
Mother's Holiday	Mar. 20,'32	11	
One Quiet Night	Oct. 25	10	
Smart Work	Dec. 27	10	Jan. 9,'32
That's My Meat	Oct. 4	11	
CANNIBALS OF THE DEEP			
Freaks of the Deep	May 29,'32		
Man Eating Sharks	Apr. 10,'32	8½	June 11,'32
Playground of the Mammals	Jan. 10,'32	9	Mar. 26,'32
Wrestling Swordfish	Nov. 8	8	
HODGE-PODGE			
All Around the Town	Feb. 21,'32	9	
Fury of the Storm	July 3,'32	9	July 30,'32
Prowlers, The	May 1,'32	9	May 7,'32
Wonder Trail, The	Oct. 11	10	
IDEAL COMEDIES			
Hollywood Lights	May 8,'32	20	Apr. 30,'32
Hollywood Luck (Brooks-Flynn-Dean)	Mar. 13,'32	21	Mar. 5,'32
Moonlight and Cactus	Jan. 10,'32	21	Dec. 26
MACK SENNETT COMEDIES			
Alaska Love	July 17,'32	20	
Candid Camera, The	June 19,'32	19	
Divorce A La Mode	May 22,'32	22	May 21,'32
Flirty Sleepwalker (Stone-Granger)	Mar. 27,'32	19	Apr. 9,'32
Girl in the Tonneau	Jan. 31,'32	20	
Lady Please!	Feb. 28,'32	20	Jan. 30,'32
Line's Busy, The (Arthur Stone-D. Granger)	Apr. 24,'32	19	
Neighbor Trouble	Aug. 14,'32		
Poker Widows	Sept. 13	19	
Pottsville Palooka, The (Gribbon-Granger)	Dec. 27	21	Jan. 16,'32
Young Onions (Harvey-Granger)		19	
MACK SENNETT FEATURETTES			
Billboard Girl (Bing Crosby)	Mar. 20,'32	21	Mar. 26,'32
Dream House	Jan. 17,'32	17	Jan. 9,'32
Hatta Marri (Harry Gribbon)	July 10,'32	20	July 2,'32
I Surrender Dear (Bing Crosby)	Sept. 13	22	
One More Chance (Bing Crosby)	Nov. 15	21	
Spot on the Rug, The	June 19,'32	19	May 21,'32
MERMAID COMEDIES			
It's a Cinch (Collins-Crane)	Mar. 27,'32	20	Apr. 9,'32
Keep Laughing	Jan. 24,'32	20	Feb. 20,'32
Up Pops the Duke (Chandler-Bolton)	Sept. 20	20	
NOVELTIES			
War in China	Mar. 20,'32	19	Mar. 26,'32
OPERALOGUES			
Idol of Seville	Aug. 28,'32	21	July 30,'32
Milady's Escapade	May 15,'32	21	Apr. 30,'32
Vendetta	July 3,'32	20	July 30,'32
ROMANTIC JOURNEYS			
Lost Race, The	Mar. 13,'32		
Mediterranean Blues	Apr. 17,'32		
Road to Romance	Jan. 17,'32	10	Jan. 2,'32
Treasure Isles	Feb. 14,'32	9	
TERRY-TOONS			
Around the World	Oct. 4	6	
Bluebeard's Brother	May 29,'32	6	July 9,'32
Bull-ero	Apr. 3,'32	6	
China	Nov. 15	6	Nov. 7
Cocky Cock Roach	July 10,'32	6	July 16,'32
Farmer Al Falfa's Bedtime Story	June 12,'32	6	June 18,'32
Farmer Al Falfa's Ape Girl	Aug. 7,'32		
Lorelei, The	Nov. 29	6	Dec. 12
Mad King, The	June 26,'32	6	July 23,'32
Noah's Outing	Jan. 24,'32	6	Jan. 16,'32
Peg Leg Pete	Feb. 21,'32	6	Jan. 30,'32
Play Ball	Mar. 6,'32	6	
Radio Girl	Apr. 17,'32	6	Apr. 9,'32
Romance	May 15,'32	6	May 28,'32
Spider Talks, The	Feb. 7,'32	6	
Spring Is Here	July 24,'32	6	
Summer Time	Dec. 13	6	
Villain's Curse, The	Jan. 10,'32	6	
Woodland	May 1,'32	6	
Ye Olde Songs	Mar. 20,'32	6	Mar. 12,'32
TORCHY			
Torchy (Ray Cooke-Dorothy Dix)	Oct. 4	22	Oct. 3
Torchy's Night Cap	Apr. 3,'32	20	Mar. 26,'32
Torchy Passes the Buck	Dec. 6	22	Nov. 14
Torchy Raises the Auntie	May 1,'32	19	Apr. 30,'32
Torchy Turns the Trick	Feb. 7,'32	21	Feb. 20,'32
Torchy's Two Toots	June 5,'32	20	May 14,'32
VANITY COMEDIES			
For the Love of Fanny	Dec. 27	27	Jan. 9,'32
Freshman's Finish, The	Sept. 20	22	
He's a Honey (Harry Barris)	Apr. 17,'32	21	Apr. 9,'32
Now's the Time (Harry Barris)	June 12,'32	20	June 4,'32
Ship A-Hooey (Glenn Tryon)	Aug. 7,'32	22	
That Rascal	Feb. 21,'32	21	Mar. 12,'32

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES			
28 Big Game of the Sea		8	
29 Manhattan Medley		10	
30 By-Ways of France		9	
31 Zanzibar		9	
32 Incredible India		9	
33 The Tom-Tom Trail		9	
34 Over the Bounding Main		9	
35 Belles of Bali		8	
36 Fisherman's Fortune		9	
37 Rhineland Memories		8	
38 Pirate Isles		9	
39 Sampans and Shadows		9	
40 In the Clouds		9	
41 Sailing a Square-Rigger		9	
42 In the Guianas		9	
43 Venetian Holiday		10	
44 Havana Ho!		9	
45 Paths in Palestine		8	
46 The Lure of the Orient		9	
47 Mediterranean Memories			
48 The Iceberg Patrol			
49 Silver Springs			
50 Broadway by Day			
51 Here Comes the Circus			
52 Tripoli			

METRO-GOLDWYN-MAYER

Title	Rel. Date	Running Time Minutes	Reviewed
BOY FRIENDS, THE			
Call a Cop	Sept. 12	20	
Kick Off, The	Dec. 5	21	Dec. 5
Knockout	Dec. 5	21	
Love Pains	Feb. 13,'32	21	Apr. 23,'32
Mama Loves Papa	Oct. 24	17	
Too Many Women	May 14,'32	19	
You're Telling Me	Apr. 16,'32	19	
Wild Babies		17	
CHARLEY CHASE			
First in War	May 28,'32	20	Apr. 9,'32
Hasty Marriage	Dec. 19	21	Dec. 12
In Walked Charley	Apr. 23,'32	21	
Nickel Nurser	Mar. 12,'32	21	Feb. 13,'32
Skip the Malee	Sept. 26	21	
Tobasco Kid, The	Jan. 30,'32	21	Mar. 5,'32
What a Bozo	Nov. 7	21	
DOGVILLE			
Trader Hound	Nov. 28	15	Jan. 9,'32
Two Barks Brothers	Oct. 17	17	Nov. 14
FISHERMAN'S PARADISE			
Color Scales		9	May 14,'32
Fisherman's Paradise	Aug. 15	10	
Pearls and Devilfish	Sept. 19	9	Nov. 7
Piscatorial Pleasures	Nov. 28	9	
Sharks and Swordfish	Oct. 24	10	
Trout Fishing		9	
FITZPATRICK TRAVELTALKS			
Bali, the Island Paradise	Dec. 5	10	Dec. 6
Benares, the Hindu Heaven	Oct. 31	9	Nov. 7
Colorful Jaipur	Mar. 19,'32	10	Dec. 5
Come Back to Erin		9	June 4,'32
Cradles of Creed	Feb. 6,'32	10	
Home Sweet Home	Jan. 9,'32		
Ireland, The Melody Isle	Jan. 9,'32	10	Mar. 26,'32
London, City of Tradition	Feb. 6,'32	10	
Madeira, a Garden in the Sea	Sept. 26	8	Oct. 3
Melody Isle, The		9	Jan. 9,'32
Over the Seas to Borneo		9	
Tropical Ceylon	Feb. 27,'32	10	Dec. 12
World Dances, The		9	
FLIP, THE FROG			
Africa Squeaks	Oct. 17	8	Jan. 9,'32
Bully		7	
Fire, Fire		6	Mar. 5,'32
Jailbirds	Sept. 26	9	Nov. 21
Milkman, The	Feb. 20,'32	7	
Puppy Love		7	
School Days		7	
Spooks	Dec. 21	7	
Village Specialist, The	Sept. 12	8	Dec. 12
What A Life	Mar. 26,'32	7	Apr. 23,'32
HARRY LAUDER			
I Love a Lassie	Dec. 19	8	Jan. 9,'32
Nanny	Nov. 14	8	Dec. 19
LAUREL & HARDY			
Any Old Port	Mar. 5,'32	21	Feb. 13,'32
Chimp, The	May 21,'32	25	Apr. 9,'32
Come Clean	Sept. 19	21	Nov. 28
County Hospital	June 25,'32	20	Apr. 23,'32
Helpmates	Jan. 23,'32	20	Dec. 12
Music Box	Apr. 16,'32	29	Mar. 12,'32
One Good Turn	Oct. 31	21	Nov. 21
NOVELTIES			
Desert Regatta			Pan. 9,'32
Duck Hunter's Paradise			Feb. 6,'32
Jack Cooper's Christmas Party			Jan. 2,'32
OUR GANG			
Big Ears	Aug. 29	21	
Choo Choo	May 7,'32	20	May 21,'32
Dogs Is Dogs	Nov. 21	21	
Free Eats	Feb. 13,'32	20	Feb. 18,'32
Pooch	June 4,'32	21	May 28,'32
Readin' and Writin'	Jan. 2,'32	21	Dec. 19
Spanky	Mar. 26,'32	20	Apr. 9,'32
PITTS-TODD			
Old Bull	June 4,'32	20	May 7,'32
On the Loose	Dec. 26	20	
Pajama Party	Oct. 3	20	Nov. 7
Red Noses	Mar. 19,'32	21	Mar. 26,'32
Seal Skins	Feb. 6,'32	21	
Strictly Unreliable	Apr. 30,'32	20	
War Mamas	Nov. 14	21	May 7,'32
SPORT CHAMPIONS			
Athletic Daze	Mar. 26,'32	10	June 11,'32
Dives In	Feb. 2,'32	10	Oct. 31
Flying Spikes	Apr. 16,'32	9	
Lesson in Golf, A	Jan. 16,'32	10	
Olympic Events	Mar. 5,'32	10	May 28,'32
Splash	Oct. 3	10	
Timber Toppers	May 7,'32	9	
Whippet Racing	Dec. 12	9	

PARAMOUNT PUBLIX

Title	Rel. Date	Running Time Minutes	Reviewed
HOLLYWOOD ON PARADE			
No. 1	Aug. 26,'32	1 reel	
No. 2	Sept. 23,'32	1 reel	
No. 3	Oct. 21,'32	1 reel	
ONE REEL ACTS			
Babbling Book, The (Burns and Allen)	Mar. 11,'32	10	May 7,'32
Backyard Follies (Haig Trio)	Dec. 12		
Beyond the Blue Horizon (Vincent Lopez)	Apr. 1,'32		
Breaking Even (Tom Howard)	Sept. 30,'32		
Bridge It Is (The Musketeers)	May 13,'32		
Bun Voyage (Lester Allen)	June 3,'32		
Cheaper to Rent (Willie West & McGinty)	Sept. 19	10	Apr. 23,'32
Close Harmony (Boswell Sisters)	Jan. 9,'32		
Coffee and Aspirin (Sally Ward)	Apr. 8,'32		
Hollywood Beauty Hints	July 15,'32		
Ireno (Ethel Merman)	July 1,'32		
Jazz Reporters (Charlie Davis & Gang)	Nov. 21		
Knowmore College (Rudy Vallee)	Apr. 15,'32		
Meet the Winner (Tom Howard)	May 6,'32		
Musical Doctor (Rudy Vallee)	Oct. 28,'32		
Naughty Cal (Lillian Roth)	Feb. 19,'32		
Oh My Operation (Burns and Allen)	Jan. 16,'32		
Old Man Blues (Ethel Merman)	Mar. 18,'32		
Old Songs for New (Technicolor)	Mar. 4,'32	10	Feb. 20,'32
Out of Tune (Herb Williams)	Feb. 12,'32		
Patents Pending (Burns and Allen)	Aug. 5,'32		
Pro and Con (Tom Howard-Alan Brooks)	July 8,'32		
Quit Your Kickin' (Red Donahue)	Jan. 23,'32		
Rhapsody in Black & Blue (Louis Armstrong)	Sept. 2,'32		
Rhythm in the River (Geo. Dewey Washington)	Feb. 5,'32	11	Feb. 6,'32
Roaming (Ethel Merman)	Nov. 28		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
Seat on the Curb, A Hugh Cameron - Arthur Aylesworth	June	24,'32	
Singapore Sue Anna Chang	June	10,'32	
Switzerland Lester Allen	Apr.	29,'32	
Taxi Tangle Jack Benny	Dec.	19	10...Mar. 19,'32
Ten Dollars or Ten Days Eddie Younger and His Mountaineers	July	22,'32	
Those Blues Vincent Lopez	May	27,'32	
PARAMOUNT PICTORIAL—STARTING AUGUST, 1931			
No. 5—A Drink for Six Million—Educated Toes—The Pony College	Dec.	26	7...Feb. 20,'32
No. 6—Vincent Lopez—Jewels—Lowell Thomas	Jan.	30,'32	1 reel
No. 7—Ann Leaf at the Organ — New Styles for Old — Film Editor's Nightmare	Feb.	26,'32	1 reel
No. 8—Mt. Vernon—Mittens on Keys—Down the World's Most Dangerous River	Mar.	25,'32	1 reel
No. 9—Harry Von Tilzer—Daddy of the Popular Song — Beauty on the Wing — Music from the Mines	Apr.	29,'32	1 reel
No. 10—Chasing Rainbows—Footnotes of 1932—Rubinoff and His Violin	May	27,'32	1 reel
No. 11—Threads from the Past—An Ancient English Water Trail—Nuts In Your Loud Speaker	June	24,'32	1 reel
No. 12—A Modern Caravan Conquers a Pre-Historic Desert — Aristocrat of Flowers — Hurricane House	July	29,'32	1 reel
PARAMOUNT PICTORIAL—NEW SERIES			
No. 1	Aug.	12,'32	
No. 2	Sept.	9,'32	
No. 3	Oct.	7,'32	
SCREEN SONGS			
I Ain't Got Nobody (Mills Bros.)	June	17,'32	
Down Among the Sugar Cane Lillian Roth	Aug.	26,'32	
Just a Gigolo Irene Bordoni	Sept.	9,'32	
Just One More Chance	Apr.	1,'32	
Let Me Call You Sweetheart Ethel Merman	May	20,'32	1 reel
My Baby Just Cares for Me	Dec.	5	1 reel
Oh, How I Hate to Get Up in the Morning	Apr.	22,'32	7...May 7,'32
Romantic Melodies The Street Singer	Oct.	21,'32	1 reel
Rudy Vallee Melodies Rudy Vallee	Aug.	5,'32	1 reel
Russian Lullaby	Dec.	26	1 reel
School Days Gus Edwards	Sept.	30,'32	
Shine On Harvest Moon Alice Joy	May	6,'32	1 reel
Show Me the Way to Go Home	Jan.	30,'32	1 reel
Sweet Jenny Lee	Jan.	9,'32	1 reel
When the Red Red Robin Comes Bob Bob Bobbin' Along	Feb.	19,'32	1 reel
Wait Till the Sun Shines, Nellie	Mar.	4,'32	1 reel
You Try Somebody Else Ethel Merman	July	29,'32	10...June 25,'32
SCREEN SOUVENIRS			
No 5—Old Time Novelty	Dec.	5	10...Jan. 23,'32
No. 6—Old Time Novelty	Jan.	2,'32	1 reel
No. 7—Old Time Novelty	Jan.	30,'32	1 reel
No. 8—Old Time Novelty	Feb.	26,'32	1 reel
No. 9—Old Time Novelty	Mar.	25,'32	10...Apr. 9,'32
No. 10—Old Time Novelty	Apr.	22,'32	1 reel
No. 11—Old Time Novelty	May	20,'32	1 reel
No. 12—Old Time Novelty	June	17,'32	1 reel
SCREEN SOUVENIRS—NEW SERIES			
No. 1	Aug.	5,'32	1 reel
No. 2	Sept.	2,'32	
No. 3	Sept.	30,'32	
No. 4	Oct.	28,'32	
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
SPORTS EYE VIEW			
Building Winners	Aug.	19,'32	1 reel
Water Jamboree	Sept.	16,'32	1 reel
TALKARTOONS			
Admission Free	June	10,'32	
A Hunting We Did Go	Apr.	29,'32	1 reel
Any Rags	Jan.	2,'32	7...Dec. 26
Betty Boop's Bamboo Isle	Sept.	23,'32	
Betty Boop's Bizzy Bee	Aug.	19,'32	1 reel
Betty Boop Limited	July	1,'32	
Betty Boop, M.D.	Sept.	2,'32	
Betty Boop's Ups & Downs	Oct.	14,'32	1 reel
Boop-Oop-A-Doop	Jan.	23,'32	1 reel
Bum Bandit, The	Apr.	4,'32	1 reel
Chess Nuts	May	13,'32	
Crazy Town	Mar.	25,'32	1 reel
Dancing Fool	Apr.	8,'32	1 reel
Hide and Seek	May	27,'32	7...Apr. 16,'32
In the Shade of the Old Apple Sauce	Oct.	17	1 reel
Jack and the Beanstalk	Nov.	21	1 reel
Kidnapping (Tent.)	July	1,'32	1 reel
Mask-a-Raid	Nov.	7	1 reel
Minnie the Moocher Cab Calloway	Feb.	26,'32	1 reel
Minding the Baby	Sept.	26	1 reel
Robot, The	Feb.	5,'32	1 reel
Stopping the Show	Aug.	12,'32	
Swim or Sink	Mar.	11,'32	7...Apr. 16,'32
TWO REEL COMEDIES			
All Sealed Up Al St. John	Mar.	18,'32	
Arabian Shrieks, The Smith & Dale	Mar.	4,'32	22...Feb. 13,'32
Auto Intoxication Ford Sterling	Oct.	17	
Big Splash, The Weismuller-Kruger	Jan.	17,'32	
Bridge It Is The Musketeers	May	13,'32	
Door Knocker, The Al St. John	May	27,'32	
Dunker, The Billy House	Apr.	1,'32	19...May 7,'32
Harem Scarem Al St. John	June	10,'32	
Hawkins and Watkins, Inc.	July	8,'32	
His Week End Johnny Burke	May	13,'32	18...Mar. 12,'32
Jimmy's New Yacht	June	3,'32	
Lease Breakers, The Dane & Arthur	Sept.	5	
Light House Love	May	6,'32	
Loud Mouth, The	June	17	
Mlle. Irene The Great Al St. John	Nov.	7	
Meet the Senator	May	20,'32	
Mysterious Mystery, The Johnny Burke	Feb.	12,'32	
Out of Bounds Billy House	Nov.	14	
Pretty Puppies Ford Sterling	Jan.	2,'32	
Put Up Job, A Dane & Arthur	Jan.	23,'32	
Rookie, The Tom Howard	Apr.	29,'32	
Shove Off Dane & Arthur	Oct.	31	
Singing Plumber Donald Novis	Sept.	23,'32	
Socially Correct Lulu McConnell	Oct.	10	
Summer Daze Dane-Arthur	Apr.	15,'32	20...May 14,'32
Twenty Horses Ford Sterling	Apr.	29,'32	
Unemployed Ghost, The Tom Howard	Dec.	19	
Up Popped The Ghost	July	22,'32	
What Price Air Tom Howard	June	24,'32	20...June 18,'32
Where East Meets Vest Smith & Dale	Nov.	28	

RKO PATHE SHORT SUBJECTS

Title	Rel. Date	Running Time Minutes	Reviewed
AESOP'S FABLES			
Ball Game, The	July	30,'32	7
Cat's Canary, The	Mar.	26,'32	7
Chinese Jinks	July	23,'32	7
Circus Romance	June	25,'32	7
Cowboy Cabaret	Oct.	26	7...Dec. 26
Farmerette	June	11,'32	6
Fly Frolic	Mar.	5,'32	7
Happy Pole	May	14,'32	
Horse Cops	Oct.	12	10...Jan. 23,'32
In Dutch	Nov.	9	7
Last Dance, The	Nov.	23	8
Magic Art	Apr.	25,'32	7
Romeo Monk, A	Feb.	20,'32	7
Spring Antics	May	21,'32	7...May 21,'32
Stone Age Error	July	9,'32	7½
Toy Time	Jan.	27,'32	8...Jan. 30,'32
BENNY RUBIN COMEDIES			
Dumb Dicks	Mar.	21,'32	19
CHARLIE CHAPLIN			
Cure, The	Aug.	19,'32	
FRANK McHUGH COMEDIES			
Big Scoop, The	Nov.	16	19
Extra, Extra	Apr.	4,'32	20...May 7,'32
News Hound, The	Jan.	25,'32	20
Pete Burke, Reporter	June	13,'32	20
Promoter, The	May	30,'32	17...June 4,'32
GAY GIRL COMEDIES			
Gigolettes	May	23,'32	18
Niagara Falls	July	18,'32	19...Apr. 23,'32
Only Men Wanted	Feb.	8,'32	20
Riders of Riley	Oct.	26	
Take 'Em and Shake 'Em	Sept.	28	20
GRANTLAND RICE SPORTLIGHTS			
Bob White	Mar.	12,'32	9
College Grapplers	Jan.	27,'32	10...Feb. 20,'32
Ducks and Drakes	Dec.	14	10
Floating Fun	Sept.	7	10
Flying Leather	Feb.	27,'32	8
Outboard Stunting	May	3	1 reel..May 31
Pack and Saddle	Oct.	19	11
Slim Figuring	Feb.	6, 32	10
Take Your Pick	Mar.	26,'32	10...Apr. 9,'32
Timing	Oct.	5	10
Uncrowned Champion	Nov.	30	10
MASQUERS COMEDIES			
Iron Minnie	July	4,'32	
Rule 'Em and Weep	May	2,'32	19...May 21,'32
Wide Open Spaces	Dec	28	20
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Bon Voyage	Feb.	22,'32	20
Camping Out	Dec.	14	20
Giggle Water	June	28,'32	20...May 21,'32
Mother-In-Law's Day	Apr.	25,'32	20
PATHE NEWS Released twice a week			
PATHE REVIEW Released once a month			
RUFFTOWN COMEDIES (JAMES GLEASON)			
Battle Royal	Feb.	29,'32	18
Doomed to Win	Dec.	21	10
Stealing Home	May	9,'32	19...Apr. 23,'32
TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)			
Blondes by Proxy	Apr.	11,'32	17...July 2,'32
Perfect 36	June	20,'32	17
Stop That Run	Feb.	1,'32	19
VAGABOND ADVENTURE SERIES			
Children of the Sun	Dec.	21	9
Door of Asia	Feb.	22,'32	8...Feb. 20,'32
Drums of the Orient	June	18,'32	9
Empire of the Sun	Apr.	25,'32	
Fallen Empire	July	27	10
Land of Ghandi	Jan.	18,'32	10...Feb. 6,'32
Second Paradise	Mar.	19,'32	9
Shanghai	May	23,'32	
Wild New Guinea	July	23,'32	9

RKO-RADIO PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLES "CHIC" SALE SERIES			
County Seat, The	Aug.	15	20
Cowslips	Sept.	19	15...Jan. 2,'32
Ex-Rooster	Jan.	30,'32	19...Jan. 30,'32
Hurry Call, A	Mar.	12,'32	16
Many a Slip	Dec.	19	19
Slip at the Switch, A	Apr.	16,'32	18...May 7,'32
HEADLINER SERIES			
House Dick, The Jimmy Savo	Oct.	17	18
False Roomers Clark & McCullough	Oct.	10	20
Scratch as Catch Can Clark & McCullough	Oct.	24	19
LIBERTY SHORT STORIES SERIES			
Beautiful and Dumb	Apr.	16,'32	11...Apr. 30,'32
Double Decoy	Dec.	16	11
Endurance Flight	Feb.	13,'32	20
Ether Tailks	Dec.	12	11
Secretary Preferred	Mar.	26,'32	11...May 14,'32
LOUISE FAZENDA SERIES			
Blondes Prefer Bonds	May	16	21
MICKEY McGUIRE SERIES			
Mickey's Big Business	May	21,'32	
Mickey's Golden Rule	June	4,'32	19
Mickey's Helping Hand	Dec.	19	18
Mickey's Holiday	Mar.	5,'32	19
Mickey's Sideline	Dec.	26	19
Mickey's Thrill Hunters	Sept.	19	18
Mickey's Travels	Feb.	20,'32	20
Mickey's Wildcats	Sept.	12	18
NED SPARKS SERIES			
Big Dame Hunting	Jan.	16,'32	20...Dec. 19
Strife of the Party, The	Oct.	17	16½...Jan. 30,'32
When Summons Comes	Feb.	20,'32	18
NICK HARRIS DETECTIVE SERIES			
Facing the Gallows	Sept.	26	21
Mystery of Compartment C	Oct.	31	21
Swift Justice	Jan.	2,'32	21
Self Condemned	Feb.	27,'32	20...Apr. 9,'32
ROSCO ATES SERIES			
Never the Twins Shall Meet	Feb.	13,'32	20
Use Your Noodle	Oct.	31	20
TOM AND JERRY SERIES			
In the Bag	Mar.	26,'32	7
Joint Wipers	Apr.	23,'32	
Jungle Jam	Nov.	14	8
Plane Dumb	June	25,'32	7
Pets and Pans	May	14,'32	8
Rabid Hunters	Feb.	27,'32	7
Redskin Blues	July	23,'32	7
Rocketeers	Jan.	30,'32	7
Swiss Trick, A	Dec.	19	7
Trouble	Oct.	10	7
Tuba Tooter, The	June	4,'32	7...May 21,'32

STATE RIGHTS

Title	Rel. Date	Running Time Minutes	Reviewed
ATLANTIC FILM			
Sportsmen's Paradise		10	July 30,'32
B. I. P. AMERICA			
Land of the Shamrocks		10	Apr. 9,'32
Mystery of Marriage, The		18	Apr. 9,'32
Special Messengers		9	Mar. 26,'32
CAPITAL			
Japanese Rome		10	Mar. 5,'32
Isle of Isolation		10	July 30,'32
CENTRAL FILM			
In Old New Orleans			May 28,'32
Syria			May 21,'32
FEATURETTES, INC.			
A Night in the Jungle		10	Apr. 30,'32
Holy Men of India		10	May 7,'32
FILM EXCHANGE, INC., THE			
At the Race Track		9	
Could I Be More Polite		9	
Living Book of Knowledge:			
3—Solace of the Hills		7	
4—Silvery Salmon		6	
5—Lonely Soul		7	
6—Flying Fleet		9	
LOUIS SOBOL			
Newsreel Scoops		9	Mar. 19,'32
OLYMPIAD PRODUCTIONS			
Tenth Olympiad		19	Apr. 2,'32
PRINCIPAL			
Cock-Eyed Animal World		35	July 23,'32
Killing the Killer		11	July 30,'32
Mexico		43	June 11,'32
Isle of Peril		32	July 16,'32
UFA			
Cod Liver Oil Preferred		22	June 11,'32
German Students on a Ramble Through Greece		11	Mar. 26,'32
Last Pelicans in Europe		10	May 7,'32
Secrets of an Eggshell		13	Mar. 26,'32
Steel		10	May 21,'32

TIFFANY

Title	Rel. Date	Running Time Minutes	Reviewed
TIFFANY CHIMP SERIES			
11—My Children	Dec.	28	18
12—Broadcasting	Jan.	31,'32	18...Jan. 30,'32
VOICE OF HOLLYWOOD SERIES (NEW) STATION S-T-A-R			
No. 6—John Boles & Helen Chandler	Oct.	11	9
No. 7—Roscoe Ates	Oct.	25	11...Dec. 5
No. 8—Monte Blue	Nov.	8	11...Nov. 21
No. 9—Pat O'Brien	Nov.	22	11
No. 10—Andy Clyde	Dec.	6	11...Dec. 12
No. 11—Marjorie White	Dec.	20	10...Jan. 2,'32
No. 12—Franklyn Pangborn	Jan.	3,'32	9...Jan. 23,'32
No. 13—John Wayne	Jan.	17,'32	11...Jan. 30,'32

UNITED ARTISTS

Title	Rel. Date	Running Time Minutes	Reviewed
MICKEY MOUSE		1 reel	
SILLY SYMPHONIES			
Bears and Bees		1 reel	
Bugs in Love		1 reel	
Flowers and Trees		1 reel	
Just Dogs		1 reel	

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Title	Rel. Date	Running Time Minutes	Reviewed
OSWALD CARTOONS			
Beau and Arrows	Mar.	28,'32	7
Busy Barber	Sept.	5,'32	1 reel
Carnival Capers			
Catnipped	May.	23,'32	7
Clown, The	Dec.	21	6
Day Nurse	Aug.	1,'32	1 reel
Fisherman, The	Dec.	7	7
Foiled	Apr.	25,'32	
Grandma's Pet	Jan.	18,'32	8
Great Guns	Feb.	29,'32	1 reel
Hunter, The	Oct.	12	6
In Wonderland	Jan.	4,'32	6
Jungle Jumble, A	July	4,'32	1 reel
Let's Eat	Apr.	25,'32	7
Making Good	Apr.	11,'32	7
Mechanical Cow	Jan	4,'32	Jan.
Mechanical Man	Feb.	15,'32	1 reel
Oh, Teacher	Feb.	1,'32	1 reel
To the Rescue	May	23,'32	
Wet Knight, A	June	20,'32	1 reel
Wild and Wooly			
Winged Horse	May	9,'32	1 reel
Wins Out	Mar.	14,'32	
POOCH CARTOONS			
Athlete, The	Aug.	29,'32	1 reel
Butcher Boy, The	Sept.	26,'32	
SHADOW DETECTIVE SERIES			
No. 4—House of Mystery	Dec.	16	16
No. 5—The Red Shadow	Jan.	20,'32	2 reels
No. 6—Circus Showup	Feb.	17,'32	18
SPORT REELS			
Basket Ball Reel No. 1 (Doc Meanwell)	Dec.	21	1 reel
Basket Ball Reel No. 2 (Doc Meanwell)	Dec.	28	1 reel
Basket Ball Reel No. 3 (Doc Meanwell)	Jan.	4,'32	1 reel
Carry On	Oct.	3	1 reel
Notre Dame Football			
Developing a Football Team (Pop Warner Football)	Nov.	2	10
Fancy Curves (Babe Ruth No. 4)	Mar.	7,'32	1 reel
Just Pals (Babe Ruth No. 2)	Feb.	22,'32	1 reel
Over the Fence (Babe Ruth No. 5)	Mar.	14,'32	1 reel
Perfect Control (Babe Ruth No. 3)	Feb.	29,'32	9
Running with Paddock (Chas. Paddock)	Apr.	11,'32	10
Slide, Babe, Slide (Babe Ruth No. 1	Feb.	15,'32	1 reel
Soccer (Pop Warner Football)	Nov.	16	1 reel
Victory Plays (Tilden Tennis Reel)	May	2,'32	9
STRANGE AS IT SEEMS SERIES			
No. 17—Novelty	Feb.	22,'32	9
No. 18—Novelty	Apr.	18,'32	9
No. 19—Novelty	May	16,'32	1 reel
No. 20—Novelty	July	18,'32	1 reel
No. 21—Novelty	Aug.	22,'32	1 reel
No. 22—Novelty	Sept.	19,'32	
UNIVERSAL BREVITIES			
Dr. Jekyll's Hide	Sept.	26,'32	
Runt Page, The	Apr.	11,'32	
Unshod Maiden, The	Apr.	18,'32	
UNIVERSAL COMEDIES (1931-32 SEASON)			
Around the Equator on Roller Skates	July	28,'32	2 reels
Around the World in 18 Minutes	June	15,'32	18
Dancing Daddies (E. Lambert)			17 May 21,'32
Doctor's Orders	June	29,'32	2 reels
Eyes Have It, The (Slim Summerville)	Mar.	9,'32	2 reels
Hollywood Kids	July	13,'32	2 reels
Foiled Again	June	1,'32	2 reels
Hollywood Handicap, A	Aug.	10,'32	2 reels
In the Bag (Summerville)	Apr.	5,'32	21 Mar. 26,'32
Kid Glove Kisses (Slim Summerville)	Sept.	21,'32	
Marriage Wow, The (Bert Roach)	Apr.	20,'32	16 Mar. 26,'32
Meet the Princess (Summerville)	May	4,'32	17 Apr. 16,'32
Monkeyshines (Daphne Pollard)	Mar.	23,'32	2 reels
Robinson Crusoe & Son (Lloyd Hamilton)	Feb.	24,'32	2 reels
Running Hollywood	Jan.	27,'32	19 Jan. 23,'32
Sea Soldiers' Sweeties	Feb.	10,'32	2 reels
Sold at Auction (Daphne Pollard)	Jan.	13,'32	18 Jan. 9,'32
Union Wages (Louise Fazenda)	Aug.	31,'32	2 reels
Who, Me (Frank Albertson)	Sept.	7,'32	2 reels

VITAPHONE SHORTS

Title	Rel. Date	Running Time Minutes	Reviewed
ADVENTURES IN AFRICA		2 reels	
BELIEVE IT OR NOT—ROBERT L. RIPLEY			
No. 7		1 reel	
No. 8		1 reel	
No. 9		1 reel	
No. 10		1 reel	
No. 11		1 reel	
No. 12		1 reel	
BIG STAR COMEDIES			
No. 1—Lucky 13 (Thelma White and Fanny Watson)		21	Nov. 21
No. 2—The Smart Set-Up (Walter O'Keefe)		2 reels	
No. 3—Of All People (Thelma White and Fanny Watson)		22	Nov. 21
No. 4—Relativity and Relatives (Dr. Rockwell)		18	Dec. 12
No. 5—Her Wedding Night-Mare (Thelma White and Fanny Watson)		18	Jan. 30,'32
No. 6—Shake a Leg (Thelma White and Fanny Watson)		17	
No. 7—The Perfect Suitor (Benny Rubin)		2 reels	
No. 8—Maybe I'm Wrong (Richy Craig, Jr.)		18	May 28,'32
No. 9—The Toreador (Joe Penner)		17	May 7,'32
No. 10—On Edge (Wm. and Joe Mandel)		19	May 7,'32
No. 11—Poor but Dishonest (Thelma White and Fanny Watson)		2 reels	
No. 12—In the Family (Thelma White and Fanny Watson)		2 reels	
BOOTH TARKINGTON SERIES			
No. 1—Snakes Alive (Billy Hayes-Bobby Jordan)		1 reel	
No. 2—Batter Up (Billy Hayes-Bobby Jordan)		1 reel	
No. 3—One Good Deed (Billy Hayes-Dave Gorcey)		9	
No. 4—Detectives (Billy Hayes-Dave Gorcey)		9	Mar. 5,'32
No. 6—His Honor, Penrod (Billy Hayes-Dave Gorcey)		9	Mar. 19,'32
No. 7—Hot Dog		1 reel	
No. 8—Penrod's Bull Pen (Billy Hayes-Dave Gorcey)		1 reel	
BROADWAY BREVITIES SERIES			
No. 1—The Musical Mystery (Janet Reade-Albertina Rasch Girls)		18	
No. 2—Words and Music (Ruth Etting)		17	Nov. 21
No. 3—Footlights		19	Jan. 16,'32
No. 4—Hello, Good Times! (Barbara Newberry-Albertina Rasch Girls)		17	
No. 5—The Imperfect Lover (Jack Haley)		19	Feb. 13,'32
No. 6—Subway Symphony		18	Mar. 26,'32
No. 7—Sea Legs		19	Apr. 23,'32
No. 8—Absentminded Abner (Jack Haley)		2 reels	
No. 9—A Regular Trouper (Ruth Etting)		19	July 23,'32
No. 10—A Mail Bride (Ruth Etting)		18	June 4,'32
No. 11—Artistic Temper (Ruth Etting)			
No. 12—What an Idea (Harriet Hilliard)		18	June 25,'32
No. 13—This Is Paree		2 reels	
HOW TO PLAY GOLF—BOBBY JONES		1 reel (each)	
JERRY WALD'S RADIO NEWS REEL			
No. 1—Rambling Round Radio Row			
LOONEY TUNES SERIES			
SONG CARTOONS			
NEW SERIES			
No. 1—Bosko's Shipwrecked		7	
No. 2—Bosko, the Doughboy		7	
No. 3—Bosko's Soda Fountain		7	Nov. 21
No. 4—Bosko's Fox Hunt		7	Jan. 23,'32
No. 5—Bosko at the Zoo		7	Mar. 5,'32
No. 6—Battling Bosko		7	Feb. 6,'32
No. 7—Big Hearted Bosko		7	Apr. 16,'32
oN. 8—Bosko's Party		7	May 7,'32
No. 9—Bosko and Bruno		7	
No. 10—Bosko's Dog Race		8	July 9,'32
No. 11—Bosko at the Beach			
MELODY MASTER SERIES			
No. 4—Horace Heidt and His Famous Californians		8	
No. 5—It's a Panic (Benny Meroff and His Band)		1 reel	
No. 6—Up on the Farm (Henry Santrey and His Band)		9	Apr. 23,'32
No. 7—Pie, Pie, Blackbird (Eubie Blake and Band-Nina Mae McKinney)		9	June 25,'32
MERRY MELODIES SONG CARTOONS			
No. 1—Smile, Darn Ya, Smile		1 reel	
No. 2—One More Time		1 reel	
No. 3—Ya Don't Know What You're Doin'		7	Dec. 5
No. 4—Hittin' the Trail for Hallelujah Land		7	Dec. 19
No. 5—Red Headed Baby		7	
No. 6—Pagan Moon		7	
No. 7—Freddie the Freshman		7	Mar. 12,'32
No. 8—Crosby, Columbo and Vallee		7	Apr. 9,'32
No. 9—Goopy Gear		6	Apr. 30,'32
No. 10—It's Got Me Again		6	June 11,'32
No. 11—Moonlight for Two		7	July 2,'32
No. 12—The Queen Was in the Parlor		7	July 23,'32
THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH			
The Naggers at the Opera		10	Feb. 13,'32
NEW SERIES			
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
The Naggers Go Ritzy		10	June 4,'32
Spreading Sunshine		10	Apr. 23,'32
Movie Dumb		1 reel	
Four Wheels—No Brakes		10	July 30,'32
NOVELTIES			
Bigger They Are, The (Primo Carnero)		2 reels	
Gypsy Caravan (Martinelli)		1 reel	
Handy Guy, The (Earl Sande)		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The (Christmas Special)		5	
Trip to Tibet, A		1 reel	
Washington, The Man and the Capital (Clarence Whitehill)		18	
ONE-REEL COMEDIES			
Baby Face (Victor More)			
Bitter Half, The (Ann Codde)		9	Feb. 13,'32
Military Post, The (Roberto Guzman)			
No-Account, The (Hardie-Hutchison)			
No Questions Asked (Little Billy)			
Second Childhood		7	Dec. 26
Strong Arm, The (Harrington-O'Neill)			
Travel Hogs (Hugh Cameron-Dave Chasen)		9	Nov. 28
ORGAN SONG-NATAS			
For You (Organ-Vocal)		1 reel	
Say a Little Prayer for Me (Organ-Vocal)		1 reel	
When Your Lover Has Gone (Organ-Vocal)		1 reel	
JOE PENNER COMEDIES			
Moving In		2 reels	
Rough Sailing		16	
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	
PEPPER POT SERIES			
No. 1—The Eyes Have It (Edgar Bergen)		10	Dec. 12
No. 2—Thrills of Yesterday			
No. 3—Hot News Margie (Marjorie Beebe)			
No. 4—High School Hoofer (Hal Le Roy)		10	Jan. 9,'32
No. 5—Free and Easy (Edgar Bergen)			
No. 6—Cigars, Cigarettes (Marjorie Beebe)		10	Mar. 26,'32
No. 7—The Movie Album		10	Mar. 26,'32
No. 8—The Wise Quacker (Novelty with cast of ducks)		9	
No. 9—Remember When		9	May 7,'32
No. 10—Campus Spirit, The (Douglas Stanbury and N. Y. U. Glee Club		9	May 21,'32
No. 11—Napoleon's Bust (Dan Coleman-Ted Husing)		10	June 25,'32
No. 12—Featurette Movie Album			
No. 13—Movie Album Thrills		10	July 23,'32
SPORTSLANT SERIES—TED HUSING			
No. 4		9	Feb. 20,'32
No. 5		9	Feb. 13,'32
No. 6		9	Apr. 16,'32
No. 7		8	Apr. 23,'32
No. 8		1 reel	
No. 9		1 reel	
No. 10		1 reel	
No. 11		1 reel	
No. 12		1 reel	
No. 13		1 reel	
S. S. VAN DINE MYSTERY SERIES (Donald Meek-John Hamilton)			
No. 1—The Clyde Mystery		21	Oct. 31
No. 2—The Wall Street Mystery			
No. 3—The Week-End Mystery			
No. 4—Symphony Murder Mystery			
No. 5—Studio Murder Mystery			
No. 6—Skull Murder Mystery, The		2 reels	
No. 7—The Cole Case		20	Apr. 23,'32
No. 8—Murder in the Pullman		20	June 4,'32
No. 9—The Side Show Mystery		20	June 11,'32
No. 10—Campus Mystery, The			
No. 11—Crane Poison Case, The			
No. 12—The Transatlantic Mystery			
TWO-REEL COMEDIES			
Dandy and the Belle, The (Frank McGlynn, Jr.-Mary Murray)			
For Two Cents (De Wolf Hopper)			June 6
Freshan Love (Ruth Etting)			
Old Lace (Ruth Etting)			
Politics (George Jessel)		18	Jan. 30,'32
Regular Trouper, A (Ruth Etting)			
WORLD TRAVEL TALKS—E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—South American Journeys		9	June 25,'32
No. 9—Soviet Russia		1 reel	
No. 10—Paris Glimpses		9	July 30,'32
No. 11—Dear Old London		1 reel	
No. 12—When in Rome		9	June 18,'32
No. 13—Berlin Today		1 reel	

SERIALS

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes (each)	Reviewed
Air Mail Mystery (Jas. Flavin-Lucille Browne)	Mar. 28,'32	18	Apr. 16,'32
Battling with Buffalo Bill (Tom Tyler-Rex Bell)	Nov. 28		Oct. 3
Detective Lloyd (Jack Lloyd)	Jan. 4,'32		Jan. 16,'32
Heroes of the West (Noah Berry, Jr.)	June 20,'32	18	June 18,'32
Jungle Mystery (Tom Tyler)	Sept. 12,'32		

STAGE ATTRACTIONS
FOR PICTURE THEATRES

SINGERS

Kate Smith
New York Palace

This radio star's tremendous popularity filled the house at noon. Her radio band, under direction of Nat Brusiloff, opens with a symphonic arrangement of "When the Moon Comes Over the Mountain," Miss Smith singing the last eight bars via an off stage "mike." She scores with "Cabin in the Cotton," "It Was So Beautiful" and "Between the Devil and Deep Blue Sea," and announces a tribute to the late Florenz Ziegfeld by the orchestra, a medley from "Showboat," Jack Miller offering a vocal of "Why Do I Love You?" for a nice hand. Brusiloff also offers a novel violin solo, pulling a string across the instrument instead of using a bow. Ace-high entertainment.—H. P.

Lillian Roth
Chicago Chicago

Her songs get over nicely, she has looks and so forth, and in comedy scenes with Bert Wheeler and Mark Fisher she adds to the entertainment. However, she does not get any special opportunities to put over her individual talents with her part in a general stage show.

Frances Williams
New York Paramount

This charming young musical star, accompanied at the piano by Rube Bloom, noted composer, opens with "Is Rhythm Necessary," in a pleasing voice. Following this she offers Cole Porter's novelty song, "They All Fall in Love," her efforts being well received.—H. P.

Oriole Craven
Detroit Fisher

Oriole Craven's vocal equipment won't win any music awards, but she has a happy face and puts on a fair line of comedy of the genial order with M. C. Ted Leary. She pleased this audience.

Cliff Edwards
New York Palace

"Ukulele Ike" opens with a vocal of "Singin' in the Rain" and "It Had to Be You," earning a nice hand. After a story which went over for a big laugh, Cliff finales with a novelty song, "Bless You, Sister." This short act could be made more effective with more comedy chatter between songs.—H. P.

INSTRUMENTAL

Eddie Peabody
Milwaukee Wisconsin

It is generally known that Peabody's forte is his banjo, but he is also versatile as a violinist, lariat artist, player of the bagpipe, steel guitar and mandolin. Eddie is generous with his banjo numbers, which include "Paradise," "Lullaby of the Leaves," "Somebody Loves Me," "St. Louis Blues," and his theme song, "My Song of Happiness." Regardless of what he has to offer, Eddie makes a hit.

Saenger Orchestra Returning, Stage Shows May Follow

The New Orleans Saenger, finest of the southern Publix houses, is reported from unofficial but reliable sources to be ready to restore its pit orchestra this week-end. Stage shows, produced somewhere in the South, to play the entire circuit, will probably follow this step.

Shows in Midwest Houses

Several theatres in the Fox Midwest circuit are introducing stage shows on Sundays and special days following the success of the acts at the Fox Plaza, Kansas City. No price increase has accompanied the use of the stage shows.

RKO Policy Affects Three

Three Greater New York houses have been affected by the changed RKO policy. The Fordham and Coliseum have dropped vaudeville, presumably for the summer, and the Prospect in Brooklyn will henceforth include vaudeville.

Acts Booked for Cruises

Many big vaudeville names have been booked for six-day cruises by the French Line. Among those already booked as entertainers are Jack Osterman, Sophie Tucker, Eddie Dowling and Charlie King.

COMEDIANS

Bert Wheeler
Chicago Chicago

The front end of the Wheeler-Woolsey comedy combination is a "natural" on the stage. While eating an apple and taking large bites out of a sandwich he keeps up a rapidfire line of gags which he gets off in a droll and intimate manner. His song, featuring typical Hollywood tears, gets a big hand.

Chaz Chase
San Francisco Warfield

Chaz Chase, featured here recently in the "Vanities," as the Warfield headliner for the week, goes in strong for eating, devouring his necktie, shirt front, cigarets and lighted matches. His is a fun act, pure and simple, but mostly simple, and he gets the laughs. The crowd is with him.

Ward and Pinkie
Cincinnati Albee

The act is a pantomime throughout, the team indulging in a routine of hokum in which they take some rough and heavy falls in their burlesque tumbling. Pinkie, who incidentally bears a striking resemblance to Clara Bow in looks, mannerism and fiery tresses, does a soft-shoe dance which somewhat redeems the team's preceding work. Good in spots, but not so hot in the aggregate.

Bill Telaak
With Andrew and Louise Carr
Baltimore Century

Here's a fast moving comedy hokum act with songs, slapstick comedy, jokes and some violin music that keeps them laughing and winds up with big applause. It starts with Telaak singing, interrupted by Carr and then by Louise, and these interruptions continue with unexpected gags.

Red Pepper
Detroit Michigan

Pepper is a clown who resembles the heavy end of Laurel and Hardy. Schoolboy comedy and frequent attempts to upset Benny Meroff's orchestra routine delighted this audience. He shares honors with Walter Powell.

Ritz Brothers
Chicago Oriental

These comedians have a line of gags and stunts that kept the house chuckling. They do a comic dance that is a corker and finish up with a takeoff on Dr. Jekyll and Frankenstein that has plenty of laughs and originality.

The Joy Boys
Milwaukee Wisconsin

These two lads dust the boards with comedy antics that are good for plenty of laughs. Their dumb expressions and goofy dance combinations make a hit.

NOVELTY

Davey and Rosemarie
Cincinnati Albee

Davey is the major half of the act, with the girl partner filling in the background. Davey does a series of juggling stunts with objects ranging from cigarets to swords and cannon balls, the while keeping up an incessant flow of chatter, mostly of the ad lib variety. He is quick to capitalize on any single laugh or commotion in the audience, his lines are packed with as many laughs, and his juggling is clever.

Walter Powell
Detroit Michigan

Powell is a natural. Merely his manner of holding both hands protectively over the top of his head when he has done something for which he can expect a slap on the pate, is funny. As a magician he bungles the vanishing of a trombone; as a musician he uses the trombone, minus the mouthpiece, to imitate an airplane, and with a neon-illuminated trombone on a dark stage, goes through a crazy rendition of "Asleep In The Deep" to find the lowest note on the trombone range.

Paul Kirkland
Denver Orpheum

Ladder walker and balancer, he does 'most everything atop the steps except stand on his head. While on the stage he balances a tissue paper cone on his head and burns it as he balances it on his nose. He sets one chair on another, one upside down, and carries a woman on them across stage.

(*Continued on next page, column* 1)

ATTENTION EXHIBITORS BOOKING TALENT! This department aims to serve you in booking acts. We have on file the information on how to get in touch with any act reviewed. Write to Stage Attractions Department, Motion Picture Herald, 1790 Broadway, New York City.

STAGE ATTRACTIONS

REVIEWS OF ACTS FOR PICTURE THEATRES

NOVELTY

(Continued from preceding page)

Jack and Jerry
Milwaukee Wisconsin

Tap toe dancing, with and without roller skates, is the feat of this young couple. The lad is also adept at snappy twists and somersaults landing upon his toes.

Will Mahoney
San Francisco Fox

Will Mahoney tops the fun bill at the Fox and annexes a lot of laughs. He opens up the heavy artillery with one of those songs which can go on forever and forever. When he gets the audience laughing, he proceeds to switch to a series of tap dances with long staggering falls in between. And when he is down he tells Irish stories. A punching bag tap dance is an example of perfect timing. He finishes his act by hopping up on to his Mahoneyphone, an oversized xylophone, and tripping out melodies, ending with the "Stars and Stripes Forever," doing all the playing with his feet. Curtain calls are in order.

Eddie Garr
Brooklyn Metropolitan

The versatile Eddie Garr is a monologist, gagster, impersonator and comedian all wrapped into one. He is a handsome lad, with a load of personality, who works hard to put his act over and give the audience fourteen minutes of entertainment. Outstanding in the act are his impersonations of Stan Laurel, Maurice Chevalier, El Brendel and Jimmy Durante. The audience reacted very favorably.—E. D.

DANCERS

Rose Statler Trio
Chicago Chicago

Miss Statler is a marvel in this acrobatic dance, which is timed and perfected until the thing becomes a thrilling piece of perpetual motion and brings increasing applause.

Cherry and June Preisser
New York Palace

These two personable juveniles offer a routine of dancing, both tap and acrobatic, that won the hearts of a packed house. Little June's acrobatic specialty stopped the show; in fact, almost taking it away from Kate Smith, who headlines the bill. This act is sure-fire anywhere.—H. P.

Society Sextet
San Francisco Warfield

These three men and three women dancers put on an interesting act, in which an adagio number is a feature. They make use of the challenge system and get up quite a contest which arouses interest.

3 Slate Brothers
New York Palace

The trio mingle rough and tumble, slap-bang comedy with several clever tap dancing bits. A good act with plenty of laughs.—H. P.

Hazel Mangean Girls (4)
New York State

A flash acrobatic dance act with four talented girls. A handkerchief bit, in which one young woman performs a difficult contortion turn, is well received. A good opening act.—H. P.

Reems, Rio and Kitchell
Denver Orpheum

Three youngsters, two lads and a girl, start the act with a slow motion brawl over the girl. She bites the leg of one and all go into fast action as one boy kicks the other. The men do a burlesque dance and the girl a ballet with the joyful and also anxious expressions of a beginner trying to be good. One of the lads mimics men who attend taxi dances, and the other does walkovers forward and back. All three join in a novelty dance at the close.

Olga Chalmers Ballet and Marietta
Philadelphia Fox

The ballet, with Marietta, presents an exceptionally interesting and artistic series of dances, which for beauty of setting and individuality are the most outstanding seen in Philadelphia for a long time. In the first number three large mirrors reflect the Ballet in triplicate. Next a background of white roses is used for a toe dance headed by Marietta, as Don Neece, baritone, sings a Rubinstein melody. The third number is modernistic in setting, music and dancing in white satin and rhinestones on a floor of highly polished metal with reflecting mirrors. Again Don Neece sings an appropriate selection. An acrobatic dance by Marietta is another highlight.

Jack Holland and June Knight
Chicago Oriental

This pair offer a dance that rates as highbrow stuff. While it is undoubtedly everything to be desired in the way of class and elegance, it failed to get more than an ordinary "rise" from an audience accustomed to plenty of hotcha in its dancing.

Jessie Draper
Milwaukee Wisconsin

Easy to look at, this blond specialty dancer accompanies her offering with several acrobatic tricks which stress her suppleness.

Ida Shibley
Detroit Fisher

This young lady appears extensively exposed for a graceful and spectacular control dance. She is an excellent dancer with no little optic appeal.

ACROBATICS

Five Janslers
New York Paramount

This quintet offers an entertaining routine of acrobatic juggling, two men balancing the other three on their feet. Several difficult feats in which flips and somersaults were featured rewarded the Janslers with an appreciative round of applause. An act for any audience—H. P.

Six Lucky Boys
Detroit Fox

This is still a good tumbling act, but if some of the shouting and flat comedy with novelty-store props were dropped, the audience would be better impressed.

Stamm and Darnell
New Orleans Orpheum

This is an acrobatic, physical culture act dressed in a pirate setting with the man of the trio doing strong work and the girls giving exhibition of supple muscles.

Novak and Fay
New Orleans State

This is a comic acrobatic act working in one, the hilarious effect of which is greatly aided by the frozen expressions of the two, who tumble on each other, fall about the stage, messing up their routines, to an accomplishment of laughs from the audience. As a closer they offer a serious and difficult acrobatic stunt which sends them off to a round of applause.

Three Pasqualis
San Francisco Warfield

Yes, there is something new and different in acrobatics and this trio has it. The act starts off with the usual tumbling and balancing. One of the group stands on his toes on the head of another and is carried around the stage and up and down stairs. He repeats with a one hand to the head balance and finally makes the circuit in a straight to head balance. Very well received.

Donald Sisters
Baltimore Hippodrome

They do strong arm and leg lifts and balancing and some general acrobatic work which gained applause.

Paul and Nino Ghezzi
Detroit Fox

These Italian tumblers are strong on arm balances. They demonstrate their talents in a wide variety of stunts, the best of which is the "black bottom" on their hands. This is not merely a suggestion of the eccentric step, but an actual performance of it upside down, kicking and swooping with arms as a dancer would on his feet. They have good stage presence.

Vitaphone Signs Musical Star

Alexander Gray, musical comedy and screen player, has been signed by Vitaphone for one of the "Broadway Brevities" series of two-reel comedies.

Vaudeville in RKO Houses

RKO situations in Ohio scheduled to resume combination vaudeville and film policies in the fall include Dayton, Columbus, Akron, Youngstown and Toledo. The houses will be booked by William Howard, according to present plans.

Lopez in "Big Broadcast"

Vincent Lopez and his orchestra have been signed by Paramount to appear in "The Big Broadcast," joining other notable radio stars. The Lopez scenes will be made in New York.

Radio Station WINS Moves

Radio station WINS, owned and operated by the American Radio News Corporation, has moved into its own WINS building at 114 East 58th Street, New York, where it has more ample quarters.

May Reopen With Vaudeville

Recently darkened, it is reported that the RKO Orpheum at San Francisco may reopen in five weeks with vaudeville and pictures.

STAGE ATTRACTIONS

ORGAN SOLOS

MR. AND MRS. JESSE CRAWFORD (New York Paramount), best known of organ teams, this week presented a concert of popular songs, composed by Miss Dana Suesse. Mrs. Crawford offered, in her own inimitable style, the songs "Whistling in the Dark" and "Ho-Hum," with Mr. Crawford playing "Have You Forgotten" for his solo bit. Miss Suesse's latest hit, "My Silent Love," was played by herself on the concert grand, the Crawfords playing a soft accompaniment at their organs for the finale. Throughout the concert Irvin Talbot directed the pit orchestra very softly, lending a symphonic touch to the program.

DICK LIEBERT (Brooklyn Paramount), in his opening organ solo, quickly won the patrons with his pleasing personality, showmanship and musical ability. The first part of the presentation was a community stunt, built up with popular tunes, tongue-twisters and specially written lyrics. His simple little speech of appreciation, which he spoke as an opening, went a long way in "closing the gap between a newcomer and the audience." After that the audience quickly joined in singing and working with Dick. At the finish of the community songfest, which rated the big hand given it, Liebert announced that he would close with the Finale from Faust, if they would care to hear it. What surprised this reviewer was the quick response shown by the audience (this house being known as having a singing audience, and that is all). A scene of "Hades," with "burning" effects on the pit and organ, as Liebert rendered the opera, enhanced it greatly. The accompaniment by the pit orchestra eight bars from the finish brought the solo to a grand close. Liebert earned a most enthusiastic reception and if this first week's solo and applause given him is a criterion, Dick Liebert will be here a long time.

MAURICE (Providence Loew's State)—recently presented an outstanding organ presentation and entitled it "Painting a Melody." The novelty was orally introduced and explained by the popular Maurice in a well-modulated voice that greatly assists in getting his pleasing personality over with the patrons. Each of the songs cleverly brought into play the use of various colors, and lighting effects, contributing materially to the entertainment value. Though the songs used were mainly old ones, each was appropriate and sung well by the audience, who applauded vigorously at the finish.

NELSON HOSKING (Brooklyn Roosevelt) is the new organist here and though he is working under the handicap of a half organ, no spotlight and rather haphazard cooperation from the booth, he nevertheless is inducing the audience to sing the songs he plays for them. Numbers he presented were: "Lullaby of the Leaves," "In a Hideaway" and "In a Shanty in Old Shantytown." Hosking is fortunate in having a manager who believes an organist is a box-office attraction. His faith in this type entertainment certainly proved justified, from the lusty singing of the audience and the applause given Hosking.

Organist Replaced

Everett Bannister, organist at the Rivoli in Baltimore, who has resigned, has been replaced by John Varney, who has played at various Baltimore houses.

UP AND DOWN THE ALLEY

BACK from the old vacation and feeling great. . . . I want to tell you first about a few of the "boys" I met while away. . . . **Arthur Martel,** organist at Paramount's Metropolitan in Boston. . . . Martel is a gentleman and an all-around fine fellow. . . . His being at the "Met" since it opened, eight years ago, speaks volumes for his popularity and musicianship. . . . **Louis Weir,** organist at Loew's State, Boston. Lou has played at a number of Boston theatres and is a favorite among the local air fans. . . . He is the type that the girls go for . . . but beneath his suavity is earnestness of endeavor and a lot of good fellowship. . . . One other organist I dropped in to see was **Maurice** at Loew's State in Providence. . . . Maurice, whose last name is Cook, has played in theatres all over the United States and has done well in all of them. . . . I don't know why, but he has dropped his last name and is known everywhere as Maurice. . . . He is a big fellow, genial—you know, one of those "hail fellows well met" and a darned good musician as well. . . . I wanted to see a lot more of the boys down east, but am sorry to say I didn't have enough time inasmuch as I did have a vacation to go on and a little rest to catch up with. . . . I would be happy to hear from some of the boys I missed, though. . . .

▽

Here are a few little newsnotes that might be of interest to you. . . . **Dick Liebert,** who for the past ten years has been with the Loew circuit, is now the featured organist at the Brooklyn Paramount. . . . **Merle Clark,** co-featured with **Elsie Thompson** for the past year or so there, was sent to relieve **Don Miller** at the Michigan, Detroit. . . . The latest word I have had from the city of Motors is that Merle is having difficulty in playing there on account of the union. . . . Incidentally, Elsie will be co-featured with Dick starting next week . . . Oh yes, **Leo Weber** (the Life-saver Kid), is sojourning in Europe . . . what a break, what a break. . . . He'll be back next month some time. . . . During the first week I was away, **Bill Meeder,** the popular organist at RKO Richmond Hill, Long Island, celebrated his third anniversary there. . . .

▽

You fellows out-of-town who know **Jesse Crawford** will hardly believe this but it is the truth. . . . During **Dave Rubinoff's** vacation last week, Jesse was asked to direct the orchestra in the pit. . . . Well, he did, and believe-you-me he did himself proud. . . . He worked with an ease unsurpassed by any of them and sold that overture (without any acrobatic gestures) to an audience who appreciated the novelty and musicianship displayed by himself and the orchestra. . . . Why, the office thought so much of it that after Jesse's vacation (which he will spend with Mrs. Crawford and little Jesse in Michigan) he is booked to appear at the Chicago theatre, where he will present an organ concert and also direct the orchestra in the same overture. . . . I've got lots more to tell you but will have to hold it over until next week. . . .

ED DAWSON

OVERTURES

FRED SCHMITT (Denver Denver) and his fifteen musicians offered several of the Franz Lehar melodies and played them in the spirited manner for which this orchestra is famous. Numbers included "Gypsy Love," "The Count of Luxemburg," "The Merry Widow," and "Eva." Several individuals in the band were featured. For their closing number the orchestra played "Road to Mandalay," and Gene Hunter, a ten-year-old baritone, sang it.

JOHN GART (Brooklyn Gates) and His Rhythm Boys revived a number of popular songs in their current overture, presenting them in a capable manner to an appreciative audience. Opening with full orchestra on the song, "Hour of Parting," a violin and piano duet of "Whistling in the Dark" was next offered. Outstanding in the overture was Gart's solo of "Rhapsody in Blue," which modulated into the stirring strains of "Road to Mandalay" for the grand finale.

LOU FORBES (Detroit Michigan) continues to be eccentric, favoring comedy in his direction in his second week here, rather than impressionism. The overture opens with the measured cadence of "Andante Cantibile," swinging to percussion and castanet contrast for "O, Ya, Ya," at the termination of which the overture was interrupted by an outburst of applause. "Poet and Peasant" started off with conventional time and arrangement, but after the first few measures a saxophone and clarinet, seemingly against Forbes' intentions, tootled a few introductory blue notes and led the entire band into a fast, raggy finish. The novelty was well received by most of the audience.

MICHAEL WEINER (Baltimore Hippodrome) was the guest conductor directing the musicians through "Radio Gems," with Elsa Baklor as guest soloist. First was offered the waltz song from the "Spring Maid," sung by Miss Baklor in Spanish costume, accompanied by Weiner, after which he played as a solo the First Waltz of Courant. Miss Baklor then sang a selection from Victor Herbert's "Fortune Teller."

SAMUEL BENAVIE (Detroit Fisher) continues to demonstrate his serious regard for his work. There is evidence of musical accomplishment that would enable him to face successfully the most critical musical audience with a difficult repertoire. Typical is the overture, "Melodies Divine." It opens with the "Kommenoi Ostrow," the theme of which is developed in the brasses and repeated through the various sections of the orchestra with fine musical unity. This is followed by the "Dance of the Boyars," modulating into "Melody in F." Here the first violin is spotlighted for a solo of Dvorak's "Humoresque," with a pulse of feeling that won this competent young violinist a great burst of applause. The overture closes with "L'Arlesienne."

WALT ROESNER (San Francisco Fox) and the Fox Concert Orchestra and Vocal Ensemble offer an "Olympic Fantasy," featuring music from many lands. Quite appropriately, the initial offering is Elgar's "Pomp and Circumstance," very effectively played and sung, and one hears strains of "1812," "Finlandia" and stirring national airs. Flashes of great track and field contests appear on the screen and the overture comes to a close with the ensemble singing "I Love You, California," and three athletes appearing in a tableau on the stage, one throwing the discus, another the javelin and the third running on a trealdmill toward the audience.

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MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

LEE SHUBERT ON FILMS

Picture producers disregard quality in pursuit of cycles, says showman of the stage

5-5-5 DEMANDS REJECTED

Allied counters MPTOA proposal with suggestion for new conference on standard exhibition contract

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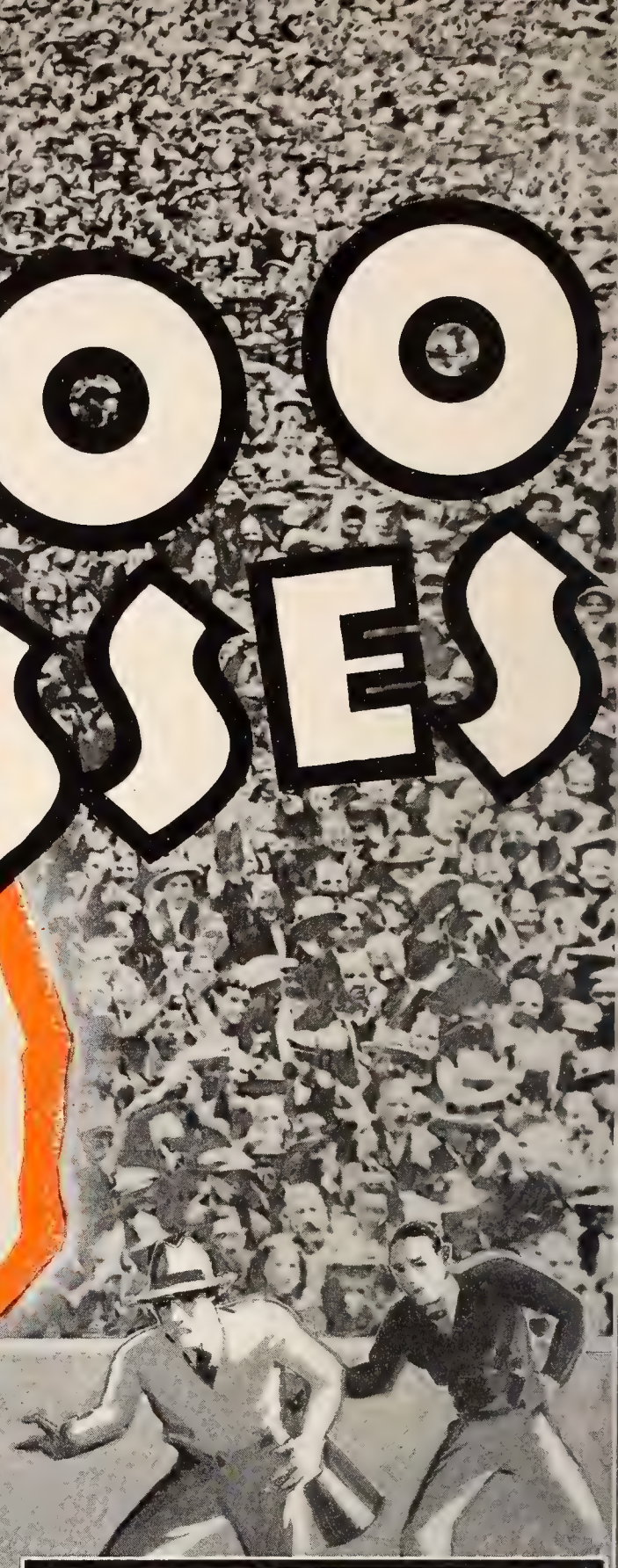
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1931-32

52 Issues a Year

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MOTION PICTURE HERALD

Vol. 108, No. 7 — August 13, 1932

FEELING BETTER, THANK YOU

AN interesting new aggressiveness is becoming evident in the merchandising showmanship of motion picture distributors in presenting the new season's product. Warners are going out to the nation with their "National Exhibit" of a group of pictures to be previewed for the exhibitors and sundry other important persons of group influence in key cities. Paramount, with an expedient which recalls the technique, in other lines, of Mr. Albert Lasker, is bringing the nation, as represented by the motion picture reviewers of larger centers, to New York to see a like array of pictures in Broadway setting.

Those are developments of the immediate week but meanwhile through the whole field of selling activity appears a certain note of recovery from the doldrums of the "depression" and a heading for somewhere with plan and purpose. The motion picture industry is apparently through with treading water and hoping for an upturn. And, while general business conditions are not to be ignored, it may also be fairly said that the screen is in the process of making its own upturn.

To the close observer of the scene it is more than evident that the abruptly demonstrated and unforeseen box office success of "Bring 'Em Back Alive," from RKO going out in the dog days, has had no small share in the creation of an attitude of optimism by the demonstration of a buying power operative when there is something to buy.

The motion picture became the dominant amusement because it could and did offer the greatest amusement value for the price of admission. This capacity of value was, and is, inherent in the mechanism and its repetitive processes, with multiple prints, not living casts, screens not stages, shipping costs, not traveling expenses.

Now added to that is today's capacity of the motion picture, through the evolution and crystallization of its technologies, to make, for the masses nearly always, and for the cognoscenti now and then, a product of art and entertainment which can not only readily contain and reproduce all that the older arts offer, but which can further add and enhance values and qualities by the use of capacities peculiar to itself.

The movie in the nickelodeon was the world's best buy for a nickel. The motion picture today can be maintained as the world's best buy at a profitable contemporary price.

△ △ △

IN a dispatch from Houston, Motion Picture Daily records a Texas bellyache because the motion picture theatres are thereabouts discovering that casual horseshed "riding academies" with spavined nags are doing business at 50 cents an hour per nag. An alarum like that over the miniature golf courses of a season past is being raised. In Florida it's the dog races. Hot Kansas City complains of the breezy open road and the motor car. Now if all other entertainment were suppressed and the show could be run with a push button, life would be perfect. But for a while yet the motion picture will have to be sold.

DIONYSOS DRUNK AGAIN

"ONE studio (has) let it be known that it is contemplating "Lady Chatterley's Lover," the staid New York Times records under a Hollywood date line. As all too many know, this is a novel by the late D. H. Lawrence, concerned with the goatish conduct of a decadent noblewoman and a gamekeeper, up and down the hedgerows, done in its one authentic and infamous version, with words that are not properly spoken in any company whatsoever, mixed or unmixed. Upon those elements, and those alone, the wide illfame of the book depends. The Times says Mr. Hays is in Hollywood among the producers "to lead those leaning toward sin back into the fold." That is not the treatment the symptoms indicate. More adequate would be that simple direct surgical process scientifically described as sterilization.

△ △ △

TENDER CONSCIENCES

SOMEWAY we just can not bestir any sympathy for the current excitement in the drugstore trade press over the fact that, incidental to the narrative of a recent picture, a drunkard was shown heading for a drugstore to buy Jamaica ginger. The Canadian Pharmaceutical Journal, referring to correspondence with Mr. Will Hays, hopes that it will keep from the screen "glib jokes" and "crude jibes" about the drugstore. In the first place, one bootleg drugstore in a motion picture is not necessarily an indictment of the drug industry. In the second place, there is in the drugstore business, just as in the motion picture business, a great deal too much of a tendency to keep on sale anything the customers will buy, regardless of social consequences. In both, the ethics are framed on the wall, but some of the merchandise is under the counter—or ought to be.

△ △ △

AT ANY PRICE

QUOTED elsewhere in these pages, are poignant words of well purchased wisdom from Mr. Lee Shubert, experienced as a figure in both an art and in a corporate enterprise of imposing stature, brought to earth and humility by its insolent mistakes. Like the motion picture, the stage is out to do a selling job this coming season. There is excellent promise that the motion picture will, in key centers, find the stage a rather more serious competitor than for some years past. For reasons, many of which are complex, esoteric and obscure, the stage continues to hold some selling advantages in an intangible quality of glamour which the motion picture has never quite achieved. Part of the answer is to be found in the dumb blanket willingness of the motion picture in its eager past to achieve publicity at any price. Publicity writing and published criticism of the stage have in general, through all the years, been maintained at a level of plain sensible intelligence that the motion picture is only beginning to attain.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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Came the Dawn, or Exposing the Past

AH, them were the days! What we mean is, them were the days, you know, as people say, when they look back upon times when everything was hotsy-totsy, just regardless. Take the moving pictures, for instance—as one could at a nickel or a dime a show. Take the movies when everything was hotsy-totsy. All the exhibitor did was to call up the General Film Company and he got a good show. (Ah, ah there, Mr. Laemmle!) What we mean is, he got some films, and did the public know the difference?

The point is, one could always depend on Broncho Billy. Now there was a man. And could he act? Well, take Marguerite Snow, then. If you like your million dollars mysterious, you couldn't do better, even today. It so happens that Marguerite and the million are not represented in the accompanying stills from the relatively recent moving picture shows, but as a substitute we have Mack Sennett (subbing for Miss Snow, Mr. Sennett!). Notice the technique! Well, perhaps the photography is poor. And maybe you'd like to know what this is all about. Just a moment, please. . . .

Mr. Broncho Billy swears (a silent picture.)



Mr. Mac Sennett obeys an impulse.





Mr. Wallace Beery receives a suitor.



Mr. Richard Bennett prologues en famille.

THE motion picture's past, it seems, has become a laugh. Emulating, somewhat, the literary Christopher Morley in his Hoboken revival of the "East Lynne" period in American drama, Paramount has compiled footage out of them days that were in the motion picture's lusty career, forming, with the aid of modern cinematographic technique and modern impudence, a modern release with the title "Screen Souvenirs," one of the current hits among shorts.

Astonishingly enough, this effort has not been as easy as it sounds. Thousands of reels have had to be examined, culled from the stocks of Essanay, Biograph, Edison and others gone but not forgotten. And reproduction problems have arisen. Most of the films were brittle, mildewed, paper-thin, and they have had to be made flexible and otherwise adaptable. Some of the old stock, moreover, varied in width from 33 to 70 mm., while many of the strips varied as to number of sprocket holes, a few, indeed, being without any. This much, Paramount found, can be said of the old-timers: Among films lying in vaults from 15 to 30 years, evidence of good photography is abundant.

THREE SALES POLICIES INVOLVE EXCLUSIVE RUNS; TWO HIT DUALS

Other Distributors May Follow Those Now Announcing Adoption of Restricted Engagement Innovation

At least three of the nine larger distributors will engage in exclusive run deals this year, and two will attempt, through provisions in their contracts, to restrict the double featuring of their product.

These innovations in sales policies, established by a general inquiry covering all distribution offices, will be inaugurated immediately with the selling of new product.

The three companies which will engage in exclusive run deals with exhibitors this year are MGM, United Artists and Fox. While other companies have discussed the possibility of making exclusive run deals, the three named are the only ones which have arrived at definite decisions to date, and of the three, MGM and Fox already have negotiated exclusive run sales.

With exclusive run deals in three New England towns already completed, Fox assumed a prominent position among the companies which will sponsor innovations in distribution methods this season. The Fox exclusive run deals were negotiated with Harry Arthur, operator of the former Fox-Poli theatres in New England, and involve the towns of Waterbury and Meriden, Conn., and Worcester, Mass. The most important Arthur theatre in each town will play the exclusive runs. It is estimated that the deals will eliminate approximately 16 subsequent-run accounts in the three towns, and will reduce the film requirements of each exclusive-run theatre by one-half. Mr. Arthur evidenced great enthusiasm over the possibilities of the exclusive-run plan.

Arthur Cites Benefits

"Under the plan," he said, "I will require only two pictures where before I required four. Automatically, that is of benefit to other exhibitors and to subsequent-runs, for it releases to other playing time two pictures which would not have been available before. In addition, the plan gives me an opportunity to maintain my established level of admission prices without regard to double featuring competition and price cutting, and it does the same thing for other exhibitors in the towns where I am operating, for it establishes my operating policies on a permanent basis."

Mr. Arthur has negotiations under way for product in addition to that of Fox which he plans to obtain on an exclusive-run basis.

MGM and United Artists, authors of two individual plans of exclusive distribution, will also negotiate exclusive-run deals with exhibitors this season, it has been made known. MGM has already completed several such deals in an experimental capacity, namely, at Oakland, Calif., St. Joseph, Mo., and Wilmington, Del. Others are under discussion for new situations at the present time. United Artists, definitely prepared to offer its plan of exclusive-run selling this season, has several such deals in prospect.

Warner-F. N. and MGM take a definite stand on restricting the double featuring of their product through contractual stipulations. The Warner-F. N. restrictions will have a limited application only, however.

A clause regulating double featuring of Metro product is written into every MGM contract. It specifies that "the exhibitor agrees not to exhibit any of the photoplays at the same performance with any other photoplay of feature length—that is, as part of a double feature program—and that upon violation the distributor shall have the right "to change the run, availability and / or protection" provided for.

These contractual efforts to restrict double featuring, it was explained, are designed to protect revenues from product played on a percentage basis.

All other distributors advanced the opinion that regulation of double featuring was purely an exhibitor's problem, and declared that its solution rested with the exhibitor alone.

See End of Duals

Conferences of Chicago exhibitors have been called from time to time for the purpose of eliminating the practice in that city. Recently, with the gathering in New York of heads or representatives of virtually every important Chicago circuit, enough progress was reported to have been made to assure, tentatively, at least, the discontinuance of the practice on or about October 1. Independent exhibitors have awaited only agreement on the part of circuit theatres.

At Detroit, promise of co-operation on ending double featuring is reported to have been reached between Publix and Allied

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Warner and MGM Only Companies Taking Contractual Action Against the Practice of Double Featuring

theatre owners, with hope of bringing an end to the practice by September 1. It is said that approximately 100 Detroit theatres have agreed to stop the practice, while 39 others have not made their attitude known to date. Allied officials, however, are of the opinion that more than half of the 39 will be parties to the agreement prior to September 1.

At Milwaukee, the MPTO of Wisconsin and Upper Michigan has announced that it will resume efforts once more to eliminate double featuring in the Milwaukee territory. In New Jersey, Allied exhibitors will sponsor voluntary restriction of double featuring throughout the state, according to proposals made to a committee appointed to consider the subject at a meeting of the Allied unit this week. Individual theatre efforts are being made to curtail the practice at St. Louis, where Publix is reported to have decided to discontinue double featuring, and at other important theatre centers.

Summarize Their Attitudes

Following is a summary of the stands of distributors who were willing to comment on the innovations in sales policies in prospect for the current season:

RKO Radio: Will take no stand on double featuring and has no defined policy in regard to exclusive-run deals, although Ned Depinet, general sales manager, stated that he "does not believe in the general idea of exclusive runs, but thinks they might be adapted to some situations."

Fox: E. C. Grainger, assistant sales manager, stated that if announced completion of three exclusive-run deals with Harry Arthur proved successful, Fox would negotiate others. No effort will be made by contract to regulate double featuring.

Paramount: George Schaefer, general sales manager, said there appears to be little prospect that exclusive-run deals will be entered into. No attempt will be made to regulate double featuring.

Universal: L. J. Schlaifer, general sales manager, stated that this company would not adopt a definite stand on double featuring. No exclusive runs, however.

United Artists: Al Lichtman, in charge of distribution, said that no effort will be made to regulate double featuring. Plans to make its exclusive-run plan available on a large scale this season. No deals completed as yet.

Educational-World Wide (Tiffany): Joe Goldberg, feature sales manager, said that, although the company does not favor double featuring, it will not attempt to regulate the practice by contractual restrictions. The company will not engage in exclusive-run deals.

MGM: Felix Feist, general sales manager, made available a copy of the company's contract containing the double featuring restriction clause. MGM exclusive-run plan will be made available this year.

FILM MAKERS DISREGARD QUALITY IN PURSUING CYCLE: LEE SHUBERT

Premier Showman of New York Stage Declares There's No Such Thing as Type in Selection of Production Material

by CHARLES S. AARONSON

The show business recognizes no type preferences in the matter of production value, in the opinion of Lee Shubert, Broadway's premier play producer and chief showman of the New York theatrical world.

"There is no such thing as type in the show business," said Mr. Shubert emphatically. "The public demands superior product. It wants 'good stuff.' As long as the productions are good, as long as there is merit to them, the public will accept them."

Mr. Shubert, from behind his desk in the executive offices of the Shubert theatre in the "Forties," spoke comparatively of the motion picture and the so-called legitimate stage, taking into account the effect of the screen on the stage.

"Give the public variety," said Mr. Shubert, amplifying his statement on the necessity of offering "good stuff."

These pointed observations, which expressed what to Mr. Shubert are prime requisites in the show business, gave rise to an observation or two relative to the motion picture and its use of types, its selection of production material.

"The chief fault with the motion picture," he said, "is that it has no set policy in production. The companies watch each other." The reference was in particular to the "cycle" practice of story selection which has come apparently to be an essential part of motion picture production.

Declares Quality Disregarded

"The cycle tendency is bad," said Mr. Shubert. "If one picture of a particular type is successful, the other producers all proceed to copy the theme. As a result, the public soon becomes fed up. During the pursuit of a cycle, no matter what it may be at the moment, producers disregard quality. They do not buy plays because they are good, but because the material submitted conforms to the cycle of the moment.

"Often the best material is passed up while a cycle is in the process of development. The motion picture producers, by so doing, are killing their own business," said Mr. Shubert.

"Variety is the essential thing. There is a market for any type, as long as the product is good. The stage does not so readily fall into the cycle situation, since it is impossible to write—and produce plays as rapidly as stories are made for the screen. It is necessary, as far as possible, to avoid repetition in production. The audience must be given something it will enjoy. It is important that people do not become bored with their entertainment."

Mr. Shubert, who at the moment, is acting as receiver for the Shubert Theatrical Corporation, was asked concerning the generally acknowledged weakness of the legitimate stage during recent seasons. Mr. Shubert cited the economic depression of the moment as perhaps the larger cause, but agreed that the inroads of the motion picture had more than a little to do with the condition of the stage.

"The motion picture has made it hard for the legitimate by taking the best stars, producers and authors with the offer of high salaries," he said.

Says Stage Creates

Pointedly, he remarked, "The stage creates, while the motion picture takes 90 per cent of the talent of the stage for motion picture use."

Mr. Shubert indicated, however, his belief that there is no essential conflict between the legitimate stage and the motion picture.

"The stage has material, and has good authors, though there is room for new writers," he said. "The crop of writers is large enough, but the difficulty is that so few write good, produceable plays."

Questioned concerning first the possibilities, then the methods of a stage "comeback" in the new fall season, soon to open, Mr. Shubert indicated that the stage will come back, with the aid of the theatrical workers' unions and Actors' Equity. Admissions have been forced down, he said, and in order to strike a balance—and produce a profit—the overhead must likewise be reduced. Negotiations with both the unions and Equity are at the moment being carried on, with the unions on the wage situation, with Equity on Sunday openings.

Mr. Shubert stressed the importance of the Sunday opening in the recovery of the stage, citing the fact that people have more time to spend money on amusement on Sunday, when the stage curtain is drawn. The New York producers are willing, said Mr. Shubert, to close their houses on Monday, a weak theatre day, as a concession if the Equity will permit Sunday operation. The producer anticipates no objection from the municipal government of New York if the legitimate theatre should open on Sunday. Ninety per cent of the actors in the association do not work more than 20 weeks in the year, said Mr. Shubert, who believes the majority of the members of the association would be glad of the opportunity to work on Sunday.

Sees No Big Effect from Tax

Due to the generally high scale, comparatively, of the stage admissions, Mr. Shubert sees no serious effect from the new federal admissions tax of 10 per cent on admissions over 40 cents.

Mr. Shubert pointed to the unusual success enjoyed this year by numerous dramatic companies playing during the summer at various resorts, as an indication that a more successful year than for several seasons is in store for the stage in the fall. Some 30 intimate theatres in the resorts are doing excellent business, which, according to Mr. Shubert, indicates a tendency on the part of the public to come back to the legitimate theatre.

It is impossible, at this early date to form any opinion as to the probable type of production destined to be most favored by the theatre public next season, Mr. Shubert indicated.

Declares Lack of Set Policy in Production Is Chief Fault of Picture Industry; Calls Variety an Essential of Entertainment

Leading away from New York, to the "road," Mr. Shubert indicated that the recently completed three-ply producing and booking combination of Shubert, Erlanger and the Theatre Guild, known generally as the American Theatre Society, is still in the process of formation, and that little of a definite nature as to its effectiveness could be ascertained until it begins operations, sometime in October.

This movement, generally applauded by theatrical interests, is in many quarters looked upon as the arrival of a policy long wanted, and inevitable. The combination will function in 12 subscription key cities for the coming season. The principal aim, it was indicated by Mr. Shubert, is the supplying of enough plays, of uniform high quality, for one or two theatres in a town, instead of for three or four theatres. The plan centers about the elimination of competitive situations in all except the largest metropolitan centers of the country, and the assurance of keeping fewer theatres open, but keeping those few theatres open all of the time. Ultimately, it is hoped to provide an entire season of trade marked attractions, selected by a competent committee of judges from the output of allied producers willing to participate.

The restoration of "the road" is generally recognized at the moment as the theatre's biggest problem.

In this connection, a suggestion of William A. Brady, noted theatrical figure, at a luncheon of the Kiwanis Club of Atlantic City early this week, is pertinent.

Mr. Brady suggested, as a move to put the stage back on its feet, that half of the theatres and at least half of the motion picture houses of the country be turned into garages. It might be of no assistance to the garage business, he said, but probably would do a lot for the stage.

Booking Deal Completed

A second radical innovation designed to rehabilitate the stage is rapidly nearing the point of functioning. The United Booking Office, recently formed, will conduct the booking now operated separately by the Shubert and Erlanger interests here and in Canada, outside of New York. The plan is separate from the three-ply merger. Marcus Heiman, president of the new organization, will be in direct supervision, assisted by Augustus Pitou and Jules Murry, who for some years have handled the Erlanger and Shubert bookings, respectively.

Commenting on the organization, Mitchell L. Erlanger, head of the Erlanger organization, said, "The United Booking Office

(*Continued on next page*)

PLAYS PROPOSED FOR NEW SEASON

PLAY	TYPE	PRODUCER	AUTHOR	OPENING
Alice in Wonderland		Civic Repertory Thea.	Florida Freibus	Nov.
Alien Corn		Katherine Cornell	Sidney Howard	Nov.
And Life Goes On		John Golden	Vicki Baum, J. Golden	Oct.
Angel		Crosby Gaige	Melchior Lengyel	Nov.
Autumn Crocus		Shubert	C. L. Anthony	Oct.
Bad Manners	Comedy	Dwight D. Wiman	D. Burnet, W. B. Jutte	Sept.
Ballyhoo of 1932	Revue	Conolly, Gensler, Patterson, Anthony	Norman B. Anthony	Aug.
Best Years		Shubert	Raymond Van Sickle	Sept.
Billy Rose's Revue	Revue	Billy Rose	W. K. Wells, B. Macdonald, D. Freedman, B. Rose	Sept. 19
Bride of Torozko, The		Gilbert Miller	Otto Indig	Dec.
Business With America	Comedy	Shubert		Sept.
Cash and Carrie	Comedy	Frank C. Reilly		Dec.
Chance at Heaven, A	Drama		Vina Delmar	Sept.
Children of Thunder		Delos Chappell	Ian Wolfe	Nov.
Clowns in Clover	Revue	Lew Leslie	D. Fields, J. McHugh, N. N. Dorfman, L. Leslie	Sept.
Commissioner of Police, The	Melodrama	Crosby Gaige	F. Oursler, L. Brentano	Oct.
Congo Special	Comedy		Wm. Jourdan, Wm. M. Sweets	Sept.
Counsellor-at-Law	Drama	Elmer Rice	Elmer Rice	Sept. 7
Crisis		Sidney Philips	Sidney S. Kingsley	Oct.
Cycle of Manhattan		Chas. Dillingham	Thyra Samter Winslow, A. Richman	Sept.
Cyrano De Bergerac	Musical	Shubert	Chas. Locke (adaptor)	Dec. 26
Dangerous Corner			J. B. Priestly	Sept. 21
Dear Jane		Civic Repertory Thea.	Eleanor H. Hinckley	Nov.
Design for Living	Comedy	Max Gordon	Noel Coward	
Dinner at Eight		Sam H. Harris	Geo. Kaufman, E. Ferber	Sept. 11
Dodsworth		Gilbert Miller	Sinclair Lewis	
Domino	Comedy	Wm. A. Brady	Marcel Achard	Aug. 16
Earl Carroll's Vanities	Revue	Earl Carroll	Jack McGowan	Sept. 27
Early to Bed		Ray, Hewes	W. Miles, D. Blackwell	Sept.
Eastside of the Cycle		Ray Bartlett	Denis Connolly	Sept.
Encore		Arthur Hopkins	Victor Wittgenstein, Sheridan Gibney	Nov.
Exit the Queen		Alexander McKaig	Martha Madison	Sept.
Farewell to Love		Arch Selwyn	Oscar M. Sheridan	Oct.
Firebird		Gilbert Miller	Lajos Zilahy	Dec.
Flying Colors	Revue	Max Gordon	Howard Dietz	Sept. 5
Folies Bergere	Revue	Sam H. Harris	H. Atteridge, E. Conrad	Aug. 29
Forgotten Man, The	Revue	Shubert	A. P. McEvoy	Sept.
Forward March	Revue	Brown, Henderson	L. Brown, R. Henderson, David Freedman	Sept.
Fresh Faces	Revue	J. Long, P. Leonard	H. Alexander, M. Swift	Sept.
Gay Divorce, The	Comedy	Dwight D. Wiman, Tom Weatherly	Dwight Taylor	Nov.
Good Earth, The	Drama	Theatre Guild	Owen Davis, D. Davis	Sept. 3
Great Magoo, The		Billy Rose	B. Hecht, Gene Fowler	Sept.
Gruach		Civic Repertory Thea.	Gordon Bottomley	Dec.
Harbor Light, The			Owen Davis	Nov.
Helen	Operetta	Cochran, Selwyn	A. P. Herbert	Dec.
Here Today	Comedy	Sam H. Harris	Geo. Oppenheimer	Sept.
Hit the Deck	Musical	Vincent Youmans	Hubert Osborne	Sept.
Humpty Dumpty	Comedy	Theatre Guild	Laurence Schwab, B. G. DeSylva	Sept.
I Lived With You		W. A. Brady	Ivor Novello	Dec.
Iron Flower		Henry B. Forbes	Cecil Lewis	Sept.
It Happened in Italy	Musical	Horace Liveright	Eugene & Ralph Berton	Oct.
It's a Girl	Musical	Earl Carroll	Austin Melford	Sept. 5
I Was Waiting for You		Guthrie McClintic	Jacques Natanson	Sept.
Laugh It Off		Phil Baker, Seymour	Barry Trivers, Ben Oakland, Jack Murray	
Lilly Turner		Abbott-Dunning, Inc.	G. Abbott, P. Dunning	Sept. 19
Liliom		Civic Repertory Thea.		Sept. 26
Little Old Boy		Abbott-Dunning, Inc.	Albert Bein	Dec.
Love Story		Jos. Verner, Theresa Helburn	S. N. Behrman	Dec.
Long Live the King	Revue	Lyle D. Andrews		Sept.
Lovers, Happy Lovers		Brock Pemberton	Lewis Galantiere, John Haussmann	Sept.
Mademoiselle			Jacques Deval	Sept.
Manhattan Melody		L. Lawrence Weber	Lawrence Hazard	Sept.
Man Who Reclaimed His Head, The		Arthur Hammerstein, L. L. Weber	Jean Bart	Sept. 8
Master Melody, The		Arthur Hopkins	Barton MacLane	Sept.
Melody	Operetta	George White	Irving Caesar, Edward Childs Carpenter	Nov.
Musical Chairs		Gilbert Miller	Ronald Mackenzie	
Musical Comedy, A		Aarons, Freedley	H. Fields, M. Ryskind	Dec.
Napoleon Intervenes	Comedy	Shubert	Walter Hasenclever	Oct.
Night in June, A	Comedy		Adelaide Matthews	Sept.
Night Remembers, The		Crosby Gaige	Martha Madison	Sept.
Nine Pine Street		Ray, Hewes	W. Miles, D. Blackwell	Nov.
Nona		Peggy Fears	Gladys Unger	Sept.
Party, The		Robert V. Newman	Dawn Powell	Sept.
Passing Show of 1933, The	Revue	Shubert		Sept.
Plain Man, A		Harry L. Cort	Sophie Kerr, Ann Steese Richardson	Dec.
Play, A		Herman Shumlin	Sam & Bella Spewack	Oct.
Potter's Field		Ray, Hewes	Paul Green	Oct.
Prenez Garde A La Peinture	Comedy	Gilbert Miller	Rene Fauchois	
Prisoner's Base		Arch Selwyn	Oscar M. Sheridan	Oct.
Pure in Heart, The		Theatre Guild	John Howard Lawson	Nov. 7
Redwoods		Geo. H. Brennan	John Dudley	Sept.
Satan			Donald Heywood	Aug. 22
Scandals (12th Edition)		Geo. M. Cohan	Geo. M. Cohan	Oct.
Second Honeymoon		Elwood F. Bostwick	Rita Weiman	Dec.
Seein' Is Believin'	Comedy		Barry Buchanan	Sept.
Silhouette		Abbott-Dunning, Inc.	Caesar Dunn	Sept. 18
Sir Harry Lauder		William Morris		Dec.
Sis, Boom, Bah	Comedy	Vincent Youmans	John McGowan	Sept.
Sister Aimee	Drama	Charles Hopkins	Nancy Barr Mavity	Oct.
Something to Live For		Theatre Guild	George O'Neil	Nov.
Southland	Negro Comedy		Harold Atteridge	Sept. 17
Squareheads	Melodrama	Shepard Traub	Elliott Lester	Sept.
Stop That Clock	Revue	Norman Bel Geddes	E. Y. Harburg, V. Duke	Sept.
Storm Song		Robt. V. Newman	S. Buchman, F. B. Elser	Dec.
Survival			Daniel James	Oct.
Teatro Dei Piccoli		S. Hurok		Sept.
There Was I	Comedy	Arthur Hopkins	E. W. Roberts, Frank Morgan	Oct.
They Say		Forrest C. Haning	Booth Borzoi	Sept.
This Side Idolatry		Theatre Guild	Talbot Jennings	Oct.
Thunder on the Left	Drama	John Golden	Christopher Morley, Jean Ferguson Black	Oct.
Tiger Hour		Arthur J. Beckhard	Ed. L. & Albert Baker	Oct.
Trip to Pressburg, A		Shubert	Thyra Samter Winslow, Arthur Richman	Sept.
Under Glass		A. L. Jones	E. K. Flint, G. Bradshaw	Sept.
Varnish			Geo. L. Spaulding	Aug.
Versailles		Theatre Guild	Emil Ludwig	Nov.
Wake Up, America		Crosby Gaige	Channing Pollock	Nov.
While Parents Sleep		Gilbert Miller	Anthony Kimmins	
Why Don't You Go Back?		John Golden	Montague Glass, Dan Jarrett, J. Golden	Sept.
World Does Move, The		Robert V. Newman	Carrington A. Phelps	Dec.

Shubert Speaks On Film Problems

(*Continued from preceding page*)

will actually result in salvaging a business that has been more or less on the wane because of economic conditions. There is no doubt that the combination that has been made will result in great benefit not only to the theatre, but to the stage producer as well."

The aim of the organization is much like the other, to eliminate conflicts and unnecessary losses through competition.

That the stage is in need of definite rehabilitation of some sort is indicated by the fact that at the moment there are only seven plays on Broadway, with something like 65 legitimate theatres dark. Of the seven, three are musical shows.

For the new season, producers propose more than 100 productions, which compares with 93 proposed for the new season at this time last year. One theatrical observer is of the belief that next year musical shows will predominate. Ten revues are in the making at the moment.

Five plays are scheduled for opening on Broadway during August, compared with 14 proposed for August at this time in 1931. Of the 14 scheduled last year, 10 reached Broadway. The Shubert interests alone plan three revues, five musical comedies and a number of foreign plays. Completion of these plans, however, are definitely dependent upon the success of negotiations with Equity and the unions.

Operators and Allied Reach Cincinnati Wage Agreement

Executives of the IATSE, Allied and operators in Cincinnati have reached a settlement after a series of closed conferences. Under the agreement, the 55 houses in the local Allied district, comprising situations in southern Ohio, Indiana and Kentucky, will employ operators of Local 327, with a weekly scale of $62.50 for Class A houses, $50 for Class B and $45 for Class C, with one man in a booth.

This is an average reduction of 25 per cent from the figure asked last year by Local 165, which has been reorganized into the present Local 327. The agreement is said not to affect RKO houses in Cincinnati, though they will participate in the wage and manpower reduction.

Theatres Safest, Declares Cooper

Motion picture theatres today are "safer than any other class of building in which the public is accustomed to meet in the form of audiences," Col. John A. Cooper, president of the Motion Picture Distributors and Exhibitors of Canada, points out in a review of the experiences of the last five years. He declared that development of the fireproof projection room has been so effective that even the well-filled theatre is without danger and cited also the improvements in construction and in stairways and exits.

The report said that "there have been several theatres destroyed, but without any loss of life." In the 60 film exchange offices in Canada there had not been a single fire, nor had there been any in exchanges in the United States in all of 1931. Every employee had been trained in fire prevention and every rule had been adopted which would eliminate the possibility of fire, Col. Cooper declared.

In 1931 there were seven theatre fires in Ontario, all inconsequential.

MPTOA MAKES FINAL 5-5-5 PLEA; ALLIED ASKS FOR NEW CONFERENCE

Distributors Notify Lightman That Possible Government Kick-back Stands in Way of Standard Contract Adoption

Current developments in a new move launched by the Motion Picture Theatre Owners of America for immediate adoption of the 5-5-5 standard exhibition contract are:

1. *Practically all large distributors this week notified M. A. Lightman that they would not consider adoption of the standard form this season, indicating they feared possible government action on a uniform contract. Mr. Lightman immediately issued a final plea for action.*

2. *Invitations from Mr. Lightman to MPTOA and Allied leaders to meet jointly to force a "showdown" found Allied unsympathetic. Eight MPTOA and two other units accept.*

3. *MPTOA "suggestions" for a film buying "holiday" unless distributors take action was branded by Abram F. Myers as illegal.*

4. *Mr. Myers, saying that the standard form is better than any now in use, claims industry changes since it was drafted in* 1930 *have made the uniform agreement antiquated.*

5. *Allied asks that the* 5-5-5 *conference of* 1930 *be reassembled, or another conference called to consider changes.*

6. *Mr. Lightman continued to deride distributors' attorneys for holding back standard form.*

There is little likelihood of distributors adopting the 5-5-5 form of standard exhibition contract this season, regardless of current demands of the Motion Picture Theatre Owners of America for a "showdown" on the proposition, and despite suggestions emanating from the MPTOA that theatres consider a buying "holiday" unless distributors declare in favor of immediate adoption.

Practically all major distributors this week told M. A. Lightman, MPTOA president, that they were not considering the use of a standard contract this season as an alternative to individual company agreements now in force. In answering demands made by Mr. Lightman it is understood that the companies gave as a principal reason for not adopting the standard form their unwillingness to engage in legal combat with federal authorities who might rule that a standard form is in violation of Judge T. H. Thacher's decree of 1929 which outlawed uniform arbitration which existed in the standard contract in use up to that time.

On Wednesday Mr. Lightman wired that he had sent a final plea on Tuesday to all distributors' attorneys appealing to their sense of fairness and asking them if they would meet individually with a group of representative exhibitors for the purpose of adopting some of the advantages offered in the standard contract for use in their individual company contracts.

"It is obvious," he said, "that we would have no grievance against companies offering to cooperate in this respect. If nothing is done we have only two courses, namely, either demand our rights collectively or submit to a most unfair situation."

Mr. Lightman's current proposal that all exhibitor leaders get together to force a "showdown" with distributors, found Allied unsympathetic. The Lightman suggestion that exhibitors declare a buying "holiday" pending adoption of the contract reacted in the same manner in Allied quarters, where Abram F. Myers, general counsel, said: "A combination of exhibitors not to buy, save on a particular kind of contract, would be just as illegal as a combination of distributors not to sell except on a certain form of contract. It would be amazing if the exhibitors, who have suffered so much from conspiracies in restraint of trade, should now resort to illegal methods to compel the distributors to keep the pledge made by them at Atlantic City in July, 1930, when representatives of distributors and theatre owners drafted the 5-5-5 contract. The impression I gather," Mr. Myers said in commenting on the new move to have the contract adopted, "is that a considerable amount of stew is being made out of one antiquated oyster.

"While the 5-5-5 contract was an improvement over its predecessors, and certainly better than any contract now in use," Mr. Myers believes that "adoption at this time would not cure many of the really serious problems of the business," including selective percentage deals, unreasonable protection and block booking.

Because of the many industry changes which have been made since the 5-5-5 form was drafted in 1930, Allied feels that "there should be a brand new deal," Mr. Myers said. "We feel that the 5-5-5 conference should be reassembled; or, better yet, another conference, in which there will be a larger percentage of representatives of the independent theatre owners, should be called."

Suggested Buying "Holiday"

For many months the MPTOA, led by President Lightman, has been seeking the standard form by the lawyers of distributors who have had the matter in hand. On the other side, Allied has strongly advocated "junking" the 5-5-5 and has urged a new agreement.

In the meantime, the executive committee of the MPTOA met at Atlantic City on July 18 and 19 and there decided to take action to force a "showdown." Plans were carried further last Wednesday when Mr. Lightman, from the headquarters of his theatre company at Memphis, issued a militant statement in which he suggested the buying "holiday" and charged distributors with a breach of faith for their failure to adopt the contract completed two years ago. Copies of the statement were dispatched by Mr. Lightman to 35 Allied and MPTOA leaders, whom he invited to meet to take action against distributors.

Myers Seeks to Reassemble 5-5-5 Group; Allied Questions Legality of Buying "Holiday" Suggested by the MPTOA

Mr. Lightman advised on Wednesday that 10 state exhibitor organizations have replied favoring holding a meeting on the contract. He said he would not favor calling a meeting unless at least 20 organizations were inclined to do so. Two of the 10 responding are not MPTOA affiliates.

A current reply from Universal outlined the general stand of distributors. Mr. Lightman was told that the companies fear government action against any concerted move on the part of distributors to affect a uniform agreement. In the meantime, the Lightman buying "holiday" is said to have been given the backing of the national executive committee of the MPTOA. The committee is planning to advise exhibitors against signing new contracts unless they are given the benefit of the standard form.

Tacit Approval Given

Although Mr. Lightman obtained some time ago from Department of Justice officials at Washington a tacit approval of the legality of the proposed new form, it was pointed out in New York this week by an authority on motion picture contracts that the so-called "approval" given to Mr. Lightman would not constitute sufficient grounds for defense if the government decided to prosecute distributors for concerted contract action in violation of Judge Thacher's decree.

One of the principal reasons why MPTOA seeks adoption of the new form hinges around the standardization which it would give to contractual relations between exhibitors and exchanges. It prohibits the inclusion of additional clauses at the bottom of a contract and would be easier for an exhibitor to learn and understand, whereas the many forms and various clauses on individual contracts now in use tend to confuse the buyer. Some 25 or more forms of contracts are now being used, certain companies having two or three.

The standard form has a rejection clause which permits the rejection of 5 per cent of all pictures on a contract without payment. Another clause, which was written in following the original 5-5-5 sessions at Atlantic City, automatically cancels the protection afforded a first run if that first run has not played a picture 90 days following release.

Another important point in the new form prohibits the use of local checkers. This is aimed at the possibility of a local resident who is engaged for checking being too familiar with the exhibitor. Checkers must be imported from other towns. Also, the new contract has a rigid clause on substitutions. It virtually prevents "fraudulent" substitutions by a distributor.

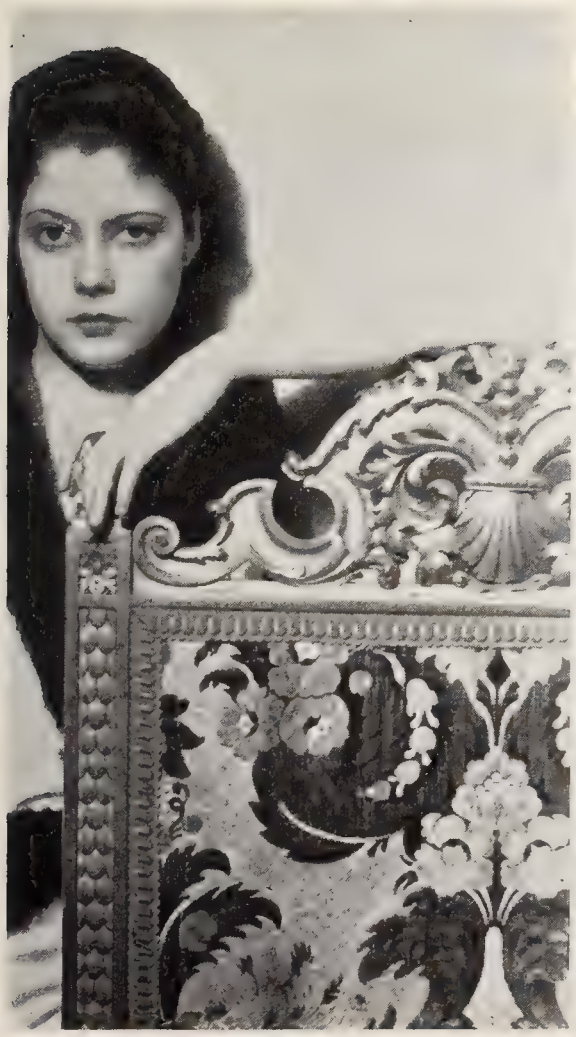
THE CAMERA REPORTS



ALL IN FUN. (Above) Ludwig Geiskop's fellow Paramount News workers merely wishing him bon voyage, as a prelude to his transfer to Paris. However, Mr. Geiskop managed a heh-heh over it.

SIGNED. (Below) Miriam Jordan, English actress featured in "Cynara," who has been given a long-term contract by Fox. In her screen debut she is opposite Warner Baxter in "Six Hours to Live."





IN DEBUT. Diane Sinclair, one of the new personalities of the screen, who has just made her first screen appearance in MGM's "Washington Masquerade," which features Lionel Barrymore.



COVERING OLYMPIC GAMES. The Fox Movietone News staff which is reporting the 10th Olympiad for the screen. On the left is pictured C. J. Hubbell, Los Angeles representative, while next to him is Edmund Reek, news editor in charge. To the left of Reek is Thomas Cummiskey, sports editor, and Bill Loweree, assistant chief film editor, is at extreme right in the front row.



HALF-WAY. Meeting at the crest of a pastoral bridge—a fetching episode in the World Wide production, "Those We Love," with Lilyan Tashman and Kenneth MacKenna.



MADE GOOD. And made well, for witness the cause of her recent success in pictures: As the ingenue lead in "Million Dollar Legs," Susan Fleming (for 'tis she whom we picture) registered so well that she has been given a long-term contract by Paramount.



MASK. An unusual portrait of Sheila Terry, concentrating attention upon the classic features of the Warner Brothers player, a newcomer on the screen.



FUNNY. And why not? It's Oliver Hardy's passport. And though Stan Laurel is getting a laugh out of it himself, would his passport be less humorous? The point being that these Roach-MGM comedians are that way. They are shown during their current trip abroad, at a reception in London at the Savoy hotel, with Sam Eckman, Jr., MGM sales director for Great Britain, as their host.



AIR-MINDED. George Hirliman, president of Exhibitors' Screen Service, Inc., and George West, Midwest division manager of that concern, about to hop off on a business trip. Hirliman has just completed a tour of the country organizing distributing points for his company's service.



CHAMPION. Jack Sharkey, officially the world's most eminent pugilist, as he was host to Dick Sears and John Davin, Pathe newsreel technicians, at his Bow Lake, N. H., camp.



ON LOCATION. With the boss on hand. Principals of the World Wide company making "Those We Love," as they played host to William Saal, production executive, during his trip to Hollywood. Shown during a lull in the proceedings are Saal, Mrs. Saal, Mr. Graneth, Mary Astor, Mrs. Graneth, Kenneth MacKenna, and Director Robert Florey.



FROM BROADWAY. Aline MacMahon, stage actress, whose work in Warner Brothers' "Five Star Final" and "The Mouthpiece" won her "One-Way Passage" role.

GERMANS WELCOMING U. S. FILMS IF DIALOGUE IS HELD TO MINIMUM

Will Fare Better if They Do Not Attempt to Describe Internal Europe's Conditions; Original Versions Preferred

Regardless of official actions to restrict importation of American pictures into Germany—and details of the new and stringent contingent regulations were published recently in these columns—the German theatre-going public has its definite likings for productions from the United States—and dislikes. Mr. Hans Tintner, Berlin correspondent of the HERALD, in the following article comments upon the contrasting reactions of the Berliner and the provincial toward various forms of picture fare from these shores.

by HANS TINTNER

Berlin Correspondent

The first opening in Berlin does not decide the success of a sound film in Germany. It would be fundamentally fallacious to identify the audiences in Berlin with the general German mentality. What seems ridiculous to the Berliners may be a great treat to the audiences in a smaller Prussian town two hours journey from Berlin. Public opinion in Berlin, as in nearly all other big cities, is far from fresh and natural naiveté on account of the too densely concentrated theatre and book market and the unnatural accumulation of opposite daily papers. Everything relating to the feelings of the heart is easily put off with a superior smile as immaterial and uncontrollable sentimentalism. What the audiences in the German provinces not only appreciate but absolutely demand, namely the idyllic view of life, the pleasant and optimistic adornment of real life, the unsophisticated and heartfelt pointing out of everything appealing to the broad masses of the people, all that is hated by the Berliners. The Berlin audiences can hardly be earnestly interested by anything else than overwhelming tempo or fascinating real life reporting.

Critiques Differ Also

The same differences are naturally noticeable in the newspaper critiques of Berlin, as compared with the provincial papers. Pictures which are met with sharp critiques in Berlin are enthusiastically received by the public and press in the provincial towns. The German producers have already quite often considered the thought whether it would be more advantageous to abandon the first opening in Berlin, in order to avoid the fruitless attacks of the metropolitan boulevard press. However, this is not feasible for internal reasons. The provincial exhibitor insists on the first opening in Berlin, feeling it is a valuable help for him in his negotiations with the distributor regarding the rental price. If the Berlin critique is favorable, he declares that it does not mean anything owing to the great difference in taste of the Berlin audiences and the provincial audiences, but he will always use an unfavorable critique to force lower rental prices. Yet it is a fact that the majority of the Berlin press and the audiences of the Berlin first-run theatres are so blasé that their opinion can be no guide for the producers of motion pictures.

Therefore, if the German sound film, adapted to meet the taste of the broad masses, is very likely to meet with an unfavorable reception by the audiences and critics of the opening night in Berlin, how much more does that apply to a foreign sound picture. However, it would be fundamentally incorrect to draw the general conclusion that in the German public there exists an aversion to the American film, even if parts of the American sound films are rejected at the premiere in Berlin.

See Few New U. S. Films

A general investigation in this direction should be based on the first line on a thorough knowledge of the latest American production. However, the German public has seen only an insignificant percentage of the recent American sound films. The kontingent restrictions force the film importer to select only a few pictures of the vast American product. To decide whether this selection was always a good one, it would be necessary to know all the pictures. Germany has seen of the American sound films produced in the past year scarcely more than the following: "Shanghai Express," "American Tragedy," "Frankenstein," "X 27" and "City Streets" in the German version.

"Shanghai Express" scored an extraordinary success in Germany. The few newspaper reviews criticizing the lack of a more detailed treatment of the psychological problems in the thrilling action formed a violent contrast to the enthusiasm and gratefulness with which the public received this film.

"American Tragedy" met also with strong interest. That the public did not grow enthusiastic was due to the fact that the picture contained too much dialogue. Everything that was important in this picture was expressed in the dialogue, an excellent, very pregnant dialogue—but, unfortunately, the German audience did not understand it.

Berliners Prosaic

"Frankenstein," a story based on supernatural happenings, had to be a failure with the prosaic and practical Berliners. As medieval myth, as ancient legend, as for instance in the Golem mystery, the story of the artificial man might have been successful. As an episode of our days, the story was incredible.

"X 27" was unfavorably commented upon by some of the Berlin critics, but the greater part of the public received it with interest. Like all American films describing internal European conditions, this picture was handicapped by the exact knowledge of these conditions on the part of the public.

Prosaic and Practical Berliners Turn Up Noses at Idyllic Likings of Provincials; Few New U. S. Sound Films Shown

The German who is familiar with all details of military life—and there is hardly a German not knowing them—feels surprised and involuntarily disturbed and annoyed by the more or less incorrect picturization of these conditions. The same would apply to the American public, if a picture on the American Navy or a story showing the life of American farmers were to be produced in Germany.

"City Streets" was released here in a post-synchronized version which was technically excellent. The picture created interest and the newspaper reviews were very favorable, but the original American version would have been much more interesting than the German version, despite the fact that the English dialogue could not be understood by the German audiences.

It follows that the American sound film, as far as it has been shown in Germany at all, is handicapped by the foreign language and sometimes by the somewhat strange representation of well-known European conditions and backgrounds, but on the whole it has been well received by the German public, so there can be no talk of an aversion to American sound films in Germany. The German cinema-goer knows from experience that a good American film, with the large sums spent on its production, is offering him something very interesting, something worth seeing. The American film industry always will find highly interested audiences in Germany for films in which the dialogue is reduced to an absolute minimum and which avoid the showing of German conditions and backgrounds. In all cases the original American version will be preferable to the dubbed versions. It seems that the so-called German versions, that is the versions produced in Hollywood with German speaking actors, have generally proved to be failures.

Plunkett Sues RKO for Back Salary, Breach of Contract

Joseph Plunkett, former general manager of RKO theatres, recently asked to resign by Harold B. Franklin, has instituted suit against RKO in New York supreme court. Charging breach of contract, Mr. Plunkett has asked for damages of $24,375, claimed as salary due.

The court recently issued an attachment against RKO, based on the action, to the amount of the damages asked, according to L. Green, Mr. Plunkett's attorney, of the New York firm of Maurice Goodman. Mr. Green indicated that the trial will probably come up in the fall. Mr. Plunkett claims his contract ran until January 21, 1933, providing for a salary of $45,000 annually. He claims he was discharged without cause on July 9, 1932.



At the luncheon at the Waldorf Astoria, New York, opening a two-day gathering of 56 out-of-town motion picture critics with Paramount Publix as host. Among the executives at the speakers' table were Adolph Zukor, Sam Katz, Dave Chatkin, John Balaban, Ralph Kohn, Leo Spitz, Herman Wobber, William Fraser, Sam Dembow, Milton Feld

PARAMOUNT HOST TO 56 CRITICS IN BETTER BUSINESS CAMPAIGN

Total of 10,604,986 Reader Circulation Represented at Gathering of Newspaper Writers of East and Middle West

Paramount Publix Corporation brought to New York this week a group of 56 motion picture critics from leading newspapers of the East and Middlewest to inaugurate "a nationwide campaign looking toward better business in theatres."

Three new pictures were screened and the group heard Adolph Zukor, president, and Sam Katz, executive vice-president, discuss Paramount and Paramount product for the new season. A total reader circulation of 10,604,986 was represented by the picture writers at the gathering.

The first group of critics arrived early on Wednesday, and with syndicate, fan, trade and news editors of New York, attended a luncheon at the Waldorf Astoria where the company had set aside a floor for its out-of-town guests. The entire executive staff of the Paramount home office was at the speakers' table, headed by Mr. Zukor and Mr. Katz, Dave Chatkin, John Balaban, Ralph Kohn, Charles E. McCarthy, Leo Spitz, Herman Wobber, William R. Fraser, Sam Dembow and Milton Feld. Mr. Zukor, in introducing Mr. Katz, to whom he gave credit for making "good pictures" for Paramount, told the gathering that good pictures and bad pictures are not accidents. There is a reason for either, or both, he said.

"There is nothing that Mr. Katz can give me," continued Mr. Zukor, "nothing that I want from him, nothing that he wants from me. He doesn't want my job. He doesn't want the job he has. His very ambition is success. My ambition is success. And my success I will realize through an individual like the one who is going to address you"—Sam Katz.

Mr. Katz discussed studio conditions in Hollywood, and at Paramount in particular. Upon arriving in Hollywood four months ago admittedly to inject a fresh viewpoint to help solve existing problems, Mr. Katz said he found a few things on the Coast that were obvious. He referred to a Hollywood "viewpoint that might not necessarily reach the distance that pictures had to circulate." Tradition, too, was causing a great deal of trouble, and then depression had not yet reached the studios. "We kicked all of the walls right out of their foundation; we permitted youth to come into the studio," he said.

"We knew that the market was surfeited with its over-quota of sex pictures," he continued. "We knew that possibly dinner jackets and evening dresses might not appeal to so many people at this particular time as a phase of the entertainment they might want in the mood they were in, and we think that we have limited that in our production.

"We broke down another Hollywood tradition, and that is that a given trademark belonged to a given player. And so I began to induce the studios to realize that no company was any better off than the success of all the companies, and that if a given player could do better in a part in the picture of another studio, it was incumbent upon that studio to loan that player for the benefit of the theatre, and of course that means the public.

There's a Reason for Good and Bad Films, Says Zukor; Trying to Avoid Cycles in Pictures, Declares Katz

"We are trying—we are talking about it out there—to avoid the cycles of pictures. That is a pretty difficult thing to accomplish, but I think if we talk about it long enough we will certainly make progress. I am in hopes that finally we will all catch up with ourselves out there sufficiently so that we might not all be making gangster stories or costume plays, given types of stories at the same time.

"I think that possibly the greatest advantage there was to the company in sending me out was that I definitely knew that I knew nothing about production, and being rather secure in my position, I wasn't timid about admitting it."

Following the luncheon, the critics attended a preview of Harold Lloyd's "Movie Crazy." They were guests at the premiere of "Horsefeathers" in the evening and on Thursday were to see Maurice Chevalier's "Love Me Tonight."—"Watch for the reviews in your territory and cash in on them," was a significant message to managers in the field, which appeared in the current issue of a Paramount house organ.

Out-of-town critics who had registered

(*Continued on following page*)

DEFENDS MOVING SHOTS

Public Likes "Trapeze Performances," Says Theatre Manager; Urges Recognition of Cameraman

by RALPH COKAIN

Manager, Indiana Theatre, Marion, Ind.

I have just read Leo Meehan's article on "perambulator shots" in MOTION PICTURE HERALD. (In his article, in the July 30 issue, Mr. Meehan said that "cinematographers are in rebellion against trapeze performances." He also pointed out that the cost of moving shots will result in reduced usage of them.)

I have talked with others who have watched pictures, and it is their opinion that the moving shots are easier on the eyes than the still shots. Steady movement of the camera's lens is similar to the steady progressing of the picture's plot.

While the practice may be risky for the cameraman, I'm positive audiences like it. If I were George Barnes, I'd be proud of those moving shots in "Street Scene," maintaining intense suspense and thrilling entertainment in a picture with only one setting. And Lee Garmes can crow over that opening scene in "Scarface," in which the camera travels from the street light into the restaurant, and records the action smoothly, without a single jump to the closeup.

I really don't think moving shots are being overdone, and I hope the cameramen don't sit on the stationary stool too long. A motion picture must have movement, and the steady movement of the camera unconsciously carries the spectator right along with the story.

Instead of going back to the tripod days, I'd want to improve. I know it's a job for the boys, but think of the satisfaction derived from seeing something unusual in your own photography.

I've often wondered why the cinematographer wasn't more popularly recognized for his work. It is nine times out of ten the camera work that enhances our enjoyment of a motion picture more than anything else. The cameraman is depended upon for the alluring beauty of your favorite star on the screen. He must constantly be on the alert for new ideas relative to long shots, closeups, and other necessary duties of a cameraman.

Years ago there were no "dissolves"; nothing but a jump from one scene to another. Even one scene had jumps in it, for once the character got out of range of the camera, another had to "pick him up" and continue the scene. As a result, the pictures were "jerky," and tiring to the eyes.

There are a few present day pictures that use the old jumpy style of continuity. I watched "Lena Rivers" the other day, and noted a few striking examples. In the opening scene, we see the lower half of a man pacing the floor. The camera is stationary. Instead of gradually rising to show us who he is, it jumps quickly to his upper half. Then it jumps to a long shot. As he walks into another room, it would have been effective if the camera had been mounted on a movable platform to follow him through the door.

The "motion" in motion pictures today is basically achieved by the camera moving along from one scene to another. In "The Front Page," what would have been a "slow movie" was fast entertainment principally because of the intelligent photography. The camera was moving around the reporters' table in the criminal courts building; it followed the characters slowly and without interruption, thus keeping the audience's interest sutsained.

When I go to a show, I like to guess just how certain scenes are going to be filmed. I like to see the camera follow the character up a long flight of stairs, or move over the heads of a crowd of people, or follow one couple in a crowd of dancers. In the dancing scene in "One Hour With You," you'll recall that the camera followed the chief characters as they danced and sang. Thus there was not only tantalizing rhythm in the melody itself, but in the way it was photographed.

Most of the better producers are eager to use any possible developments in cinematography.

So please, cameramen, don't let those cameras stay in one place too long. Keep them moving. The public likes it.

Jean LeRoy Dies; Early Worker in Picture Mechanics

Jean A. LeRoy, an early worker in the mechanics of the motion picture, died Tuesday at his home, 345 East Seventeenth street, New York. He was in his seventy-eighth year, and had long been afflicted with paralysis.

The death of Mr. LeRoy gave occasion to considerable press discussion of his more recently asserted claims of priority as the inventor of motion picture projection mechanisms, which have in the last few years been the subject of a number of investigations by sundry experts and which have had some consideration by a committee of the Society of Motion Picture Engineers, which while according him recognition as an "early worker" did not endeavor to make findings in support of priority contentions.

Mr. LeRoy, a picturesque figure and capable mechanician, for many years prior to his illness operated a camera repair shop in the middle Forties in New York. He there had an interesting collection of old devices, the work of various craftsmen and inventors, and a considerable collection of the early motion picture films made by Woodville Latham, the Edison studios, Lumiere Brothers in France and other historic bits.

Mr. LeRoy is survived by his second wife. His only son, by a prior marriage, was killed in service in France. The funeral was announced for Friday morning at the undertaking chapel at 515 Sixth avenue, New York.

Critics Guests of Paramount; See New Films

(*Continued from preceding page*)

at the Waldorf Astoria up to Wednesday noon included:

BALTIMORE
George B. Browning, *Evening Post*
Norman Clark, *Evening News*
Donald N. Kirkley, *Morning Sun*

BOSTON
Marjory Adams, *Evening Globe*
Helen Eager, *Morning Herald-Traveler*
Prunella Hall, *Morning Post*
E. F. Harkins, *Morning Record*
Charles Howard, *Morning Globe*
Edwin Melvin, *Evening Transcript*
Moses Smith, *Sunday Advertiser*
Nicholas Young, *Evening American*

BUFFALO
R. Hanser, *Evening Times*
Alfred H. Kirchofer, *Evening News*
W. E. J. Martin, *Morning Courier Express*

CHICAGO
Doris Arden, *Evening Times*
Hazel Flynn, *Evening American*
Carol Frink, *Morning Herald-Examiner*
Genevieve Harris, *Evening Post*
Clark Rodenbach, *Evening News*
Mae Tinee, *Morning Tribune*

CLEVELAND
Sidney Andorn, *Evening Press*
W. Ward-Marsh, *Morning Plain Dealer*
Fred Meyer, *Evening News*

DETROIT
Harold Heffernan, *Evening News*
Ralph Holmes, *Evening Times*
Len G. Shaw, *Morning Free Press*

DULUTH
Prevost Coulter, *Morning News-Tribune*

KANSAS CITY
Lowell Lawrence, *Evening Journal-Post*
Jack Moffitt, *Evening Star*

MINNEAPOLIS
James Baker, *Morning Tribune*
Merle Potter, *Evening Journal*
John Sherman, *Evening Star*

PHILADELPHIA
Paul Cranston, *Evening Bulletin*
Jay Emanuel, *Philadelphia Exhibitor*
Elsie Finn, *Morning Record*
Jeff Keen, *Evening News*
Harry L. Knapp, *Morning Inquirer*
Eric Knight, *Morning Public Ledger*
Harry Murdock, *Evening Public Ledger*
H. S. Richardson, *Evening Star*

PITTSBURGH
Harold W. Cohen, *Morning Post-Gazette*
Karl B. Krug, *Evening Press*
William J. Lewis, *Evening Sun-Telegraph*

ROCHESTER
Miss A. H. Croughton, *Evening Times-Union*
Geo. L. David, *Morning Democrat-Chronicle*
Ralph Williams, *Evening Journal-American*

ST. LOUIS
Helen Louise Baker, *Evening Times*
Redd Hynds, *Evening Star*
Herbert Monk, *Morning Globe-Democrat*
Harry H. Neimeyer, *Evening Post-Dispatch*

ST. PAUL
Rodger L. Simmons, *Evening Dispatch-Pioneer Press*
Gerald Smith, *Evening News*

WASHINGTON
Nelson B. Bell, *Morning Post*
Mabelle Jennings, *Morning Herald*
Andrew Kelly, *Evening Times*
Edward Melchner, *Evening Star*
Elenore Wilson, *Evening News*

The original invitation list included about 60 newspapers, and only four had not sent representatives up to Wednesday noon. The affair was a repetition of an out-of-town critics party which Paramount staged about two years ago in connection with the opening of "The Vagabond King."

Coming To Your Rescue Again!



TOM MIX

and his Pony, TONY, in

THE FOURTH HORSEMAN

from the story by

NINA WILCOX PUTNAM

With Margaret Lindsay, Raymond Hatton, Fred Kohler, Buddy Roosevelt.
Directed by Hamilton MacFadden. Presented by CARL LAEMMLE.



Coming right on the heels of Tom Mix in "My Pal The King," it HAS TO BE GOOD—and it's great!



BACK STREET PREMIERE AT CARTHAY CIRCLE SOLD OUT TWO DAYS BEFORE OPENING AT $5.50 TOP!!



BACK STREET BROKE ALL FIRST NIGHT RECORDS BY OVER $700, INCLUDING OPENING OF "ALL QUIET!"



Warner Assets, $17,662,193; Liabilities Are $11,510,746

Warner Brothers this week issued the following statement:

"Warner Bros. Pictures, Inc., and subsidiary companies report a net loss for the nine months ended May 28, 1932, of $5,443,215 after all charges including depreciation and interest and after allowing for a profit of $2,799,540.06 arising from the retirement of debentures and subsidiaries' funded indebtedness.

"The net loss from operations before amortization and depreciation of properties was $1,209,399. Amortization and depreciation charges totaled $7,033,355. During the nine months the company charged to surplus a net loss of $46,664 on capital assets and $1,887,578 representing special write down of sundry properties. At May 28, 1932, the balance sheet, which does not include Skouras Bros. Enterprises, Inc., and the St. Louis Amusement Company and their subsidiaries shows current assets of $17,662,193.93 against current liabilities of $11,510,746.30."

WARNER BROS. PICTURES AND SUBSIDIARIES

(Excluding Skouras Bros. Enterprises, Inc., and St. Louis Amusement Company and Their Subsidiaries)

STATEMENT OF CONSOLIDATED PROFIT AND LOSS AND DEFICIT

For the Thirty-nine Weeks Ending May 28, 1932

Net profit before amortization and depreciation, interest and miscellaneous charges		$19,455,510.13
DEDUCT:		
Amortization of film costs (exclusive of depreciation of studio properties)	$15,751,076.26	
Amortization and depreciation of all properties	7,033,355.40	
Interest and discount expense	4,685,032.81	
Provision for investments in affiliated companies	181,044.22	
Provision for losses of companies in equity receivership	321,158.02	27,971,666.71
Net loss before other income and minority interests' share of profits		$8,516,156.58
Deduct—Other Income:		
Interest and discount earned	$150,875.02	
Dividends received from affiliated companies	112,675.93	
Miscellaneous income	23,131.34	286,682.29
Net loss before minority interests' share of profits		$8,229,474.29
Add—Proportion of net earnings applicable to minority stockholders		13,280.84
Net loss from operations for the twenty-six weeks ending May 28, 1932, carried to deficit		$8,242,755.13
Earned Surplus, August 29, 1931:	$223,747.46	
Add—Profit on redemption of 6% convertible debentures and bonds of subsidiary companies	2,799,540.06	
	$3,023,287.52	
DEDUCT:		
Loss on capital assets (net) $46,664.17		
Dividends on preferred stock to and including March 1, 1932 198,480.98	245,145.15	2,778,142.37
Deficit, May 28, 1932, carried to balance sheet		$5,464,612.76

STATEMENT OF CAPITAL SURPLUS, MAY 28, 1932

Capital surplus arising from revaluation of common stock of the company to a stated value of $5.00 per share as recommended by the board of directors on October 23, 1931, and authorized by the stockholders on December 14, 1931		$63,945,006.00
Add—Capital surplus in respect of 130 shares of common stock subsequently issued (excess over $5.00 per share)		5,268.61
		$63,950,274.61
Deduct—Charges authorized by the board of directors:		
Write-down of properties of the radio division	$1,276,949.46	
Write-down of investment in and advances to Foreign Theatre companies to nominal value of $1.00	110,628.93	
Write-down of investments in participation of profits, license rights, etc.	500,000.00	1,887,578.39
Capital surplus, May 28, 1932, carried to balance sheet		$62,062,696.22

Quirk Services Held at Kensico

Funeral services for James R. Quirk, publisher of "Photoplay Magazine," who died in Hollywood last week, were held last Sunday in the chapel of Kensico Cemetery, Mount Pleasant, near Valhalla, N. Y.

After the services the body was placed in a receiving vault at the cemetery, pending arrangements for final interment. Approximately 200 persons, including many friends prominent in the motion picture industry, attended. The body had been accompanied East by Mr. Quirk's widow, the former May Allison, screen actress.

Stage and Screen Division Formed to Boost Roosevelt

A stage and screen division of the Democratic National Committee has been formed, with Eddie Dowling as national chairman of the stage group and Wayne Pierson similarly heading the film group. Headquarters are being maintained at the Hotel Roosevelt in New York.

Jack L. Warner, vice president in charge of production at the Warner plant, has been named chairman of the motion picture division's "Roosevelt for President" organization committee. Mr. Warner held a luncheon on the Coast, at which William Gibbs McAdoo was principal speaker.

Status of Lasky Unchanged, Says Sam Katz, in New York

The status of Jesse Lasky, still nominally on a leave of absence from Paramount, remains unchanged, though negotiations for a settlement of his contract or a possible return to the company are being carried on, according to Sam Katz, in charge of production, in New York on Tuesday.

Mr. Katz would not indicate whether Mr. Lasky, former vice president in charge of production, would return to his former post, or in any executive capacity with the company. Mr. Katz will return to the Coast studio about September 1.

Plan Film Tennis Tourney

Employees of film company home offices will engage in a tennis tournament, with matches to be held each Saturday at the Sunnyside Courts, Long Island City. Film executives are expected to offer trophies. Firms already entering teams include Paramount, United Artists, Warner, Erpi, Universal and Columbia.

Pleads for Needy Extras

Joseph Breen of the producers' association on the Coast has instigated a campaign to request studios to employ actors in need, after learning that certain producers were hiring extra outside the relief fund list of the Central Casting Bureau.

Sidney R. Kent Due Friday

Sidney R. Kent, president of Fox Films, is scheduled to arrive in New York Friday from London, where he conferred with Fox British executives.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

THEATRE exploiteers often accomplish results which their well intended efforts do not anticipate.

Recently, five clergymen boarded a taxicab at Union Station in St. Louis to journey to their rectory in the suburbs. Perhaps they are still wondering why so many hundreds smiled as they sped along the town's principal streets and boulevards.

On the spare wheel of the taxi was this caption: "Merrily We Go to Hell"—(at the Ambassador Theatre).

▽

The New York Paramount newsreel staff gathered together the other evening at a side-street restaurant to wish bon voyage to Ludwig Geiskop, a fellow worker who had been transferred to Paris. The party proceeded quite peacefully until Mr. Geiskop attempted to voice his appreciation, when 18 of the huskiest newsreel men cornered the honor guest and disrobed him in two minutes flat. He was then dressed in a hula dancers' "shredded wheat" outfit which was topped off with an Indian chief's war bonnet. That's supposed to be very funny.

▽

In order to get some bloodhounds to race past the camera as good hounds should race, a piece of meat was used as a lure during the filming of Radio's "Liberty Road" the other day in Hollywood. The hounds refused to fall for the gag and investigation revealed that PROP meat was being used.

▽

The management of the Fox Miller theatre at Wichita, Kan., waxed poetical and made this verse the feature of an advertisement on "This Is the Night":

We laughed,
We howled,
We giggled with glee;
We acted as though
We paid to see . . .
The romantic and risky-y,
Frantic and frisky,
Comical farce about
A French lad-ee
Whom a gentleman mistook
For a hot bab-ee.

▽

One of those big national theatre circuits, all of which are enjoying an orgy of trick economies, bought a bit of film printing from Pathe's Bound Brook laboratory the other day and on receipt of an invoice for $1.30 remitted a voucher check for $1.28 inscribed "Less two cents check tax." Since then the correspondence back and forth, explaining to the chiseler that his bill was $1.30, has cost him about 35 cents. How the savings roll up!

▽

Some 22 years have passed since Groucho Marx made his debut in theatricals. At that time, he says, actors never got their pictures in the papers unless they died.

▽

In a publicity story recently dispatched to the press, Paramount announces that its star, Tallulah Bankhead, professes to be lazy. "Her ambition is to have no ambition," it is said.

▽

Frank Buck's "Bring 'Em Back Alive" devotes considerable footage to a herd of elephants, and the Sedalia (Missouri) *Capital* understands some Democrats suspect it of being subtle Republican propaganda.

▽

Al Cameron, of National Broadcasting, says he has found out what to do with his old suit: "Take it off at night—and put it on in the morning."

MR. CECIL BLOUNT DeMILLE has set out in search of a "torso-tosser" for "The Sign of the Cross." "I'll find her if I have to sit through tests for the rest of the summer," he said.

Under the caption, "DeMille Starts Search for the Perfect Woman," Paramount officially announced on Tuesday that Hollywood offers "a golden reward to the girl who has:

"Eyes with the flash and fire of Lenore Ulric's.
Hands with the delicate grace of Pavlowa's.
Legs with the symmetry of Marlene Dietrich's.
A seductive blues-singing voice like that of Josephine Baker.
Torso-tossing ability equaling that of Gilda Grey.
The mysterious allure of Greta Garbo."

If we knew a girl like that we'd certainly not tell Mr. DeMille about her.

▽

"Be a Booster—Not a Knocker," Paramount Publix advises its staff. "About 30,000 people are members of this organization," it is said. "If each one, by proper boosting, were responsible for one paid admission a day to a Publix theatre, the circuit gross would jump $100,000 a week!"—or $5,200,000 in one year.

▽

A picture star gets "oiled": Warren William entered the Union Station at Kansas City the other day like a breath from the West. He was extremely modest and self-effacing and implored his fans to stand to the windward of him. The reason was that Mr. William, having heard tales of the Kansas heat, had been advised by a friend in Hollywood to anoint himself with eucalyptus oil before crossing the Sunflower State. The friend assured Warren that the oil would make the heat much more tolerable. In any event, it made Mr. William quite intolerable to those nearby.

"This is certainly a break for your public," Bette Davis, another player, assured him: "See hear and smell Warren William."

▽

The New Orleans "Item-Tribune" editor had this to say of a holdup at the Saenger recently when police cars, detectives and armed guards galore surrounded the house in a vain search for a reported box office hold-up gang:

"I wonder if the press agent had anything to do with the turning in of that hold-up alarm that sent police riot cars screaming to the Saenger theatre, and I wonder if he took a picture of the crowd and sent it to the New York office with the information that it was police fighting back the crowds trying to get into the Saenger?"

If he did, Mr. Editor of the "Item-Tribune," and the box-office reports which are subsequently mailed to the Publix home office did not match up with the crowds, then what?

▽

We wandered into the main executive and editorial office of the New York *Times* the other day and in the large reception room of this highly conservative and sex-less newspaper we sat down to await the city editor. We were puzzled at not seeing a single copy of the *Times* on any of the many reading tables and on further investigation discovered that the only publication to be found was a copy of the New York *Daily Mirror,* one of the most tabloid tabloids published.

The *Mirror* on that day printed Walter Winchell's gossip of the week.

WE were talking with a picture executive the other day about some of the industry's founders and their ability to build out of almost nothing. It was decided that Herbert Lubin should be voted the grand prix for buying a piece of property worth $1,300,000 without placing a single penny on the line and while he had only a few dollars in his pockets.

Mr. Lubin for many years had a strong desire to erect the largest motion picture theatre in the world. His dream came true when the New York Roxy opened about five years ago. Selecting a site at 50th street and Seventh avenue, Mr. Lubin walked into the office of the real estate agent who handled the property, chalked off a large parcel on the blueprint and asked the agent "How much?" When the estate manager told him $1,300,000, Mr. Lubin had exactly $30 in his trousers, but his persuasiveness brought about a deal on a 30-day note. He then proceeded to promote finances to meet that obligation.

A few weeks after the house opened, Mr. Lubin sold his interest to Fox for $2,900,000, guaranteed personally by William Fox and by the Fox companies. He was paid $500,000 every six months.

▽

Samuel Goldwyn's office announces that Mr. Goldwyn's new foreign importation, Anna Sten, "has been diligently learning English and playing Russian phonograph records."

▽

Mary Pickford, it seems, believes in her stars. On her recent trip to New York she flew by plane from Los Angeles to Kansas City, breaking the journey only to deposit husband Douglas Fairbanks somewhere in New Mexico to search for an old-fashioned something or other.

When Miss Pickford arrived in Kansas City, airline agents met her with reservations for an eastbound plane. But no, the lady would have to consult her horoscopist first. Her favorite astrologer was in Los Angeles, but a long-distance call failed to locate him and Miss Pickford then called Santa Monica, where, she said, her star-gazer might be disporting in the surf. Here, too, efforts to find him were in vain. The airline agents suggested that the star-gazer might consider the trip by any other method just as risky, but Miss Pickford disregarded the advice and caught the Santa Fe Chief.

"Some people may think it's a silly superstition," was Miss Pickford's parting shot, "but I believe in it."

▽

Sherwin Kane of the "Motion Picture Herald" staff, went frolicking with a friend the other evening during which Mr. Kane learned that business is recovering so rapidly his friend is unable to take a summer vacation from the knitting mills of which he is vice-president. It appears that people are feeling so optimistic nowadays they're beginning to wear longer underwear—or sumpin'.

▽

Herschel Stuart, theatre executive of RKO, said the other day that "there is a feeling of good will and security in most of our states, though one executive under me told his best pal last week that I was a heel, and gave me one month to pack my calendar and pad and inkstand and 'get to hell back where I came from.' Believing a man has an honest opinion, I did not fire the executive. He gave me one month. I'll give him three months to get better acquainted. If, on October 1st, he is still of the same opinion, one of us will quit the company."

WHY THESE WILL MAKE

CHANDU THE MAGICIAN

● If any picture ever had a ready-made audience, this has. For months about 50 high-powered radio stations from coast to coast have been and are broadcasting "Chandu" nightly, blanketing the entire country.

● The story is a pip, rich in weird Oriental mystery, packed with fast-paced action, spiced with romance and comedy.

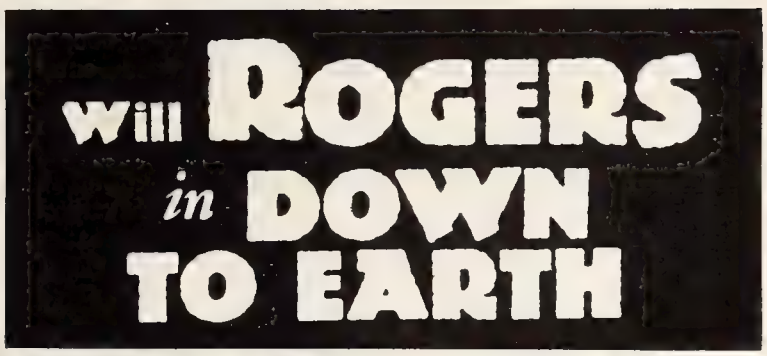
● Edmund Lowe, the star, has proved time and again to be a big draw in pictures like this.

● Supporting him is Bela Lugosi of "Dracula" and "White Zombie" — Irene Ware, beautiful "Vanities" star, a new find — Henry B. Walthall, known to every movie fan.

● And to top it off, you have one of the neatest naturals for exploitation that ever warmed a showman's heart.

The Whole Trade Has Started to

TWO PICTURES YOU MONEY



● Now in the excitement of a presidential year — Will Rogers, the Million Dollar Publicity Name. What a break!

● In a story that deals with plain people who found headaches in wealth and happiness when they went broke — real down-to-earth folks that your fans can love and understand. Plenty of mellow humor, too.

● Homer Croy, the author, wrote "They Had to See Paris" one of Rogers' biggest successes. He knows how to get the best out of Will.

● For support there is Dorothy Jordan, Irene Rich, Matty Kemp — swell for your marquee.

● And to cinch it you have David Butler, the director who made "A Connecticut Yankee" with Rogers.

WATCH FOX THIS YEAR!

Radio Corporation of America Reports $219,405 Net Income for Six Months

Radio Corporation of America, parent company of National Broadcasting Company, RCA Victor, RCA Photophone, RKO and Radio Pictures, reports net income of $219,405 for the first six months of 1932, in a financial statement just issued. Earnings of subsidiary companies are included in the report.

Net income for the six months, before interest, depreciation, amortization of patents and federal taxes, was $3,598,508. Total gross income for the period from all sources is reported at $36,542,163. The net income for the second quarter of 1932 reached $283,818.

The consolidated statement of income and surplus for the quarter and six months ended June 30, 1932, follows.

	2nd Quarter 1932	Six Months 1932	Ended June 30 1931
Gross Income:			
From Operations	$15,629,960.88	$35,952,368.89	$47,382,296.43
Other Income	326,979.71	589,794.24	591,430.65
Total Gross Income from all Sources	$15,956,940.59	$36,542,163.13	$47,973,727.08
Less: Cost of Sales, General Operating, Development, Selling and Administrative Expenses	14,608.751.43	32,943,655.03	40,545,013.25
Net Income for the Period (before Interest, Depreciation, Amortization of Patents, and Federal Income Taxes)	$1,348,189.16	$3,598,508.10	$7,428,713.83
Deduct:			
Interest	$326,240.38	$655,255.14	$739,275.05
Depreciation	1,155,766.81	2,373,847.27	3,700,735.39
Amortization of Patents	150,000.00	300,00.00	200,000.00
Provision for Federal Income Taxes	.....	50,000.00	150,000.00
Total Deductions	$1,632,007.19	$3,379,102.41	$4,790,010.44
Net Income for the Period Transferred to Surplus	**$283,818.03**	$219,405.69	$2,638,703.39
Dividends:			
On "A" Preferred Stock	.....	$343,019.25	$685,036.50
On "B" Preferred Stock	.....	.....	1,918,372.40
Total Dividends	.....	$343,019.24	$2,603,408.90
Surplus for the Period	**$283,818.03**	**$123,613.55**	35,294.49
Surplus at Beginning of Period	11,487,993.55	11,327,789.07	30,010,537.76
Surplus at End of Period	$11,204,175.52	$11,204,175.52	$30,045,832.25

Trade Conference Reports on Films

The Imperial Trade Conference, now in session at Ottawa to discuss the economic and trade situation in the United Kingdom, on Tuesday took up the non-theatrical film problems of England and Canada when a report on "The Film on National Life" was presented by the Commission on Educational and Cultural Films, of London.

The committee has been investigating the influence of films for two years and its report dealt exclusively with serious aspects of the screen in schools, churches and in business. There was no mention made of a proposed quota law for Canada and other British possessions, nor was film control discussed. The industry in America has been awaiting word from the Conference on both problems.

The *Toronto Globe*, leading Liberal newspaper of Canada, has called upon the Canadian and Provincial governments to grant concessions to British film producers to encourage the importation of British pictures into Canada. In an editorial, the *Globe* urges the Dominion to place British films on the free list of tariff schedules and the Provinces to censor British productions free of charge. It is pointed out that the British producer must pay tariff duties, sales tax, excise tax and exchange imposts to satisfy the Dominion authorities and he must also pay a total of $153 per feature to satisfy the Provinces for censorship. It is inferred that this would obviate the necessity for a film quota law for Canada.

With respect to other trade problems, the *Globe* said:

"In addition, it is the duty of the Provinces to combat methods alleged to force the independent theatre owners to buy Hollywood pictures on the 'block system.'

"It is of national and Imperial importance that Canada should do everything possible to free this country from dominance of Hollywood. It would be wiser to err on the side of too much generosity to British producers than otherwise."

Independent Producers, Union Ratify Agreement

The Independent Motion Picture Producers' Association, Coast group, this week further ratified minor changes in its two-year agreement with the Coast unions. All locals had previously signed. The signature of Richard Green was finally obtained to definitely conclude the agreement.

The deal it seeks is virtually a victory for the independent producers on practically all phases of the difficulties with the unions. Included in the terms of the agreement are a new wage scale for sound men and the declaration of a two-year moratorium on sympathetic strike walkouts.

MGM Declares Dividend

Metro-Goldwyn Pictures Corporation has declared the regular quarterly dividend of 47½ cents per share on the preferred stock, payable September 15, to stock of record August 26.

Warner to Show 12 Features in Exchange Cities

Warner has completed plans for a "Warner Brothers National Exhibit," to be held August 22 and 23 in all exchange centers, when exhibitors and prominent citizens of the communities will preview 12 features already completed. The support of the various chambers of commerce will be solicited.

An official hotel will be designated in each city, with the hotel cooperating in decoration, publicity and entertainment. Each Warner exchange manager has been furnished with a plan for handling details. A statement from Major Albert Warner, in charge of distribution, indicates that the company anticipates approximately 15,000 exhibitors and civic leaders will attend the showings.

The 12 features which will be previewed, and their release dates, are: "Crooner," August 20; "Doctor X," August 27; "Two Against the World," September 3; "Life Begins," September 10; "A Successful Calamity," September 17; "Tiger Shark," September 24; "The Crash," October 1; "Blessed Event," October 8; "Cabin in the Cotton," October 15; "One Way Passage," October 22; "Son of Russia," October 29; "Three On a Match," November 5.

Numerous Vitaphone short subjects and two westerns will also be shown during the two days.

Free Imports for Rockefeller City

Congress has passed and President Hoover has signed a bill which authorizes the entry under bond into Rockefeller Center, in New York, without prepayment of customs duty, of goods from abroad intended for exhibition and subsequent sale, according to an announcement from Rockefeller City.

The legislation will have particular effect on goods imported for display in the British and French Buildings and the proposed German and Italian Buildings to be erected in the Center. All the buildings in the development, however, are included in the legislation. The tariff law, as previously in operation, expressly forbids a private corporation from importing goods without the payment of duty at the time of arrival.

Under the Rockefeller Center law all imported articles shall be subject at the expiration of two years to the import duties then in force, unless they shall have been sold or exported from this country prior to that time.

England Sharply Increases Duty on Sound Track Films

The English government has increased the customs valuation on imported sound track negative film from two cents to $1 per foot, according to cable advices from London.

Best Opportunity Of British Studios, Hammons Believes

Conditions obtaining in England today afford British producers their greatest opportunity of assuming a dominant position in European film distribution, in the opinion of E. W. Hammons, president of Educational-World Wide Pictures, on his return from England early this week, following a survey of conditions abroad.

The present advantage of British producers, in home markets, at least, is to be attributed to the effective national propaganda which has been used for many months in England in a patronage appeal for British pictures. So successful has the reign of propaganda been, according to Mr. Hammons, that the increased revenue from picture rentals may prove sufficient to establish a higher standard of British film production. Mr. Hammons sees a danger, however, to the future of British production and exhibition if the industry relies solely upon the continuance of propaganda for its prosperity, and believes that the soundest policy of exhibition will be one which recognizes American product as the "backbone of the schedule."

"As a result of the continuous and strenuous propaganda for home patronage of British pictures there has been a growing preference for them in England during the past six months," Mr. Hammons said. "At present, the British public unquestionably likes its own pictures best, and the increased revenue being provided theatres and producers as a result is encouraging them to make and exhibit more British pictures.

"In this situation, however, I see a pitfall for big theatres which attempt to rely entirely upon domestic pictures for their programs, in the belief that the force of national propaganda alone will make the poorest of them a success at the box office," Mr. Hammons said. "The effect of this propaganda can be only temporary. It will take unfailing dramatic values to maintain the increased patronage which has been won for British producers, and although existing conditions provide those producers with the best opportunity they have ever had, it does not appear likely that they can match propaganda indefinitely with American star values.

"This fact," he continued, "should make it apparent to the British exhibitor that the soundest policy for him is to capitalize on the current national propaganda whenever he has a worthwhile British made picture, and when he has not he should continue to supply his audiences with the variety and star names of American pictures. During the present wave of popularity of British pictures, the British exhibitor should not be blind to the fact that in the past the American picture has always been the backbone of his business, and must continue so for at least the next few years.

"The British distributor, too, should not be confused by the propaganda intended for patronage consumption.

Mr. Hammons reported that so effective has been the British propaganda campaign that a British picture now grosses three times as much as does an American picture similar in theme.

POWERS SEES TREE, NOT FOREST: HODKINSON

Centralized Distribution Plan With Government Approval Could Be Worked Out, Declares Sponsor of System

Belief that his proposed plan for centralized distribution of all motion pictures could be worked out to the satisfaction of the Government, just as similar corporate structures cover the operation of telephones, railway express and Pullman sleeping cars, was expressed in Guatemala City by W. W. Hodkinson, who recently presented a new plan of picture distribution through MOTION PICTURE HERALD. Mr. Hodkinson is in Central America in connection with his airline, which handles the mail and passenger traffic of the air in this section of the world.

"Even if the Integration Corporation were set up along the lines I propose, to offer a common carrier circulation plan to all producers, and to offer classified services to classified theatres, there would be no obligation on the part of a producer or exhibitor to use the system," said Mr. Hodkinson. "The plan does not require the support of all producers and all exhibitors to make it a success.

Answers P. A. Powers

"In expressing some objections to the plan recently, Mr. P. A. Powers failed to grasp its full import. He touches upon details of operation which cannot all be covered in an article concerned with fundamentals. The plan contemplates looking at a forest; Mr. Powers sees a tree, or trees. Naturally I know that certain trees must be removed if we are to build a new road through the forest. No one can tell in advance how many classifications of either pictures or theatres could continue to operate profitably. Only the larger communities would be able to exist exclusively on one grade of pictures. Many smaller theatres would probably require several grades to keep their houses in operation.

"Mr. Powers questions the ability of the plan to meet varying exhibition or exhibitor conditions. Primarily the classification of pictures and theatres would be for the internal use of the industry, a yardstick by which relative values of pictures and theatres may be measured and adjusted one to the other; not for exploitation or classification to the public. It will be the individual picture that will be exploited, in specified theatres.

"If an Integration Corporation were set up, controlling most of the business, which is the condition Mr. Powers fears, it would classify all theatres as A, B, C, etc., in accordance with their present standing and prestige. For the same reason that they are now the channels for the better pictures, they would be offered the better classifications. Another condition anticipated by Mr. Powers is where the A classification is lacking in a community, and the public is denied A class product. In any community where there was only one house, the theatre would be the A theatre. If it did not want the A product, the B house for the purpose of the plan would automatically become the Class A house.

"As to the number of prints and the simultaneous releasing, no plan without elasticity enough to permit of the exercise of common sense judgment can succeed. Simultaneous release, under the plan, consists of releasing that number of prints which will cover the country with the greatest efficiency and permit proper synchronization with a vast advertising campaign, the shipping of prints direct to the theatres and their return direct from the theatres to the laboratories.

Present Methods "Obsolete"

"I have heard that when John MacDonald first proposed to build the New York subways one big financier after another said: 'Dig a tunnel under all these streets and houses, with their mazes of pipe lines, cables, sewers? Impossible!' To which the engineer replied: 'You have a cellar under your house, haven't you? And you dug it without much trouble, didn't you? Well, I'm not thinking of building a tunnel the length of this island. I'm planning to dig a string of cellars and connect them together!'

"So I would say to Mr. Powers. I am offering a plan which will use existing machinery in a new form for the general good of all concerned. I think present methods are equally as obsolete today as were those utilized by the old General Film Company when they persisted in selling film, any and all kinds, at 10 cents per foot."

Arthur-Publix Pooling Deal For New England Collapses

Negotiations for a pooling deal whereby Harry Arthur was to have taken over operation of Publix theatres in Hartford, Springfield, Worcester and New Haven, have been dropped because of failure of the parties to reach an agreement on financial details.

The deal was supposed to have been set when negotiations were abandoned. Papers had already gone to the Publix legal department. Mr. Arthur had planned to pool all producer-owner theatres in New England under his operation.

Maurice Newton Elected To Paramount Publix Board

Maurice Newton, partner in the New York banking house of Hallgarten & Company was elected to the board of directors of Paramount Publix and designated a member of the finance committee at a meeting of the board this week. Mr. Newton, who is a director in several other companies, succeeds Casimir I. Stralem as a member of the Paramount board.

Coast Trade Paper Suspends

The Pacific Coast Exhibitor-Bulletin, San Francisco trade paper, will suspend publication with the August issue, it has been announced by Thomas D. Van Osten, editor and publisher of the paper for 12 years.

it's tie

says REGINA CREWE and PRESS and PUBLIC

"FURIOUSLY EXCITING"

"What this country needs is more movies like 'American Madness'! It's terrific! And then some!... It should be reviewed in exclamation points! . . . Columbia provides a remedy for the box office blues of the motion picture business in 'American Madness' . . . Furiously exciting entertainment which speaks for itself. 'American Madness' is big."

—Regina Crewe, N. Y. American

"SPLENDID"

"Splendid powerful drama... Columbia's young Frank Capra makes excellent pictures so consistently that he takes the spicy gamble out of movie going. Here he has done it again."

—Bland Johaneson, N. Y. Daily Mirror

"WILL GRIP YOU"

"This one will grip you. Drop in and see it . . . One of the most excitingly realistic mob scenes ever pictured on the screen . . . A film well worth visiting."

—William Boehnel, N. Y. World-Telegram

"TEN ★ PICTURE" *—Paul Yawitz, N. Y. Sunday Mirror*

THE REIGNING SENSATION ON THE

AMERICAN

WALTER HUSTON—Pat O'Brien—Kay Johnson

Constance Cummings—Gavin Gordon

Story and Dialogue by Robert Riskin

RRIFIC

IN N. Y. AMERICAN

UNANIMOUSLY AGREE!

"SPECTACULAR"

"Timely and decidedly interesting entertainment . . . Admirably handled . . . Spectacular."

—Rose Pelswick, N. Y. Evening Journal

"GRIPPING"

"'American Madness' runs riot on the Mayfair screen . . . It grips the imagination and holds one's interest to the end."

—Kate Cameron, N. Y. Daily News

"TUGS AT HEART"

"'American Madness' stirs the blood and tugs at the heart . . . It makes you feel like a shout or a cry . . . Certainly worth seeing."

—L. F., N. Y. Morning Telegraph

"SURE CURE FOR BOX OFFICE BLUES"

"It is the sort of a picture that will cause word of mouth advertising and is a sure cure for what is known along Broadway as the 'box office blues'. Here is a picture that will pack 'em in . . . 'American Madness' is something not to be passed up. By far the best talkie that has come out of Hollywood in some time. Take the word of one who is fed-up on the so-called motion picture epics and don't miss seeing 'American Madness'."

—E. P., Brooklyn (N. Y.) Citizen

"A 100% PICTURE" *—Walter Winchell, N. Y. Daily Mirror*



RKO CIRCUIT FROM COAST TO COAST

MADNESS

A FRANK CAPRA *Production*

Columbia

A COLUMBIA PICTURE

STUDIO AND OLYMPIAD

Carthay Circle, in Limelight for Half Million Visitors, Reopens With "Back Street"; Previews

by LEO MEEHAN
Hollywood Staff Correspondent

I have just seen Paramount's "Love Me Tonight" with Maurice Chevalier and Universal's uproarious screen version of "Once in a Lifetime." Both are swell shows. Reviewers are wearing broad grins these days. Good pictures are the rule, not the exception.

Hollywood has "gone Olympic" these weeks. The world's greatest athletic stars and world's cinema stars have gazed at each other in mutual admiration, having literally tons of stills and motion pictures taken together. You'll be seeing them for the next couple of months, no doubt, either in newsreels or publicity.

The motion picture climbed into the limelight for the half million or so visitors who were in town when Fred Miller reopened the Carthay Circle with a first class Hollywood premiere. And the house was packed, with no standing room outside within a block. The picture was Universal's production of "Back Street," featuring Irene Dunne and John Boles. It looked like the good old days to see this house blazing again, the "big shots" stepping up to the microphone, the swell clothes 'nall.

The large number of Olympiad visitors desirous of seeing motion pictures in the making also presented a problem solved by the Producers Association committee of which Joseph I. Breen was chairman. More than 61,000 persons made application to tour the studios; 2831 organized groups applied. Many of the visitors presented letters from senators, congressmen, state officials, exhibitors and municipal executives.

Charlie Rogers previewed the first of his independently made pictures for Paramount release the other night. It has a unique story idea, with a timely background. "Seventy Thousand Witnesses" see a murder! It takes place in the midst of a big football game, one of the players being the victim. With the football season coming along very soon this, which has plenty of the usual football atmosphere, and a suspenseful murder mystery thrown in, ought to attract attention. The cast includes Phillips Holmes, Dorothy Jordan, Charles Ruggles, Johnny Mack Brown (who really was a great football hero once) and other good actors.

John Gilbert is the author-star of his latest work, "Downstairs," so John will have no one to blame but himself if it doesn't click. The "downstairs" is the servants' quarters, where there is romance and melodrama and considerable complication with the aristocrats upstairs, too. Gilbert starts out a very debonair, romantic figure, much like the popular Gilbert of olden days, but he gets pretty well messed up with his own plot and loses much color before it is all over. His fiance, Virginia Bruce, carries the love story with him.

Spencer Tracy and Peggy Shannon are well teamed up in Fox's production of "A Painted Woman." This is a South Seas story, with the usual glamorous and colorful backgrounds. William Boyd and Irving Pichel offer two convincing villainish roles. It is taken from a screen play done by Guy Bolton. Jack Blystone directed.

ON THE DOTTED LINE...

Allied

Hoot Gibson in "Cowboy Counsellor," by Jack Natterford, George Melford to direct. . . .

▽

Columbia

Ed Saint, Robert Ellis and A. Aguinaldo signed for "Last Man." . . . Dorothy Jordan on contract for "That's My Boy." . . . Frank La Rue, Wallis Clark, Ed Brady and Mary Carr for Buck Jones untitled picture. . . . Wheeler Oakman and Mischa Auer, for "Bullet Trail." . . . Al Rogell to direct "Air Hostess." . . . Lucien Littlefield, Douglas Haig and Arthur Stone added to "That's My Boy." . . . Constance Cummings in "Washington Merry-Go-Round." . . . Helen Jerome Eddy, Ella Hall and Robert Wayne added to "Bitter Tea of General Yen." . . .

▽

Educational

King Baggott and Lita Chevet signed for "Big Flash." . . .

▽

Fox

Miriam Jordan signs long-term contract, first appearing in "Six Hours to Live." . . . George O'Brien, Marion Burns, Irene Ware, Edmund Breese, Bert Hanlon, Julia Swayne Gordon, Dorothy Ward and Hattie McDaniels in untitled picture. . . . Noel Madison, Monroe Owsley, Dewey Robinson, Eulalie Jensen and Harold Goodwin added to "Hat Check Girl." . . . Nigel de Brulier joins cast of "Chandu The Magician." . . . Howard Jones to be technical adviser and actor in "Rackety Rax," Alfred Werker to direct. . . .

▽

MGM

Lewis Stone signs new long-term contract. . . . Tallulah Bankhead and Robert Montgomery in "Tinfoil" by Mildred Cram, Harry Beaumont to direct. . . . Chester Laughton and Maureen O'Sullivan in "Payment Deferred," Lothar Mendes to direct. . . .

▽

Paramount

Gordon Westcott in "Heritage of the Desert." . . . Stuart Erwin and Alison Shipworth in "Bookworm Turns" (temporary title), by Lloyd Corrigan, Harlan Thompson adapting. . . . E. Lloyd Sheldon this week began his 11th year as associate producer in point of service, oldest executive under contract to Paramount. . . .

▽

RKO Radio

Phillips Holmes signed for "Rock-a-bye." . . . Nydia Westman signs term contract. . . . Irving Pichel, Reginald Denny and Norman Foster signed for "All the Evidence." . . . Ann Harding, Irene Dunn and Leslie Howard in "Animal Kingdom," Edward W. Griffith to direct. . . . Harriet Hagman, Phyllis Fraser and Betty Furness added to "Phantom of Crestwood." . . . Dudley Murphy borrowed from Paramount to direct "Sport Page." . . . Eleanor Post joins junior players. . . . Rosco Ates, Hugh Herbert and Jerry Mandi in "Shampoo the Magician" (two reel comedy), Harry Sweet to direct. . . . Malcolm St. Clair added to directorial staff. . . . Eric Linden in "Little Orphan Annie." . . . Jed Prouty, Robert Greig, Julie Haydon and Guy Kibbee added to "Conquerors." . . . Lee Tracy and Lupe Velez signed for 'Phantom Fame," Casey Robinson to direct. . . . Salisbury Fields signs to write adaptation and dialogue of "Goldie Gets Along." . . .

▽

Screencraft

Hal Skelly signed for "Hotel Variety," by Arthur Hoerl, Raymond Cannon to direct. . . .

▽

United Artists

Bert Roach added to "New Yorker." . . .

▽

Universal

Richard Arlen replaces Ralph Graves in "All America," with Gloria Stuart. . . .

▽

Warner-First National

Edward G. Robinson signs new contract. . . . Roy Del Ruth to direct "Match King." . . . Harold Huber in "Central Park." . . . John Adolfit to direct "Adopted Father." . . . Lowell Thomas signed to record dialogue for several Pepper Pot novelties. . . .

▽

World Wide

Chester Morris and Mae Clarke signed for "Beach of Promise." . . . Jetta Goudal signed for "Opportunity Group." . . .

Distributors Sign Cleveland Contract

All distributor defendants in the anti-trust zoning suit filed by Cleveland exhibitors have signed agreement papers for an out-of-court settlement and when signatures of Cleveland independent theatre owners are obtained late this week theatre operation in Cleveland will be made to conform with the new contract which will govern zoning and protection and certain phases of admission concessions.

The settlement papers are now being printed in Cleveland and when all signatures have been gathered details will be made public. It is understood that the agreement will reduce first-run protection in that town from 42 days to 36 days, and will also permit subsequent run Cleveland theatres to lower admissions five cents without losing their protection classification in the event Loew houses also reduce their scale by the same amount.

Also, theatres in Cleveland playing two-for-one admission policies, or those operating on a double feature basis will automatically lose their availability dates and go back to the 63d day. Interpretation of Cleveland protection will be determined by arbitration between theatres and exchanges.

At the office of Luther Day, Cleveland attorney representing distributor defendants, it was said that all defendant signatures have been obtained and the settlement is now up to the Cleveland exhibitors' committee. Sam Horwitz, head of counsel for theatre owners, signed the contract while in New York two weeks ago.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

A Painted Woman

(Fox)

Drama

A story of tangled love affairs with the locale set in the South Sea islands. It is mass entertainment, inasmuch as it follows the general formula for this type of picture.

Peggy Shannon is an entertainer in a Singapore cafe. She is also William Boyd's girl. Before he leaves for a tour of the islands, he orders her to be true to him, but when another man forces his attentions on her she kills him. She lies to Boyd, who takes her on his boat. He drops her at the first island. There she falls in love with and marries Spencer Tracy. She does not conceal her past from Tracy and everything is happy until Boyd returns. Learning about Peggy and Tracy first from Peggy and then from Irving Pichel, Boyd sees red, but is killed by Tracy's native boy. With Pichel as the prosecutor, Shannon is accused of murder. Tracy wipes his hands of her. But the native boy confesses, and when Tracy learns the true story of the relations between Boyd and his wife all is happy.

There is enough drama and tangled romance to hold the interest of the average audience. But it would not be advisable to over-exploit this picture. Probably the best medium to use in creating interest are the names of the leading players—Spencer Tracy, Peggy Shannon, William Boyd and Irving Pichel. The entire action revolves about them.

It is worthy of note that the roles assigned to these players are quite in line with their demonstrated talents. Tracy is a rather whimsical sort of a fellow, who is willing to overlook the past and build for the future; William Boyd is hard-boiled, and Pichel is the heavy, who is always trying to play both ends against the middle to gain his objective. Peggy Shannon is both alive and wholesome,

Exploitation possibilities are limited. Thus it would seem that straight newspaper advertising, featuring names above everything else, would be the logical course to pursue in stimulating audience attention. The title might suggest tieups with distributors of cosmetics, but such stunts would be foreign to the theme of the picture and are not recommended for use. In copy, it might be suggested that you use catchlines that best blend the idea of dramatic romance in which is included a tinge of comedy and a punch of stark tragedy, presenting these ideas to your patrons in words that you know will most intrigue them.

"A Painted Woman" is average entertainment for average audiences, whom it undoubtedly will please, if you don't promise them too much.—McCarthy, Hollywood.

From the play, "After the Rain," by A. C. Kennedy. Directed by John Blystone. Screen play by Guy Bolton. Continuity and dialogue by Leon Gordon. Photographed by Ernest Palmer. Release date, August 21, 1932. Running time, 72 minutes.

CAST

Tom Brian	Spencer Tracy
Kiddo	Peggy Shannon
Captain Boynton	William Boyd
Robert Dunn	Irving Pichel
Jim	Paul Roulren
Collins	Lurray Kinnell
Tia	Laska Wineers
Marquette	Christian Martin
Machado	Paul Porcasi
The Yank	Stanley Fields
The Bouncer	Dewey Robinson
Mack	Jack Kenney
Chesty	Wade Boteler

LIFE BEGINS

(Warner Brothers)

A Drama of Emotion

This extraordinary drama will be found an automatic box office success—on this specific and important condition, that exploitation and selling are not permitted to interfere with it.

"Life Begins" can sell itself and the essence of showmanship will repose in permitting it to do so.

The career of the production, nationally and in every separate community, will be utterly ruined by "smart" endeavors at trick advertising, ballyhoo lobbies, contests and the common devices of exploitation.

The fact is that there is no descriptive word or line, no still or illustration, no device of delineation available which can have other than a negative effect by the creation of pre-conceptions prejudicial to the production.

And lest these precautionary observations be taken to imply something other than they say, let it be emphatically understood that there is no "dynamite," no peril of censorship or adverse criticism from any source whatsoever in this picture. As it is made, it is censorproof and foolproof. It is a picture which can be accepted "sight and unseen" without question for presentation to any audience anywhere.

Any endeavor to set forth here a synopsis of "Life Begins" would but conduce to a most certain misunderstanding and tend to impulses toward precisely the sort of treatment which would impair its box office performance.

To permit the picture to sell itself it will be found most advantageous to use every possible expedient to give it opportunity to create the word-of-mouth wave upon which it will find success. This means such preview showing as may be found possible by the exhibitor, and most certainly invitations to representative citizens, officials, clubwomen, and other group leaders of importance in each community, for the first performance if previews are not practicable.

All this perchance may sound unnecessarily mysterious—while in truth it is not at all so intended. Every competent showman of experience with the public and the wares of the screen is likely to agree when once he, too, has seen the picture. It will be not only unwise, but positively destructive to permit any person to jump at a conclusion pertaining to this production.

"Life Begins" is a mingling of tender emotion, romance, some glamour, now and then a tearful smile, strong contrasts and climax—and no biology, in the accepted sense of the word, whatever. It is a picture for everyone from the early adolescents upward, but, to be sure, rather beyond juvenile understanding.

To the showman, apart from its remarkable merchandise qualities, "Life Begins" will be found to be a most interesting piece of photodrama construction. It is done with unity and compression to a degree rarely attained in motion picture production. Its narration is precise, sharp. There is never a wavering moment in dialogue or direction. The flow of continuity is as smooth as a swiftly running belt on a finely adjusted, high-speed machine. The screen time is seventy-two minutes, which will be found to pass like a half-hour.

It will likely be the concurring opinion of most showmen that the surrounding program of shorter material and musical numbers must be of quality and devoid of slapstick and innuendo of any sort that can possibly impair the totality of impression created by "Life Begins." Newsreel material and scenic and adventure shorts will be found to present ample contrast and relief. Because of the special character of the settings and areas of action in "Life Begins" it will be well to see that the rest of the pictorial program contains some scenes of large scope, long shots of land or sea.

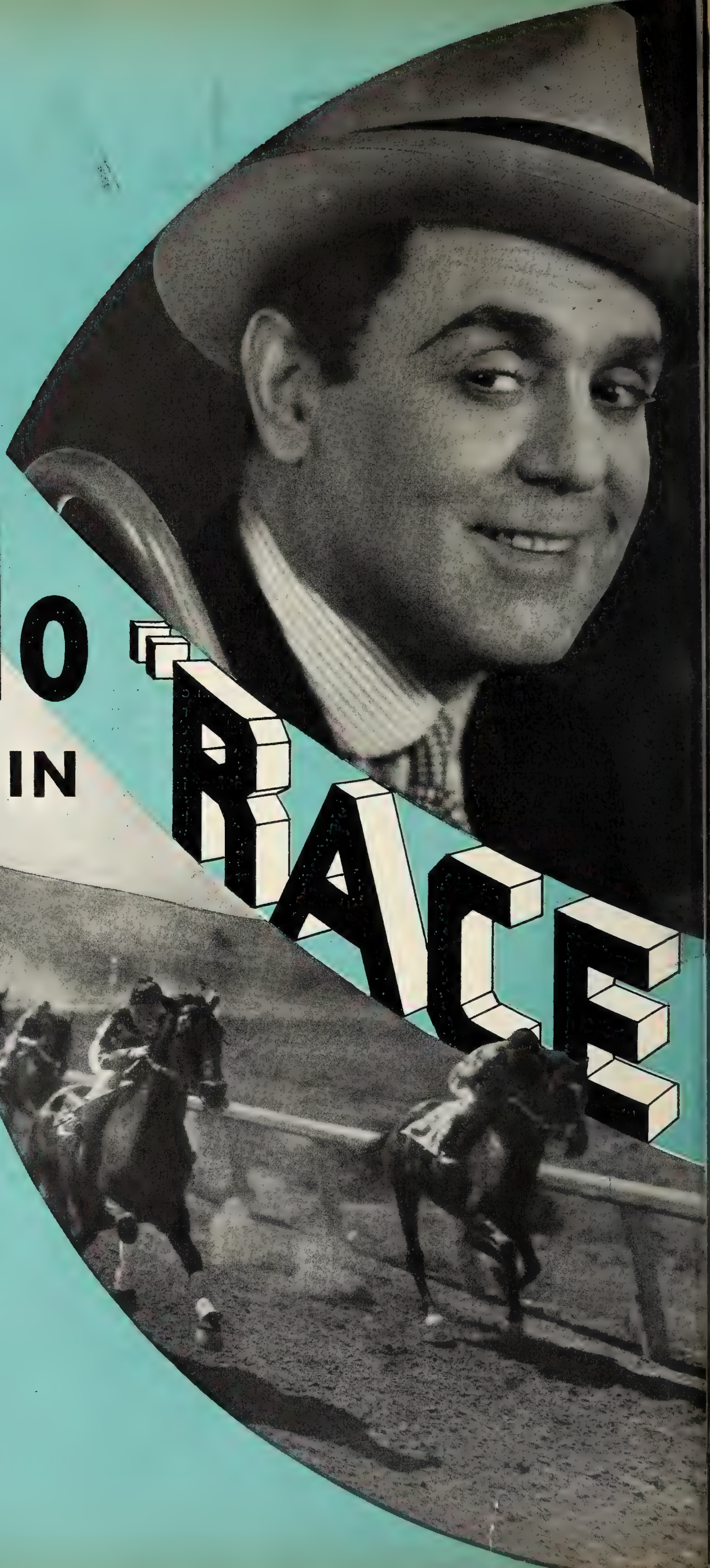
Newspaper and lobby advertising must be done with great restraint of verbiage. No illustration of any sort is advisable. Quotable local comment will likely be abundant after the first preview or presentation.

Let "Life Begins" sell itself—and let it alone. TERRY RAMSAYE

Leo Carrillo

IN

THE RACE



The gamest gambler who ever played for love! A "big shot" with a big bankroll... a sure-thing sport with a spotty life. But he lifted a kid from the gutter, and tried to bring him up by the golden rule . . . until the shock came and he understood that the kid, too, was becoming a sure-thing gambler, a fixer . . . then he played his biggest stakes...his own broken heart against the honor and lasting love of that vagabond youth.

WORLD WIDE Pictures



PLAY IT on the nose!

It's a Box-Office Thoroughbred

"Excellent! In some of the situations the human interest is so powerful that it is hard for tender-hearted spectators to suppress their emotions . . . Comedy relief is plentiful . . .

"James Cruze directed it from a story by J. Walter Rubin; it is the best picture he has produced for several years. Leo Carrillo does masterly work. Junior Coghlan is very sympathetic. Lee Moran, as Carrillo's pal, contributes considerable comedy.

"Excellent for children and for Sunday showings." —HARRISON'S REPORTS

"'Racetrack' is chock full of the good old hokum that audiences everywhere cry for—and at. And what's more, it IS good—all of it. This is not a 'racing picture', nor does it race along, but is a fine, human interest story of a man and a boy, with the turf more of a background than an intrinsic part of it—and there are plenty of heart-throbs, laughs and tears to make it appealing to all classes. The star of 'Hellbound' and James Cruze combine to turn out what should be a box-office winner." —THE HOLLYWOOD REPORTER

"'Racetrack' is another screen triumph for Leo Carrillo... Carrillo has been given a good human-interest story, filled with clever comedy and smart dialogue, plus a well-balanced company of able troupers."—THE HOLLYWOOD SCREEN WORLD

"Not a racing picture, but rather the human interest story of a man and a boy, with the turf for a background. Good old hokum, full of heart-throbs, laughs and tears."
—SCREEN PLAY MAGAZINE

A JAMES CRUZE PRODUCTION

"TRACK"



with

JUNIOR COGHLAN

KAY HAMMOND

and

LEE MORAN

Produced by Samuel Zierler

Directed by James Cruze

Midnight Morals

(Mayfair)

Drama

Particularly suited to the smaller houses, and not especially adaptable to the larger first-run theatres, this independent production is well handled, has action and suspense. It should be found reasonably entertaining, be satisfactory among the regular run of pictures in the smaller houses.

The title is a fair selling line, but smacks a bit too much of an effort to "make" a title, and is not especially pertinent to the story. It would be well, therefore, not to place too much stress on the name, but rather to concentrate on the theme, in which there are several good selling angles.

Charles Delaney is the lead, with Alberta Vaughn opposite. Rex Lease is the villain of the piece, rather an unusual role for him, while DeWitt Jennings, as the father of Delaney and a hard-boiled detective sergeant, turns in a neat bit of character work. Beryl Mercer plays a role too unimportant to merit attention. Use these names as your audience knows them best, with the assurance that each handles his role well, offers a good performance.

It is a police and gang story, but rather on an intimate scale, involving Jennings, widower who is too careful of son Delaney, about to become a policeman, a ten-cent dance hall and a hostess, Miss Vaughn, and the capture of Lease, bandit and murderer, who is in love with Miss Vaughn. The exhibitor may use the one angle of the triumph of the police and the law, which has perhaps been more or less overdone. Another angle, that of the conflict of father and son over the girl, who, though working in a cheap dancehall, with bad company, is nevertheless herself straight, will probably bring better results.

Delaney stands by the girl despite his father's opposition, and she in turn gathers the information which leads to Lease's arrest and brings about a reconciliation between Delaney and Jennings. The father, son and girl angle is perhaps the best for selling purposes. Unusual is the sequence where father and son put on the gloves when Jennings thinks Delaney should be chastised for dancing with a hostess in a cheap joint.

The film, though fast moving and lively, is perhaps best set in a midweek position. There is nothing especially objectionable in it for juveniles, except where guns and gunplay may be taboo for them.—AARONSON, New York.

Produced and distributed by Mayfair. Directed by E. Mason Hopper. Supervised by Cliff Broughton. Original story and continuity by Norman Houston. Photographed by Jules Cronjager. Release date, August 1, 1932. Running time, 61 minutes.

CAST

Policeman ..... Charles Delaney
Katy Dolan ..... Alberta Vaughn
Preen Lazetti ..... Rex Lease
Policeman's Father ..... DeWitt Jennings
Prison Matron ..... Beryl Mercer

The Thirteenth Guest

(Monogram)

Mystery Drama

Monogram's contribution to the current wave of mystery pictures has plenty of that weird element to satisfy the avid thrill fans. The story is constructed in a way that makes suspense and illusion the predominant characteristics. Acting and direction are fully in keeping with the new standards which independent producers have set for themselves.

Although there are a couple of mysterious deaths in the story, as well as several thrills, the picture is definitely out of the "terror" class. The story covers a period of thirteen years and there are thirteen characters in the play, which suggests that the unlucky number 13 should play a big part in your advertising campaign. It deals with a girl who at the first reading of her father's will is a mere child. She is to be the chief beneficiary. Then as her father dies, the scene shifts to thirteen years later. She returns to the house. The table is just as it was left 13 years ago, but the room is cobwebbed and mice have been gnawing at the food remnants. Then there are screams. The girl disappears. Police, dumb and clever, are called in. A lot of comedy is interwoven as they try to find out what it's all about. The supposedly murdered girl reappears, a circumstance in which a clever young detective has a hand and in which a little romance appears. Then, the guests of the meeting 13 years before are reassembled and the police attempt to fathom the mystery of substitution and murder. The climax is gripping, with plenty of haunted house thrills, as it leads up to the finding of a lost safety deposit box and the establishment of the girl in her rightful inheritance.

"The Thirteenth Guest" is much better than average entertainment. Smaller houses in neighborhoods and smaller cities, in which it undoubtedly should enjoy its greatest popularity, need not be afraid to boast of it. Although there are no super-star names in the cast, there are quite a few pretty well known personalities. Yet, in addition to names, there are any number of ways in which interest can be created. The story, written by the same man who wrote "Scarface," has appeared, in both book and newspaper serial form. The title is intriguing and suggests a strong advance teaser campaign in which the air of mystery is maintained all the time. The idea of a contest for the best solution of the mystery is evident. This can be done by effecting a tieup with one of your local papers, printing a brief resume of the story. Similarly, it might be a good idea to have the local police departments write reviews on the picture, from the viewpoint of plausibility.

This picture is suitable for all classes of audiences and merits putting in a little extra work.—MCCARTHY, Hollywood.

Produced by M. H. Hoffman. Directed by Albert Ray. From the story by Armitage Trail. Adapted by Frances Hyland. Photographed by Harry Neuman. Release date, August 10, 1932. Running time, 68 minutes.

CAST

Marie Morgan ..... Ginger Rogers
Winston ..... Lyle Talbot
Captain Ryan ..... J. Farrell McDonald
Harold Morgan ..... James Eagles
Thor Jensen ..... Eddie Phillips
Barksdale ..... Robert Klein
Adams ..... Erville Anderson
Dr. Sherwood ..... Crauford Kent
Marjorie ..... Frances Rich
Mrs. Thornton ..... Edith Wales
Mr. Thornton ..... Phillips Smalley
Grump ..... Paul Hurst
Captain Brown ..... William Davidson

Her Strange Desire

(Powers)

Comedy-Drama

Frankly sophisticated in theme, this story of a bored society wife who tries to draw her chauffeur into an affair is presented with a light treatment which makes it less of a drama than drawing room farce, with touches of comedy.

Potential patronage should be informed that this is a smart picturization of the problem of the neglected wife who feels that she must look elsewhere for the romantic thrill of living and then must fight for her honor when her plans go awry.

And there is a surprise to play up in your paper. When Lady Diana finds her house party a grand success for all but herself, she half-interestedly tries to draw out the chauffeur, called to the boudoir to repair a bridge lamp. His urbane maintenance of proper employee demeanor challenges her to summon every charm to win him. He capitulates to the extent of kissing her, but realization that it is but a whim of his employer brings her a tongue-lashing. She pounds on the door and informs her guests that he has forced his way into her room. At the trial the chauffeur refuses to testify against her, but his attorney wins the case. There's something unusual in that turn of the action, familiar, of course, to those who have seen the play but certainly new to the mine-run of picture plots.

There may be some value in identifying the production as a version of the stage play, "Potiphar's Wife." By the same token the names of the stars, Laurence Olivier and Nora Swinburne, may carry some weight, as stage players of standing. But to a picture-only community, neither stage play nor stage stars will be a factor for attendance.

One virtue of the production lies in the fact that it is not long and drawn out; it runs 60 minutes. Action is rather deliberate, however, until the court scene, where it becomes more sprightly. A good bit of directorial management is reflected in a fade-out from Lady Diana at a railing of the stairway in her home to Lady Diana at the railing of the witness stand.

While the production in theme and delineation is sophisticated, it is not violently so, even in the climactic boudoir scene, and should not prompt the lifting of an eyelash, yet it is not for juveniles.—ROVELSTAD, New York.

Released by Powers Pictures. Screen story from the stage play "Potiphar's Wife." Directed by Maurice Elvey. Release date, July 1, 1932. Running time, 60 minutes.

CAST

Straker ..... Laurence Olivier
Lady Diana ..... Nora Swinburne
Lord Branford ..... Norman McKinnell
Maurice Worthington ..... Guy Newall
Major Tony Barlow ..... Ronald Frankau
Therese ..... Elsa Lanchester
Stevens ..... Henry Wenman

The Impassive Footman

(Associated Radio Pictures)

Melodrama

This will undoubtedly make an appeal to those with a love for the sinister in screen entertainment. There is enough bad nature in two of the characters of this picture to tinge a good half dozen of the stickiest melodramas.

John Marwood (Allan Jeaves) is a bitter, ill-tempered hypochondriac, so little wonder that while he and his young wife (Betty Stockfeld) are on a sea voyage, romance starts between the wife and the sweet young ship's doctor (Owen Nares). Later it transpires that only this young ship's doctor, now a great surgeon, can perform a necessary operation upon Marwood, and having discovered that his wife is in love with the doctor, Marwood, with appropriately fiendish display, dictates a letter to his solicitor, accusing the doctor of his murder, if the operation should prove fatal. This letter is witnessed by Marwood's footman, a figure of mystery whom few hypochondriacs could have tolerated, who is instructed to mail the letter.

The operation is successful, and Marwood announces that he will now take his young wife far enough away from the doctor to make for marital safety. The footman throws off his mask, and locking himself in with his master, proceeds to reveal his identity as the husband of a girl whom Marwood had betrayed during the great war, and then left to die. Alarmed by this confrontation, Marwood suffers the convenient heart attack and is discovered in his study, dead. Exit doctor and wife by the front door, and footman with the incriminating letter in his pocket, by the back!

This is one of the best program pictures turned out of the Radio Ealing studios. It is not of the stuff which supers are made, but it has a good leavening of popular drama. The footman might have been allowed to keep his secret more closely to the last reel, but with all this, development, though a trifle leisurely, is effectively worked out.

Acting is very good throughout, with Curzon an easy winner in his characterization of the vengeful footman. Produced by Basil Dean, the screen story was written from "Sapper" by John Farrow of American experience and additional dialogue was supplied by Harold Dearden. Story conception may not carry us far from the old pre-talker technique, but this one still has its moments.—MOORING, London.

Produced by Associated Radio Pictures. Directed by Basil Dean. Running time, 69 minutes.

CAST

Mrs. Marwood ..... Betty Stockfeld
Dr. Bryan Daventry ..... Owen Nares
John Marwood ..... Allan Jeaves
Footman ..... George Curzon

Wedding Rehearsal

(London Film)

Comedy

Here is a well made and well acted British picture that is not without its points of appeal to the American public. It will nevertheless need courageous and discriminating showmanship to get it successfully across.

It's a satirical comedy written 'round the devastating snobbery of the British upper ten, the sort of snobbery you can cut with a knife. Delightfully handled by the cast and a skillful director, it burlesques society just sufficiently to disclose the burlesque, and proves that the Englishman is just as ready as his neighbor to laugh at himself. That's where the exhibitor can get away with it, for the characters in this piece all come close enough to the pattern of the stock stage Briton to make them intelligible to the average home-towner.

There's a big snag to get by in the large wads of thick Oxford accent that permeate the piece, while allusions to the blue blood and noble descent of certain characters may also not be understood. On the other hand, the picture illustrates certain aspects of English life that should help to sell it. There is, for instance, the changing of the guard, one of the major pieces of military ceremonial in John Bull's island, photographed authentically in all its pomp and pageantry. Shots of the Houses of Parliament, Westminster Abbey, the Horse Guards' Parade and so on may be similarly mentioned.

Besides this, you have names to blazon on your marquee that have possibly been there before—Roland Young (who does one of the best bits of work he has given the screen), George Grossmith, John Loder (brought from Hollywood specially for this film) and Edmund Breon (with whom your patrons should be glad to renew acquaintance); there is also Director Korda, who has here put a fresh polish on the halo he won with "Reserved for Ladies."

Tell the women to come and see how London society gets married. There's Lady Stokeshire trying to explain to her twin daughters the "facts of life." Now that they're all familiar with newspaper offices, let them see what an English one looks like for a change (and Edmund Breon is the society reporter). There's plenty of scope in "Wedding Rehearsal" for digging out sales talk—and you can exploit it on the title. It wants the scissors, but it's well acted and well directed, and the technical work could not be bettered; in fact, it's worth a chance.—CHARMAN, London.

Produced by London Film Productions. Directed by Alexander Korda. Story by Lajos Biro. Dialogue by Arthur Wimperis. Photography by Leslie Rowson. Running time, 80 minutes.

CAST

Marquis of Buckminster	Roland Young
Lord Stokeshire	George Grosssmith
"Bimbo"	John Loder
"Tootles"	Maurice Evans
Lord Fleet	Edmund Breon
Lady Stokeshire	Lady Tree
Marchioness of Buckminster	Kate Cutler
Lady Mary Rose	Wendy Barrie
Lady Rosemary	Joan Gardner
"Hutchy"	Merle Oberon
Mrs. Dryden	Diana Napier

Love on Wheels

(Gaumont-Gainsborough)

Comedy

Wherever the current series of Jack Hulbert comedies has made an impression this picture should satisfy, although in tempo it may be considered a trifle slower than recent forerunners in the same class. It has plentiful action, of both thick-car and more gentle varieties, comic situations a-plenty, and the imaginative handling that has placed Victor Saville on a pedestal among English directors. There are also several pleasing tunes interpolated at appropriate points, and Hulbert's inimitable leg wagging must not be overlooked.

A young shop assistant (Jack Hulbert) is smitten by a damsel who travels to work every morning on the same bus, and his love urges him to aspire beyond his present position (his job is to take the blame every time a customer complains), and he sacks himself. He crashes in on a rival store and contrives to design a window display that blocks the traffic, and is hastily re-engaged by his former employer at a fabulous salary. He meanwhile has lost sight of the girl, and with the help of the friendly bus conductor does an alcoholic tour of London in search of her. Eventually he finds her working in the same store as himself, after a hectic manhunt that all but wrecks the store.

London's premier department store, Selfridge's, collaborated with the producers so that an excellent background is contrived for the funny fooling of Hulbert, Gordon Harker and Edmund Gwenn, all of whom have previously distinguished themselves in British films. There are also good impressions of the countryside, London streets, and a club for burglars.

This is a film you'll have to play up on the star's name and the brand of humor that he has made his own. You needn't be afraid to stress the comedy situations, and the songs will replay plugging, notably "Hungering for You" and "Shall We Wear Pajamas or the Old-fashioned Nightie?"

The principals are polished in the execution of their work, the direction gives a simple story touches of freshness and originality, and the camera work, lighting and recording add the final touches.—CHARMAN, London.

Produced by Gainsborough Pictures at Islington, London. Directed by Victor Saville. Story by Franz Schultz and Ernst Angel. Dialogue and lyrics by Douglas Furber. Music by Jean Gilbert. Photography by Mutz Greenbaum. Running time, 87 minutes.

CAST

Fred Hopkins	Jack Hulbert
Jane Russell	Leonora Corbett
Briggs, the conductor	Gordon Harker
Mr. Philpotts	Edmund Gwenn
American crook	Percy Parsons
Broneli	Tony de Lungo
Salesman	Roland Culver

SHORTS

Alum and Eve

(MGM)

Fast Moving

Zasu Pitts and Thelma Todd turn the receiving ward of an emergency hospital into a turmoil and there's more laugh-provoking action than usual for a short comedy. Weird gymnastics develop as the internes try to get Miss Pitts from her auto onto the operating table, with legs flying and clothes being torn off. At the end, she is the only one not wound around the framework of the rolling cot. Miss Todd tells the doctors that her friend has been bitten by a dog, gives her a drink of water into which a bottle of powdered alum has been spilled, and there's more wild fun in the contortions of her mouth. The cop is amazed to see one, two, three and then a whole truckload of babies come out of the room into which Miss Pitts was taken. There are laugh-loaded scenes between Miss Pitts and the cop in a dog kennel, as Miss Todd runs all over the hospital in her lingerie. Finally everyone is in the operating room drinking the alum water, with the cop adding a shot of liquid soap for good measure. This is fast moving. Running time, 18 minutes.—MCCARTHY, Hollywood.

Hollywood on Parade

(Paramount)

Fan Interest

There is a certain amount of fan interest in this number of the short subject series. Stuart Erwin, master of ceremonies of a sort, introduces Bing Crosby, Burns and Allen, Olsen and Johnson. Each appears briefly, Olsen and Johnson concluding the subject with a sketch on the beach. Paramount has not missed the opportunity to do a bit of advance selling on a coming feature, "The Big Broadcast." If the feature is booked, this short may well precede it by a week or two, to awaken interest in the picture.—Running time, 10 minutes.

The Golf Chump

(RKO Radio)

Enjoyable

This comedy in the "Mr. Average Man" series is above the general run of the group in laugh-provoking quality. Edgar Kennedy, heavy and hysterically irritable, is hounded by wife Florence Lake, mother-in-law Dot Farley and brother-in-law William Eugene. On the exclusive golf course, the group badgers Kennedy until he virtually explodes, all in a fashion highly amusing. The golfer, in particular, should be well entertained. A really funny comedy.—Running time, 20 minutes.

A Seat on the Curb

(Paramount)

Novel

Hugh Cameron and Arthur Aylesworth, the one a street sweeper, the other an iceman, appropriately dressed, meet and have their lunch on the curb, the while discussing, in the most faultless language the latest in art, music and the drama. The dialogue and its rendition is amusing when coming from the two laborers eating garlic, great chunks of bread and the like. Two gentlemen, dressed in evening clothes, stand beside them and discuss night clubs and ball games, much to the disgust of the lunchers. The idea is novel, the execution amusing.—Running time, 7 minutes.

The Candid Camera

(Educational)

Only Fair

In this effort a rather elderly comedy theme is draped with a bit of novelty, resulting in a short only fairly amusing. Franklin Pangborn refuses wife, Dorothy Granger, a new car, then proceeds to get himself into a mess and jail for mashing on the beach. His story by phone to Dorothy is of a heroic rescue, but at a film theatre the wife sees a newsreel shot of her husband being arrested. Of course she gets the car.—Running time, 19 minutes.

Spring Is Here

(Educational)

Novel

There is a certain amount of novelty in this number of the Terry-Toons cartoon series. The animated animals and flowers burst from the earth, as only the animated artist can do it. There is amusement for the youngsters as well as the adults in this number.—Running time 6 minutes.

The Iceman's Ball

(RKO Radio)

Amusing

A bit in the nature of slapstick, with a portion of pie-throwing in the old style, this comedy featuring Clark and McCullough is laughable, highly amusing. The pair are tossed out of the iceman's ball, then take possession of a radio-equipped police car. Enjoyable is the burlesque of the radio patrol policing. A wild party forms the excuse for the slapstick, and a husband-wife complication does its part. A good comedy subject.—Running time, 20 minutes.

Singapore Sue

(Paramount)

Fair

A Chinese boy and girl, Anna Chang, both attractive and possessed of reasonably good voices, render several popular numbers in a cafe setting, with four American sailors as foils for the girl. The number is moderately entertaining.—Running time, 10 minutes.

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"The Valley of Adventure" . . . . George W. Ogden
"The Intruder" . . . . . Barry Barringer
"The Nestors" . . . . . Mae Sheldon & Loring Kelley

Six Stage Classics

"Vanity Fair" (Completed) . . . . . William Thackeray
"File 113" (Completed) . . . . . Emile Gaboriou
"Unholy Love" . . Suggested by Gustave Flaubert's "Madame Bovary"
(Completed)
"A Parisian Romance" (Completed) . . . . . Octave Feuillet
"Anna Karenina" . . . . . Count Leo Tolstoy
"The Iron Master" . . . . . Georges Ohnet

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"A PARISIAN ROMANCE"

with

LEW CODY, MARIAN SHILLING, GILBERT ROLAND, JOYCE COMPTON, YOLA D'AVRIL, NICHOLAS SOUSSANIN, GEORGE LEWIS, HELEN JEROME EDDY, BRYANT WASHBURN, PAUL PORCASI, LUIS ALBERNI, NADINE DORE

Directed by CHESTER M. FRANKLIN

"THE STOKER"

By PETER B. KYNE

Starring

MONTE BLUE

with

DOROTHY BURGESS, NOAH BEERY, NATALIE MOORHEAD, RICHARD TUCKER

Directed by CHESTER M. FRANKLIN

"A MAN'S LAND"

By ADELE BUFFINGTON

HOOT GIBSON SPECIAL

with

MARIAN SHILLING, ETHEL WALES, SKEETER BILL ROBBINS, ROBERT ELLIS

Directed by PHIL ROSEN

"UNHOLY LOVE"

Suggested by Gustave Flaubert's Famous Novel "Madame Bovary"

with

H. B. WARNER, LILA LEE, JOYCE COMPTON, BERYL MERCER, IVAN LEBEDEFF, JASON ROBARDS, LYLE TALBOT, KATHLYN WILLIAMS, FRANCES RICH

Directed by ALBERT RAY

"VANITY FAIR"

MODERN VERSION OF THACKERAY'S FAMOUS NOVEL

with

MYRNA LOY, CONWAY TEARLE, BARBARA KENT, ANTHONY BUSHELL

Directed by CHESTER M. FRANKLIN

"THE BOILING POINT"

By DONALD W. LEE

HOOT GIBSON SPECIAL

with

HELEN FOSTER, WHEELER OAKMAN, SKEETER BILL ROBBINS, LAFE McKEE

Directed by GEORGE MELFORD

"FILE 113"

By EMILE GABORIOU

with

LEW CODY, MARY NOLAN, JUNE CLYDE, CLARA KIMBALL YOUNG, GEORGE E. STONE

Directed by CHESTER M. FRANKLIN

Bring Back Prosperity with Allied Productions

THEATRE RECEIPTS

The total of theatre receipts from 101 theatres in 20 key cities of the country for the calendar week ended August 6, 1932 reached $1,328,487, an increase of $76,765 over the previous calendar week, ended July 30, when 104 theatres in 20 cities reported an aggregate gross of $1,251,722. During the more recent week one house, the Golden Gate in San Francisco, established a new high record, with "Bring 'Em Back Alive." Seven new low individual house records were recorded. This compares with one new "high" and nine new "lows" during the preceding week.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Boston								
Keith's	2,800	25c-65c	"War Correspondent" (Col.)	17,000	"The Man Called Back" (Tiffany)	17,000	High 12-5 "Frankenstein"	27,000
							Low 3-26-32 "Explorers of the World"	16,000
Keith-Boston	2,500	25c-65c	"Hollywood Speaks" (Col.)	17,000	"Rider of Death Valley" (U.)	17,500	High 4-9-32 "Steady Company"	26,000
							Low 7-9-32 "By Whose Hand?"	16,500
Loew's Orpheum	2,000	25c-60c	"Unashamed" (MGM)	18,000	"Doomed Battalion" (U.)	19,000	High 1-24 "Hell's Angels"	31,500
							Low 8-4-32 "Unashamed"	18,000
Loew's State	3,700	30c-60c	"Skyscraper Souls" (MGM)	22,000	"Washington Masquerade" (MGM)	20,500	High 6-18-32—"Hell Divers" "Possessed" and "Sin of Madelon Claudet"	26,000
							Low 7-18 "Man in Possession"	19,000
Metropolitan	4,350	35c-75c	"The First Year" (Fox)	35,000	"Madame Racketeer" (Para.)	36,000	High 1-31 "No Limit"	44,500
							Low 7-4 "I Take This Woman"	30,000
Paramount	1,800	30c-60c	"Jewel Robbery" (W. B.)	13,500	"The Purchase Price" (W. B.)	14,000		
Uptown	2,000	25c-60c	"Jewel Robbery" (W. B.)	10,500	"The Purchase Price" (W. B.)	10,500	High 5-14-32 "The Miracle Man"	15,000
							Low 7-23-32 "Miss Pinkerton"	10,000
Buffalo								
Buffalo	3,500	30c-70c	"The First Year" (Fox)	21,300	"Lady and Gent" (Para.) (8 days)	18,000	High 3-28 "My Past"	39,500
							Low 7-16-32 "Rebecca of Sunnybrook Farm"	15,800
Century	3,000	25c-35c	"Westward Passage" (Pathe)	6,000	"The Dark Horse" (F. N.)	7,000	High 2-14 "Cimarron"	25,600
							Low 3-5-32 "Cheaters at Play"	5,800
Court Street	1,800	25c	"The Roadhouse Murder" (Radio) (4 days)	1,300	"Night World" (U.) (4 days)	1,900		
Hippodrome	2,100	25c-35c	"Winner Take All" (W. B.)	8,700	"Million Dollar Legs" (Para.)	8,000	High 2-14 "Free Love"	26,300
							Low 7-16-32 "New Morals for Old"	4,200
Lafayette	3,300	25c	"While Paris Sleeps" (Fox)	8,000	"Attorney for the Defense" (Col.)	7,500	High 4-11 "Ten Cents a Dance"	24,100
							Low 6-11-32 "The Secret Witness"	5,800
Chicago								
Chicago	4,000	35c-75c	"Rebecca of Sunnybrook Farm" (Fox)	34,000	"Lady and Gent" (Para.)	38,000	High 1-23-32 "Two Kinds of Women"	67,000
							Low 7-18 "Women Love Once"	26,250
Oriental	2,284	35c-75c	"Skyscraper Souls" (MGM)	22,000	"Miss Pinkerton" (F. N.)	21,000	High 3-7 "My Past"	46,750
							Low 6-27 "Party Husband"	19,450
Palace	2,509	35c-75c	"The Man Called Back" (Tiffany)	17,500	"Roar of the Dragon" (Radio)	17,000	High 4-2-32 "Cheaters at Play"	33,000
							Low 7-16-32 "Bachelor's Affairs"	16,000
State Lake	2,776	25c-50c	"Mystery Ranch" (Fox)	18,000	"No Greater Love" (Col.)	19,000	High 12-12 "Frankenstein"	44,000
							Low 6-25-32 "Is My Face Red?"	7,000
Cleveland								
Allen	3,300	25c-50c	"The First Year" (Fox)	12,500	"Rebecca of Sunnybrook Farm" (Fox)	12,500	High 1-30-32 "Hell Divers"	26,000
							Low 7-2-32 "The Man From Yesterday"	8,000
Keith's East 105th St.	2,200	25c-50c	"Rider of Death Valley" (U.)	11,000				
RKO Palace	3,100	25c-60c	"Bachelor's Affair" (Fox)	19,500	"Roar of the Dragon" (Radio)	20,500	High 5-2 "Laugh and Get Rich"	40,000
							Low 5-21-32 "Sinners in the Sun"	18,000
Stillman	1,900	15c-25c	"Madame Racketeer" (Para.)	4,900	"Unashamed" (MGM)	5,000		
Warner's Lake	800	15c-50c	"Miss Pinkerton" (F. N.)	4,500	"The Purchase Price" (W. B.)	3,000	High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Denver	2,500	25c-66c	"Man From Yesterday" (Para.)	12,000	"Unashamed" (MGM)	16,000	High 8-8 "Politics"	25,000
							Low 5-14-32 "Greeks Had a Word for Them"	9,000
Huff'n's Aladdin	1,500	35c-66c	"Bachelor's Affairs" (Fox)	4,000	"Rebecca of Sunnybrook Farm" (Fox)	4,500	High 4-11 "Connecticut Yankee"	12,000
							Low 11-28 "Heartbreak"	3,500
Huffman's Rialto	900	25c-50c	"Rider of Death Valley" (U.)	2,700	"Lena Rivers" (Tiffany)	2,250		
Orpheum	2,600	25c-66c	"The First Year" (Fox)	16,000				
Paramount	2,000	25c-55c	"The Dark Horse" (F. N.)	7,000	"Madame Racketeer" (Para.) (25c-50c)	8,000	High 1-10 "Hell's Angels"	22,000
							Low 6-25-32 "Forgotten Commandments" and "Reserved for Ladies"	3,450
Detroit								
Downtown	2,750	25c-50c	"Bring 'Em Back Alive" (Radio)	17,000	"Tom Brown of Culver" (U.)	6,000		
Fisher	2,300	25c-65c	"Guilty As Hell" (Para.)	11,500	"Madame Racketeer" (Para.)	14,000		
Fox	5,000	25c-50c	"The First Year" (Fox)	36,000	"By Whose Hand?" (Col.)	20,000		
Michigan	3,000	25c-75c	"Washington Masquerade" (MGM)	27,000	"Lady and Gent" (Para.)	25,000		

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)	
Hollywood								
Chinese	2,500	55c-$1.65	"Strange Interlude" (MGM) (3rd week)	27,000	"Strange Interlude" (MGM) (2nd week)	26,000	High 7-31 "Trader Horn"	36,000
							Low 10-31 "Yellow Ticket"	9,000
Pantages Hollywood	3,000	35c-65c	"Merrily We Go To Hell" (Para.)	8,000	"Red Headed Woman" (MGM)	8,000	High 4-30-32 "Careless Lady"	22,400
							Low 2-6-32 "Ladies of the Big House"	7,000
W. B. Hollywood	3,000	25c-55c	"Jewel Robbery" (W. B.)	10,500	"Stranger in Town" (W. B.)	8,900	High 2-7 "Little Caesar"	30,000
							Low 11-7 "Honor of the Family"	7,000
Indianapolis								
Apollo	1,100	25c-35c	"The First Year"	5,500	"Tom Brown of Culver" (U.)	4,000	High 6-13 "Daddy Long Legs"	10,000
							Low 7-16-32 "Bachelor's Affairs"	3,000
Circle	2,600	25c-35c	"Madame Racketeer" (Para.)	5,000	"Westward Passage" (Pathe)	3,500	High 2-14 "Cimarron"	13,000
							Low 7-30-32 "Westward Passage"	3,500
Indiana	3,300	25c-35c	"War Correspondent" (Col.)	7,000	"Miss Pinkerton" (F. N.)	7,000	High 1-17 "Her Man"	25,000
							Low 7-16-32 "The Dark Horse"	6,500
Palace	2,800	25c-35c	"The Blonde Captive" (Col.)	5,000	"Skyscraper Souls" (MGM)	5,000	High 5-2 "Trader Horn"	22,000
							Low 8-5-32 "The Blonde Captive"	5,000
Kansas City								
Liberty	1,000	15c-25c	"The Purchase Price" (W. B.)	4,000	"Texas Bad Man" (U.)	3,000		
Mainstreet	3,049	35c-50c	"Strange Love of Molly Louvain" (F.N.) (extra show Sat. night)	24,000	"Attorney for the Defense" (Col.)	13,000	High 1-9-32 "Peach o' Reno"	25,500
							Low 6-11-32 "Rich Are Always With Us"	11,000
Midland	4,000	25c-40c	"White Zombie" (U. A.) (7 days and Sat. midnite show)	13,000	"Skyscraper Souls" (MGM) (7 days and Sat. midnite show)	10,500	High 1-23-32 "Hell Divers"	30,400
							Low 5-9 "Quick Millions"	7,500
Newman	2,000	35c-50c	"The First Year" (Fox) (7 days and Sat. midnite show)	9,000	"Lady and Gent" (Para.) (7 days and Sat. midnite show)	7,000	High 2-27-32 "Shanghai Express"	25,000
							Low 6-4-32 "Street of Women"	6,500
Los Angeles								
Loew's State	2,416	35c-70c	"The First Year" (Fox)	28,000	"For Glory and a Girl" (State Rights)	22,500	High 10-25 "Susan Lenox"	39,000
							Low 3-5-32 "The Silent Witness"	6,963
Orpheum	2,750	35c-70c	"Bring 'Em Back Alive" (Radio)	25,000	"Roar of the Dragon" (Radio)	13,000	High 1-9-32 "Frankenstein"	34,000
							Low 12-26 "Heaven on Earth"	6,500
Paramount	3,596	35c-70c	"Madame Racketeer" (Para.)	18,000	"Lady and Gent" (Para.)	16,250	High 10-31 "Beloved Bachelor"	41,000
							Low 2-6-32 "Tomorrow and Tomorrow"	7,500
W. B. Downtown	2,400	25c-55c	"The Purchase Price" (W. B.)	12,500	"Winner Take All" (W .B.)	10,900	High 2-7 "Little Caesar"	27,000
							Low 4-23-32 "Destry Rides Again"	6,200
W. B. Western	2,400	35c-55c	"Stranger in Town" (W. B.)	5,200	"The Purchase Price" (W. B.)	5,972		
Minneapolis								
Lyric	1,238	25c-40c	"Million Dollar Legs" (Para.)	3,000	"The Man From Yesterday" (Para.)	2,000	High 5-30 "Kiki"	4,000
							Low 1-24 "Men on Call"	1,200
RKO Orpheum	2,900	25c-55c	"Winner Take All" (W. B.)	13,000	"Tom Brown of Culver" (Univ.)	14,000	High 12-14 "Cimarron"	30,000
							Low 6-11-32 "Radio Patrol"	12,000
State	2,300	25c-55c	"The First Year" (Fox)	7,500	"Washington Masquerade" (MGM)	7,000	High 1-2-32 "Sooky"	10,000
							Low 14-18 "Body and Soul"	6,000
Montreal								
Capitol	2,547	26c-60c	"Million Dollar Legs (Para.) and "Life Goes On" (British)	9,000	"Winner Take All" (W. B) and "Week End Marriage" (F. N.)	9,500	High 1-10 "Just Imagine"	18,000
							Low 12-23 "The Guardsman" and "The Tip-Off"	8,000
Imperial	1,914	15c-40c	"Un Vieux Garcon" (French)	2,000	"Mannequin de Paris" (French)	2,000	High 1-17 "Office Wife"	10,000
							Low 8-5-32 "Un Vieux Garcon"	2,000
Loew's	3,115	30c-75c	"The Man From Yesterday" (Para.)	13,000	"Make Me A Star" (Para.)	12,500	High 4-2-32 "Fireman, Save My Child"	16,500
							Low 7-18 "Stepping Out"	9,000
Palace	2,600	30c-75c	"Rebecca of Sunnybrook Farm" (Fox)	10,500	"What Price Hollywood" (Pathe)	12,000	High 4-2-32 "One Hour With You"	19,500
							Low 8-5-32 "Rebecca of Sunnybrook Farm"	10,500
Princess	2,272	25c-60c	"Monte Carlo Madness" (First Div. and "Honor of the Press" (Mayfair)	8,500	"Hollywood Speaks" (Col.) and "No Greater Love" (Col.)	7,000	High 4-1 "City Lights"	22,500
							Low 7-30-32 "Hollywood Speaks" and "No Greater Love"	7,000
New York								
Astor	1,120	55c-$2.20	"Grand Hotel" (MGM) (16th week)	14,857	"Grand Hotel" (MGM) (15th week)	14,400	High 1-2-32 "Hell Divers"	24,216
							Low 11-14 "The Champ"	18,759
Cameo	549	25c-75c	"Bring 'Em Back Alive" (Radio) (2nd week)	5,300	"Bring 'Em Back Alive" (Radio) (1st week)	5,800		
Capitol	4,700	35c-$1.65	"Washington Masquerade" (MGM) (2nd week)	60,265	"Washington Masquerade" (MGM) (1st week)	70,018	High 1-9-32 "Mata Hari"	110,466
							Low 7-2-32 "New Morals for Old"	29,767
Embassy	598	25c	All Newsreel	6,797	All Newsreel	6,547	High 1-3 Newsreels	9,727
							Low 5-28-32 Newsreels	5,785
Mayfair	2,300	35c-85c	"Tom Brown of Culver" (U.)	11,500	"What Price Hollywood" (Pathe) (2nd week)	16,500	High 12-12 "Frankenstein"	53,800
							Low 4-30-32 "Cohens and Kellys in Hollywood"	7,600
Palace	2,500	30c-$1.10	"What Price Hollywood" (Pathe)	23,000	"Roar of the Dragon" (Radio)	14,000		
Paramount	3,700	40c-$1.10	"Rebecca of Sunnybrook Farm" (Fox)	40,400	"Madame Racketeer" (Para.)	51,300	High 2-7 "Finn and Hattie"	85,900
							Low 12-26 "Heaven on Earth"	35,700
Rialto	1,949	40c-$1.10	"The Man Called Back" (Tiffany) (6 days)	7,200	"Freaks" (MGM) (3rd week)	7,000	High 2-27-32 "Shanghai Express"	64,600
							Low 6-27 "Dracula" and "Hell's Angels"	4,500
Rivoli	2,103	40c-$1.10	"White Zombie" (U. A.)	25,500	"Igloo" (U.)	8,000	High 1-9-32 "Dr. Jekyll and Mr. Hyde"	67,100
							Low 7-29-32 "Igloo"	8,000
Strand	3,000	35c-$1.10	"Jewel Robbery" (W. B.) (2nd week—6 days) and "Dr. X." (F. N.) (1 day)	16,733	"Jewel Robbery" (W. B.) (1st week)	21,321	High 1-17 "Little Caesar"	74,821
							Low 4-2-32 "The Missing Rembrandt"	8,012
Winter Garden	1,493	35c-$1.10	"Congorilla" (Fox) (2nd week)	12,585	"Congorilla" (Fox) (1st week)	18,564	High 9-19 "Five Star Final"	59,782
							Low 7-23-32 "Radio Patrol"	6,437

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-55c	"Skyscraper Souls" (MGM)	4,000	"Bring 'Em Back Alive" (Radio) (2nd week)	3,700	High 2-7 "Illicit"	11,000
							Low 7-2-32 "Man From Yesterday"	3,100
Criterion	1,700	10c-55c	"Madame Racketeer" (Para.)	5,600	"Washington Masquerade" (MGM)	5,200	High 2-21 "Cimarron"	15,500
							Low 12-5 "Consolation Marriage"	4,400
Liberty	1,500	10c-35c	"Westward Passage" (Radio) (4 days)	1,000	"By Whose Hand?" (Col.) (4 days)	900	High 1-24 "Under Suspicion"	7,200
			"Hollywood Speaks" (Col.) (3 days)	900	"Strange Love of Molly Louvain" (F. N.) (3 days)	800	Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
Mid-West	1,500	10c-55c	"The First Year" (Fox)	5,000	"Rebecca of Sunnybrook Farm" (Fox)	4,500	High 9-19 "Young As You Feel"	11,000
							Low 7-2-32 "Love Is a Racket"	3,000
Omaha								
Orpheum	3,000	25c-55c	"Tom Brown of Culver" (U.)	10,500	"Roar of the Dragon" (Radio)	11,250	High 2-14 "Cimarron"	25,550
							Low 6-18-32 "Night World"	8,500
Paramount	2,900	25c-60c	"The First Year" (Fox)	8,000	"Million Dollar Legs" (Para.) and "Street of Women" (Para.)	6,500	High 4-23-32 "Tarzan, the Ape Man"	13,750
							Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous"	4,000
World	2,500	25c-40c	"Lady and Gent" (Para.) and "Week Ends Only" (Para.)	6,750	"Man About Town" (Fox) and "When a Feller Needs a Friend" (MGM)	6,000	High 4-11 "Men Call It Love"	16,000
							Low 11-28 "The Cisco Kid"	4,500
Philadelphia								
Arcadia	600	30c-55c	"Congress Dances" (U. A.) (6 days)	2,700	"This Is the Night" (Para.) (30c-50c-8 days)	4,800	High 12-17 "The Guardsman"	6,500
							Low 4-30-32 "Beast of the City"	1,900
Boyd	2,400	35c-75c	"What Price Hollywood" (Pathe)	14,000	.....		.....	
Earle	2,000	35c-66c	"The Man Called Back" (Tiffany) (6 days)	17,000	"By Whose Hand?" (Col.) (6 days)	25,000	High 1-2-32 "Makers of Men"	27,000
							Low 7-23-32 "Miss Pinkerton"	12,500
Fox	3,000	35c-75c	"The First Year" (Fox) (6 days)	27,000	"Monte Carlo Madness" (First Div.-6 days)	19,000	High 2-7 "Man Who Came Back"	40,000
							Low 6-18-32 "Mystery Ranch"	15,000
Karlton	1,000	30c-55c	"Stranger in Town" (W. B.) (6 days)	3,500	"Merrily We Go to Hell" (Para.) (6 days)	4,500	High 5-2 "City Lights"	8,000
							Low 3-21 "Resurrection"	3,000
Stanley	3,700	35c-75c	"Lady and Gent" (Para.) (5 days)	10,500	"Man From Yesterday" (Para.) (6 days)	12,000	High 12-19 "Frankenstein"	31,000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	35c-55c	"Scarface" (U. A.) (6 days)	15,000	"Radio Patrol" (U.) (5 days)	6,500	High 3-21 "Last Parade"	16,500
							Low 7-28-32 "Radio Patrol"	6,500
Portland, Ore.								
Fox Paramount	3,068	35c-55c	"The First Year" (Fox)	14,000	"Society Girl" (Fox)	13,600	High 1-3 "Paid"	26,000
							Low 5-23 "Young Sinners"	11,000
Oriental	2,040	25c-35c	"Miss Pinkerton" (F. N.)	3,000	"The Purchase Price" (W. B.)	3,000	.....	
Rialto	1,400	25c	"The Man From Yesterday" (Para.)	2,000	"Vanishing Frontier" (Para.)	2,600	High 3-21 "Trader Horn"	12,000
							Low 6-25-32 "Mystery Ranch"	1,900
RKO Orpheum	1,700	25c-60c	"Roar of the Dragon" (Radio)	12,000	"Bring 'Em Back Alive" (Radio) (2nd week)	11,000	High 2-14 "Cimarron"	20,000
							Low 5-23 "Iron Man"	8,500
United Artists	945	25c-35c	"Week Ends Only" (Fox)	2,000	"Unashamed" (MGM)	2,000	High 1-10 "Hell's Angels"	12,500
							Low 8-4-32 "Week Ends Only"	2,000
San Francisco								
El Capitan	3,100	25c-60c	"When a Feller Needs a Friend" (MGM)	12,500	"Huddle" (MGM)	11,500	High 8-15 "Daddy Long Legs"	16,750
							Low 6-11-32 "Devil's Lottery"	11,000
Fox	4,600	25c-90c	"Skyscraper Souls" (MGM)	34,000	"Million Dollar Legs" (Para.)	36,000	High 1-3 "Lightning"	70,000
							Low 2-20-32 "The Guardsman"	29,000
Golden Gate	2,800	25c-65c	"Bring 'Em Back Alive" (Radio)	24,000	"Tom Brown of Culver" (U.)	11,000	High 8-4-25 "Bring 'Em Back Alive"	24,000
							Low 6-11-32 "Lena Rivers"	7,000
Paramount	2,670	25c-90c	"Washington Masquerade" (MGM) (2nd week)	13,500	"Washington Masquerade" (MGM) (1st week)	16,000	High 1-9-32 "The Champ"	35,600
							Low 7-18 "Women Love Once"	10,000
Warfield	2,700	35c-90c	"Madame Racketeer" (Para.)	21,000	"Jewel Robbery" (Para.)	21,000	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 1-30-32 "X Marks the Spot"	15,000
Warner Bros.	1,385	35c-75c	"The Purchase Price" (W. B.)	7,000	"Miss Pinkerton" (F. N.)	8,250	High 3-26-32 "Fireman, Save My Child"	19,000
							Low 7-9-32 "Street of Women"	3,500
Seattle								
Fifth Avenue	2,750	25c-75c	"The First Year" (Fox)	12,500	"Million Dollar Legs" (Para.)	18,500	High 7-30-32 "Million Dollar Legs"	18,500
							Low 1-2-32 "The Boudoir Diplomat"	7,000
Fox	2,450	25c-75c	"Lady and Gent" (Para.) (5 days)	5,000	"Make Me A Star" (Para.)	7,500	.....	
Liberty	2,000	10c-25c	"Hound of the Baskervilles" (British)	3,000	"Bachelor's Folly" (World Wide)	3,500	High 1-10 "The Lash"	11,500
							Low 8-5-32 "Hound of the Baskervilles"	3,000
Music Box	950	25c-40c	"South Sea Adventures" (Principal) and "Many a Slip" (U.)	3,000	"The Purchase Price" (W. B.)	3,500	High 2-28 "City Lights"	14,000
							Low 8-5-32 "South Sea Adventures" and "Many a Slip"	3,000
RKO Orpheum	2,650	25c-75c	"Roar of the Dragon" (Radio)	9,500	"Bring 'Em Back Alive" (Radio) (2nd week)	10,000	High 10-31 "Spirit of Notre Dame"	18,000
							Low 8-9-32 "Fast Companions" and "Monster Walks"	7,500
Washington								
Columbia	1,232	25c-40c	"McKenna of the Mounted" (Col.)	1,800	"Monte Carlo Madness" (F. D.)	3,800	.....	
Earle	2,323	25c-66c	"Love is a Racket" (F. N.) (25c-60c)	17,000	"Miss Pinkerton" (F. N.)	16,500	.....	
Fox	3,434	25c-66c	"White Zombie" (U. A.)	18,000	"Madame Racketeer" (Para.)	23,000	.....	
Loew's Palace	2,363	35c-55c	"The First Year" (Fox)	16,000	"Washington Masquerade" (MGM)	14,500	.....	
Metropolitan	1,600	25c-55c	"The World and the Flesh" (Para.)	6,500	"Misleading Lady" (Para.)	7,500	.....	
RKO Keith's	1,832	25c-55c	"Tom Brown of Culver" (U.)	7,000	"Roar of the Dragon" (Radio)	6,800	.....	

"Back Alive" $20,000 Hit, Kansas City

KANSAS CITY, July 27.—Despite terrific heat and numerous outdoor attractions, last week proved there is no depression in the picture business if a quality film is offered and backed up with pre-depression exploitation. "Bring 'Em Back Alive," at the RKO Mainstreet, in the face of a 25 per cent reduction in admission prices, drew $20,000, as compared with $12,500, which is considered a normal week for the house.

The management billed the Frank Buck film like a circus and went the limit on exploitation. An RKO Opportunity Revue with 60 local performers and two standard acts rounded out the bill.

Second honors went to "Washington Masquerade" at the Midland, which nabbed $12,500, around $1,000 more than par. The Midland stressed the woman angle in the advertising. Grosses at the two other first runs were below average.

Estimated takings for the week ending July 22 (based on summer averages and exclusive of tax):

"WEEK ENDS ONLY" (Fox)
LIBERTY—(1,000), 15c-25c, 7 days. **Gross:** $3,500. (Average, $4,000.)

"BRING 'EM BACK ALIVE" (Radio)
MAINSTREET—(3,049), 35c-50c, 7 [illegible] Vaude. **Gross:** $20,000. (Aver[illegible] 500.)

"WASHINGTON MA[illegible] (M-G
MIDLAND—(4,0[illegible] Sat. midnight [illegible] erage, $1[illegible]

"MAKE [illegible]
BUFFALO [illegible] Rudy Valle[illegible] (Average for [illegible]

"STREET [illegible]
CENTURY [illegible] RKO vaudeville $10,000.)

"SCANDAL [illegible]
COURT STRE[illegible] **Gross:** $1,800. (Aver[illegible] 000.)

"THE MAN FROM [illegible]
HIPPODROME [illegible] **Gross:** $6,100. (Aver[illegible]

"NO GREATER [illegible]
LAFAYETTE (3,000 **Gross:** $6,800 (Average[illegible]

Frank Buck's Film Omaha's Top, $11,000

OMAHA, July 27.—"Bring 'Em Back Alive" stirred up something besides business here last week. The single, dual and triple feature controversy is raging

The Buck film, at the Orpheum, was the only single feature first run in town and it grossed $11,000, above average by $500

At the Paramount the double bill included "Red Headed Woman" and "Thunder Below" and the gross was $7,500. At the World the triple bill included "Mystery Ranch," "The Trial of Vivienne Ware" and "Dangerous Females." The gross was $7,500, above average $1,500.

Estimated takings week ending July 22 (based on summer averages)

"RED HEADED WOMAN" (M-G-M)
"THUNDER BELOW" (Para.)
PARAMOUNT—(2,900), 25c-30c-35c-60c, 7 days. **Gross:** $7,500 (Average, $7,000.)

"BRING 'EM BACK ALIVE" (Radio)
ORPHEUN—(3,000), 25c-35c-55c 7 days **Gross:** $11,000. (Average, $10,500.)

"MYSTERY RANCH" (Fox)
"THE TRIAL OF VIVIENE WARE (Fox)
"DANGEROUS FEMALES" (Para.)
WORLD—(2,500), 25c-40c, 7 days **Gross:** $7,500 (Average, $6,000.)

Buck Brings 'Em $15,000 Seattle High

SEATTLE, July 27.—"Bring 'Em Back Alive" brought 'em into the RKO Orpheum theatre in droves this week, grossing about $4,000 above the average $11,000 to take the city's high honors. It goes for a second week, as a result. "Washington Masquerade" and Spargur's symphony orchestra at the Fox played to good business for eight days "Mystery Ranch" as a five-day attraction at the Fox Fifth Avenue was off badly, and other houses were normal

Estimated takings (including tax), for the week ending July 22

"HOLLYWOOD SPEAKS" (Col.)
BLUE MOUSE (950) 15c-25c, 7 days. **Gross:** $3,000 (Average, $3,500.)

"WASHINGTON MASQUERADE" (M-G-M)
FOX—(2,450) 25c-35c-55c-75c, 8 days. Stage band. **Gross:** $9,000. (Average, 7 days, $9,000.)

"MYSTERY RANCH" (Fox)
FOX FIFTH AVENUE—(2,750), 25c-35c-55c-65c-75c, 5 days. Stage show **Gross:** $7,000 (Average, 7 days $12,000.)

"WITHOUT HONORS" (Artclass)
LIBERTY—(2,000), 10c-15c-25c, 7 days. **Gross:** $4,000. (Average, $5,000.)

"MISS PINKERTON" (F. N.)
MUSIC BOX—(950), 25c-35c-40c, 7 days. **Gross:** $3,500. (Average, $4,000.)

"BRING 'EM BACK ALIVE" (Radio)
[illegible]ORPHEUM—(2,650), 25c-35c-50c-60c-[illegible]ays. Vaudeville **Gross:** $15,000. [illegible]$11,000.)

[illegible]treal Top [illegible] Ringer" [illegible]$12,500

[illegible]27.—Steady sum-[illegible]alled among first [illegible]pite a mid-week [illegible] was the usual [illegible] the attractions, [illegible]erman and one [illegible]ing with four [illegible]ast being pre-[illegible]d programs at [illegible]s of vaude-[illegible]British film, [illegible]with $12,-[illegible]Hearts in [illegible]accounted [illegible]Princess [illegible]" and [illegible]ame en [illegible]Im-[illegible]above

"Back Alive" $16,000 Hit In Portland

PORTLAND, July 27.—"Bring 'Em Back Alive," with a gross of $16,000 at the RKO Orpheum, jumped $7,000 above average, and also above the figures on "Cimarron," and was held for a second week. "Million Dollar Legs" at the Paramount, plus the outstanding stage show of the season, "The Desert Song," pulled in $14,000, $3,000 above average for the summer.

Estimated takings for the week ending July 22:

"THE FAMOUS FERGUSON CASE" (F. N.)
HAMRICK'S BLUE MOUSE—(669), 15c-25c, 7 days **Gross:** $2,100. (Average, $2,000.)

"THE DARK HORSE" (F. N.)
HAMRICK'S ORIENTAL (2,040), 25c-35c, 7 days **Gross:** $3,250. (Average: $3,000.)

"BRING 'EM BACK ALIVE" (Radio)
RKO ORPHEUM—(1,700), 25c-40c-60c, inc. tax, 7 days. Vaude. **Gross:** $16,000 (Average, $9,000.)

"FORGOTTEN COMMANDMENTS" (Para.)
RIALTO—(1,400), 25c, 7 days. **Gross:** $2,400. (Average, $2,000.)

"MILLION DOLLAR LEGS" (Para.)
PARAMOUNT—(3,068), 35c-55c, 7 days. Perry Askam in "The Desert Song." **Gross:** $14,000. (Average, $11,000.)

"LADY AND GENT" (Para.)
UNITED ARTISTS—(945), 25c-35c, 7 days **Gross:** $2,300. (Average, $2,500.)

Buck's Film, With $5,200, Oklahoma Top

OKLAHOMA CITY, July 27.—"Bring 'Em Back Alive" overcame the competition of hot weather and a circus last week and sent the Capitol gross $700 above average for a total of $5,200. It was held over for a second week.

Estimated takings for the week ending July 24 (including tax)

"LADY AND GENT" (Para.)
CRITERION—(1,700), 10c-25c-35c-40c-55c, 7 days. **Gross:** $5,000. (Average, $6,000.)

"BRING 'EM BACK ALIVE" (Radio)
CAPITOL—(1,200), 10c-25c-35c-40c-55c, 7 days. **Gross:** $5,200. (Average, $4,500.)

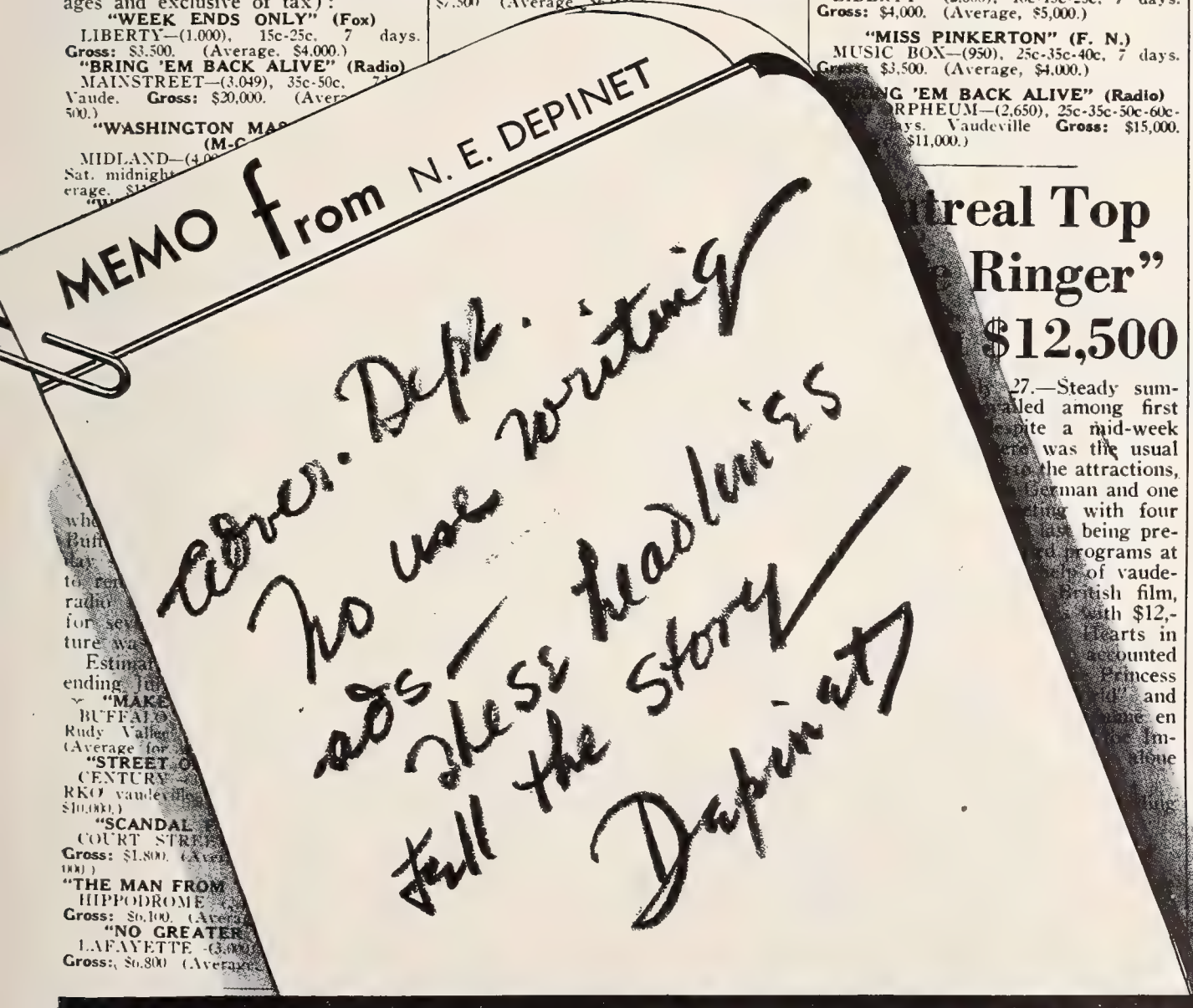
"SOCIETY GIRL" (Fox)
MID-WEST—(1,500), 10c-25c-35c-55c, 7 days. **Gross:** $4,200. (Average, $5,000.)

"DOOMED BATTALION" (Univ.)
LIBERTY—(1,500), 10c-15c-25c-35c, 4 days. **Gross:** $1,100. (Average week, $2,200.)

"SILVER LINING" (U. A.)
LIBERTY—(1,500), 10c-15c-25c-35c, 3 days. **Gross:** $1,000. (Average, week, $2,200.)

Seattle Prices Cut

SEATTLE, July 27.—Admission prices at the Egyptian, suburban house, have been reduced from 35 cents to 25 cents. Loges, formerly 50 cents, are now 35 cents, thus escaping the federal tax. The house is operated by [illegible] Pacific Theatres, Inc., a subsidiary of Fox West Coast.



RKO-RADIO IS MAKING PICTURES THAT ARE MAKING BOX-OFFICE HISTORY!... *Record Breakers and Record Makers! Frank Buck's* **"BRING 'EM BACK ALIVE,"** **CONSTANCE BENNETT** *in* *"What Price Hollywood,"*† **RICHARD DIX** *in "Roar of the Dragon," King Vidor's Magnificent* **"BIRD OF PARADISE,"** *Wheeler and Woolsey's Hilarious* **"HOLD 'EM JAIL," "13 WOMEN," "THE AGE OF CONSENT"**... *the startling and unusual* **"MOST DANGEROUS GAME"** ... *and a long string of others that put a silver lining to show business just now!*

*Van Beuren Corp. Production
†RKO-PATHE Picture

"IT'S NOTHING FOR THE THEATRE"

STEVE M. FARRAR, Exhibitor, Harrisburg, Ill.

BLAMES CIRCUITS' GIVEAWAY POLICIES

To the Editor of the Herald:

Three clippings from one day's trade papers give one something to think about. One says that producers are going to say that no theatre can show their product for a dime, another says that a bunch of independents and one chain have had a powwow and decided to cut out cutrate prices.

And the third says that our largest chain just finished giving away 52 autos and 35 electric iceboxes.

It would seem to be all wrong for a small show in a cheap neighborhood to show his patrons the "gems" of art the exchanges furnish him, for an admission of ten cents, but it will be okay for his big chain competition to show the same picture for thirty cents and give away an auto or icebox with it.

Show me a bad practice in the exhibition end of this business and I'll show you a chain operated house that started it, and they are continuing to show us new ways to ruin the business of operating a successful house.

There is a lot of hollering going on about the contracts. Not a single contract will stand up in court, they never have and never will, for no piece of paper is a legal contract until it gives both sides who sign it an even break, and no contract for film does that—it's all for the exchange and nothing for the theatre.

I understand that next year all producers will attach the word "HELL" on the end of at least 50 per cent of their releases. That's fine, for the small towns eat these kind of titles up—and the Mothers and Dads eat the exhibitor up as they leave the theatre.

What can we do with a business like this?—Steve M. Farrar, managing director, the Colonial Amusement Company, Harrisburg, Ill.

PREFERS BANNERS AND THREE-SHEETS

To the Editor of the Herald:

Opened my new theatre last week and took the enclosed picture from the front door. (The photo is of the billboards across the street from the theatre, announcing pictures to be shown at the theatre.—Ed.) I believe it carried a story to the public and know that plenty of my customers saw it and commented on the pictures that they wished to see among those listed. Thus they looked over my programs with interest.

The use of banners and three-sheets has proven economical and I favor them instead of the stock 24-sheets, though of course the two must be used together.

I own my boards and do my own bill posting, which also helps some.—Charles Lee Hyde, Grand Theatre, Pierre, S. D.

To Do "Symphonies" in Color

Walt Disney, producer of the Silly Symphonies cartoon series of shorts, has decided to produce all of the group next year in Technicolor. United Artists will release the series.

STEFFES ON ADMISSION PRICES AND FILM COSTS

Mr. W. A. Steffes, president of the Allied States Association of Motion Picture Exhibitors, who is also an exhibitor in Minneapolis, is exercised on the subject of the current movement among distributors to discourage low admission prices, and in a letter to Motion Picture Herald *raises the general question of "What are the different sales policies of the film companies going to be for the coming season?" Mr. Steffes remarks:*

I am wondering whether or not the people who are at the head of this industry don't realize that the business is in such chaotic condition that it will not stand for much more foolishness.

One company announces it is not going to sell 10c theatres, another is writing 15c admission prices in their contract, another is fair enough to say they don't know what they are going to do.

Every company that has talked to exhibitors in this territory is asking more money for product than they received last year. This, in spite of the fact that there are hundreds of theatres in this territory that were compelled to close and will never reopen their doors, thereby costing the producers hundreds of thousands of dollars. The theatre owners who are still open are going to buy pictures for less money this year than they did last or they are also going to close.

In reading the various announcements relative to the 10c admission price, I get quite a kick out of it, especially in a territory like Minneapolis where all of the first runs in all of the key cities in the territory are owned and controlled by Paramount Publix or its subsidiary corporations and all one has to do is to go up Hennepin avenue to get a real laugh. Publix themselves are the ones who have brought the admission prices down in this territory and no one else.

For instance their Aster theatre in Minneapolis, which plays first-run pictures from all of the major distributing companies, has an admission price from 10:00 a.m. to 1:30 p.m. of 15c, from 1:30 to closing, 25c. Now I am wondering how the big mogul figures that I, with a suburban theatre who must play those pictures 49 days after the Aster theatre, am going to charge 25c. Our price should be 5c and probably will be before long.

Then we go a little farther up the street and find the Grand theatre, which plays all pictures second run. They happen to be showing this week—Greta Garbo in "As You Desire Me." The admission price for that theatre from 10:00 a.m. to 1:30 in the afternoon is the staggering amount of 15c, from 1:30 to 6:30 is 25c, and don't forget that I still have to play the picture 49 days after that theatre.

And we come up to the Lyric, another first-run Publix theatre that has big electric signs all over the sidewalk, in front of the building, announcing they are showing pictures for 15c from 10:00 a.m. to 1:30 p.m. and 25c from 1:30 to 6:30. I am compelled to wait 49 days after that theatre before I can get a picture.

Then we go to the Hennepin-Orpheum, another circuit house, that plays five acts of vaudeville, first-run pictures and has an admission price of 25c all afternoon and is now running a trailer telling the people to patronize that theatre because they are getting more for their money in that theatre than any other theatre in the city of Minneapolis can afford to give them—that in addition to the first-run pictures they will see vaudeville. I also have to wait 49 days after that theatre before I can get a picture. What do you think I should charge in my theatre?

Then we go down the street a few blocks and there is the big beautiful Palace theatre, with 1,800 seats and probably $18,000 worth of marble in the lobby, that shows pictures to the multitude for the great sum of 10c from 10:00 in the morning until 12:00 at night.

A few weeks back I was instrumental in calling a meeting of the independent theatre owners of Minneapolis in an attempt to stabilize the prices. It was suggested at that meeting that all independent theatres would advance their admission prices providing Publix would discontinue their funny 15c prices in their first-run theatres and would abolish the 10c price in their Palace theatre.

How far do you think we got? We were politely informed by one of the Publix representatives from New York City that they were going to operate their business any way they saw fit.

It does not cost us any more to have 50 law suits than it does to have one, as our attorneys collect by the year, and if the producers don't think we are going to keep these attorneys busy starting law suits against the producing companies every time they attempt to foist upon the theatre owners another unreasonable and unfair condition, they have another guess coming.

Minnesota, North and South Dakota up to the present time have been free of legislation pertaining to the motion picture business but I don't mind telling you that when the next session of the state legislature adjourns in these three states the statute books are going to be full of legislation directed against the motion picture industry.

This exclusive selling idea is as big a bugaboo to the industry as the one the producers had when they thought all that was necessary was to build a beautiful theatre and then ask protection which was most unreasonable over the surrounding territory.

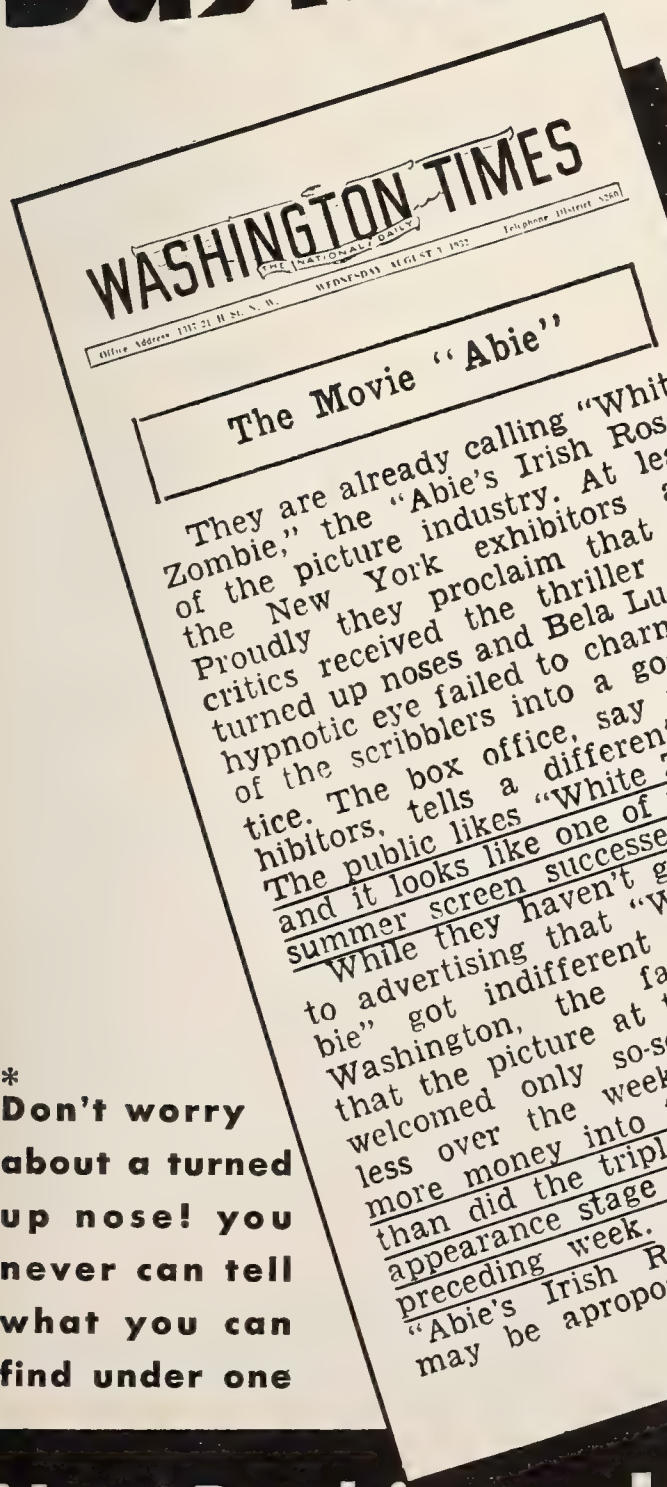
There must be laws in this country that are going to stop some of these funny exclusive selling ideas and minimum admission price clauses. If there are no laws of that kind the producers may rest assured there soon will be. Then perhaps we will again be accused of calling for a cop.—W. A. Steffes, President, Allied States Association.



WHEN THEIR NOSES TURNED UP BUSINESS TURNED UP TOO!*

In Washington (D. C.)

the reviewers turned up their noses at



WASHINGTON TIMES

THE NATIONAL DAILY

WEDNESDAY AUGUST 1 1932

The Movie "Abie"

They are already calling "White Zombie," the "Abie's Irish Rose" of the picture industry. At least the New York exhibitors are. Proudly they proclaim that the critics received the thriller with turned up noses and Bela Lugosi's hypnotic eye failed to charm any of the scribblers into a good notice. The box office, say the exhibitors, tells a different story. The public likes "White Zombie," and it looks like one of real mid-summer screen successes.

While they haven't got around to advertising that "White Zombie" got indifferent notices in Washington, the fact remains that the picture at the Fox was welcomed only so-so. Nevertheless over the week-end it drew more money into the box office than did the triple star personal appearance stage program of the preceding week. So maybe the "Abie's Irish Rose" comparison may be apropos.

7 WHITE ZOMBIE

But: "IT DREW MORE MONEY INTO THE BOX OFFICE THAN DID THE TRIPLE STAR PERSONAL APPEARANCE STAGE PROGRAM OF THE PRECEDING WEEK."

* **Don't worry about a turned up nose! you never can tell what you can find under one**

Now Booking at UNITED ARTISTS Exchanges

PROBLEM IS: TEN-DOLLAR HEADS ON MILLION-DOLLAR SHOULDERS

Greatest Need of British Pictures Is Creative Brain Force and Thought of Films as Other Than Throwaways: Mooring

by Wm. H. Mooring

London Correspondent
now on visit to America

In England there should be no ten-dollar heads on million-dollar shoulders.

This great danger, through which American motion pictures have passed, still confronts the British film business. What it cost America to place ten-dollar heads on million-dollar shoulders, to say nothing of what it cost to take them off again, only America could tell us.

The history of British motion pictures since 1927, when protective legislation started, proves that there are plenty of ten-dollar heads on this side of the Atlantic. Had there not been, the Gaumont-British Corporation would not today be so free of rivals.

At least a dozen companies started with fully subscribed issues of public money—and ten-dollar heads. Where are they today? Their company-rigging maneuvers put back British progress by years, and made the development of concerns such as British International and Gaumont-British affairs almost for superhumans.

Creative Brain Force Needed

Beyond doubt the greatest need of British films is creative brain force, young men who can think of British films not as national throwaways, but as entertainment for an eager but discerning world public.

The search for the next year on this side of the Atlantic—it appears likely to extend to the other side—will be for million-dollar heads which hitherto have adorned ten-dollar shoulders.

The hope of British pictures lies in the huge new Gaumont-British studios, completely rebuilt and expanded. The pick of British motion picture talent is now housed in the structure at Shepherds Bush. It is for C. M. Woolfe, deputy chairman and joint managing director, and Michael Balcon, his production associate, to substantiate the confidence expressed at the opening by Isadore Ostrer, president, and Lord Lee of Fareham, his colleague on the board, by creating with this enormous machine the reality of "better British pictures."

Committee Reveals Network of Dishonesty

When the Kinematograph Renters Society, largely through the insistence of its American distributor members, decided to press for the appointment of a joint investigation committee to operate with certain members of the Cinematograph Exhibitors Association and to safeguard the distributors in regard to their shares to be accounted under sharing rentals, there was a general hue and cry among the rank and file of British exhibitors.

"Why," asked many, "should we honest British traders be subjected to an inquisition of this kind? We have always met our obligations, and we resent the implications of an investigation committee, whether or not we are allowed to nominate members to sit upon it."

At various times since then—the committee was appointed in face of such opposition as existed—exhibitors have renewed the protest and have generally shown their distaste for the investigation policy pursued. At times it has been stated by exhibitors that the hired investigators were acting in many cases as *agents provocateur* and by various tricks were seeking to trap unsuspecting theatre owners into minor and technical offenses under their sharing terms arrangements with the distributors.

Great Service Cited

The committee has weathered that storm, and today, although there are still many exhibitors who would prefer that it did not exist, this autocratic little body is found to have rendered scores of exhibitors very great service. By its operations, the investigation committee has succeeded in unearthing and rectifying in a large number of British theatres, certain flaws of organization which were being systematically exploited by dishonest employees.

Financial leakage, in many cases, had reached serious proportions quite apart from the fact that defalcations undiscovered must necessarily gain in momentum.

Thus once again the integral nature of business as between distributor and exhibitor is illustrated. The committee, first set up as a protective machine for the distributors and regarded suspiciously by many exhibitors as an instrument of extortion, has proved to be not only a safeguard for distributors but a creative force in raising the standard of honesty among theatre employees, and in lifting efficiency to a higher level in theatre accountancy systems.

The haphazard method of the old school of theatre men gives way to more modern conceptions of business, and to the extent that this makes for greater precision in catering to the public, it has tonic values which cannot fail to benefit the whole industry.

Apart from all this, there are also the many deplorable cases of attempted fraud on the part of unscrupulous exhibitors, which this committee has exposed. When the show business had not progressed beyond the fairground, and such control as existed was vested largely in charlatans, sharp practice was excused, whether or not it was excusable, as a virtue in showmanship. We have gone past that time, and if any of the charlatans remain it is well they should be found out as a preliminary to being put out of the industry.

Continuous Vaudeville Spreads in London

Continuous variety bills are being operated with considerable success in a number of London theatres, and plans seem to indicate a spread of the vogue for vaudeville.

Hope of Production Placed in Huge New Gaumont-British Studios, Now Housing Pick of Homeland's Talent

Nicholas Schenk is quoted as saying that "There is nothing in this business which good pictures cannot cure." Well, now evidently is the time for good—and better—pictures, for the development at present threatening cinema takings is the swing back to vaudeville. Small theatres cannot afford such shows: larger theatres dedicated to picture policy must increase overheads in order to meet the latest demand, with resultant lowering returns on films actually.

Started at the Windmill theatre, a small former-cinema in central London, "Revudeville" playing from 2 to 11 p.m. did the business. Next the London Pavilion on Piccadilly Circus, for two years operated on pictures exclusively—most recently by British International—turned over to the vaudeville, billing the "Stars of the World" in non-stop 2 p. m. to midnight variety.

Not without point, the Era, British show journal owned by Ostrers of Gaumont-British, and edited by G. A. Atkinson, former film critic of the *Daily Express,* organized daily tryouts of British variety artists at Grosvenor House during the International Conference and Cinema Exhibition.

Bernhard Sees Conditions on The Road Back

Recent signs of improvement are noted by Joseph Bernhard, Warner executive in charge of theatres, who expresses the belief that conditions generally are on the "road back," in a message to theatre men in the field.

Mr. Bernhard said: "We are now on the road back. Wall street says there is strength behind the upward trend; mill towns tell us factories are opening and labor—long idle—is going back to work.

"Wall street gains new confidence. The laborer sees the smoke start from the factory chimney and his spirit rises with it.

"Starting on the road back, what have we to lean upon until the full effect of these improving times is felt everywhere? Your confidence in us! Our confidence in you! Our confidence in you is founded on respect. You stood and braced yourself, mind and body, against a force of circumstances which might have affected our theatres far more than was felt."

Approve Sunday Closing

The population of Parsons, Kan., has voted to retain the section of the local blue laws which prohibits Sunday motion pictures.

Independent Motion Picture Producers Association

M. H. HOFFMAN
President
MORRIS SCHLANK
Vice-President
ALFRED MANNON
2nd Vice-President

6001 Santa Monica Boulevard :: Telephone HEmpstead 1121

HOLLYWOOD, CALIFORNIA

NAT LEVINE
Secretary
LARRY DARMOUR
Treasurer
SAM WOLF
General Counsel

July 20, 1932

Mr. Martin Quigley,
Quigley Publications,
1790 Broadway,
New York, N. Y.

Dear Mr. Quigley:

At a meeting of our Association on Thursday, July 14th, the following resolutions were passed:

RESOLVED: That the members of the Independent Motion Picture Producers Association are very appreciative of what the Quigley publications have done for the Independents, and we pledge ourselves to reciprocate by giving them all the support at our command.

RESOLVED: That a contract be drawn up between the Quigley publications and the Independent Motion Picture Producers Association, so that the lesser advertisers may benefit through the group advertising.

Again thanking you for your interest, and trusting the above action will produce results which are mutually advantageous, we are

Very truly yours,

INDEPENDENT MOTION PICTURE PRODUCERS ASSOCIATION.

M. H. Hoffman, President.

Nat Levine, Secretary.

Always in the service of the whole of the motion picture industry and in all of its proper purposes and interests

MOTION PICTURE HERALD
1790 BROADWAY NEW YORK

WABASH AVENUE

CHICAGO

George B. West is in Chicago as the new divisional manager of Exhibitors Screen Service. George A. Hirleman, president of the company, was also in town in connection with plans for the opening of offices here which will serve the larger portion of the middlewest with the company's line of trailers. The local office of Exhibitors Screen Service will house a full library of trailers, and under Mr. West's direction will serve Illinois, Indiana, Iowa, Kansas, Kentucky, Michigan, Minnesota, Missouri, Nebraska, Wisconsin and North and South Dakota. Mr. West has been connected with the motion picture industry for 22 years and has served as sales and branch manager for several producing and distributing companies.

▽

L. K. Brin of the Brin circuit of Milwaukee was a visitor along Film Row last week.

Phil Goldstone, head of Majestic Distributing Corporation, passed through Chicago last week on his way to the west coast. He was accompanied by Harry Rubin and his brother.

▽

Balaban & Katz will open the United Artists theatre about the middle of August and may possibly open McVickers before September 1.

▽

M. Sussman, a brother of Ludwig Sussman, owner of the Adelphi theatre, has opened the village theatre in Niles Center, Ill. The house has changed hands many times but Sussman hopes to make a go of it in association with K. L. Linker and Jerome Daly, who will be manager.

▽

Sam Katz flew into town from the West Coast last Saturday, held several hurried conferences at the B & K offices and took the Century for New York the same day.

Albert Dezel is roadshowing "Ten Nights in a Barroom," "Our Scarlet Daughters" and "Should a Doctor Tell." He has opened Roadshow Pictures, Inc., at 806 S. Wabash avenue.

▽

That single features will be back as a regular policy in most local houses is the word being rather generally accepted along the Row. Long time protection demanded by Balaban & Katz on houses charging under twenty cents is expected to bring about an end to the double feature habit.

▽

The Dearborn theatre, 40 W. Division street, was the scene of a private showing of Universal's "Back Street" Wednesday afternoon, August 3.

HOLQUIST

Academy Training Army Officers in Production

The United States government, through the war department, keeps posted on all technical developments in motion picture work by a cooperative program worked out with the Academy of Motion Picture Arts and Sciences. Selected army officers are regularly sent to Hollywood to spend time at the various studios gathering the latest knowledge of production.

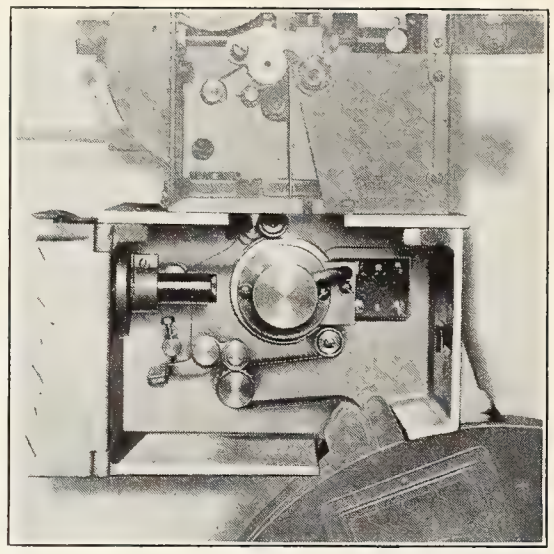
Captain M. E. Gillette has been ordered to Hollywood this summer, where he will be aided by various production executives who are members of the reserve corps. Officers receiving this instruction will form the nucleus of a Signal Corps unit charged with the production of educational sound pictures to be used in the training of the regular army and the officers' reserve corps.

23 of Metro's 89 Shorts For 1932-33 Are Completed

Metro-Goldwyn-Mayer has completed 23 of the 89 short subjects promised for 1932-33 release.

At the Hal Roach studios the eight completed comedies include Laurel and Hardy's "Pack Up Your Troubles," one of the two full-length features they are scheduled to do.

At the MGM studios, where 12 Sport Champions and six Oddities are being produced, eight releases of the first group have been completed and one of the Oddities. The MGM studios likewise have completed production of six Musical Revues, four in Technicolor.



GIVE FILMS A BREAK . . . . .

You want films to produce money? Then give them a chance. Run them through Syncrofilm. Whatever is on the sound track is reproduced by Syncrofilm with absolute fidelity. Modern sound recording is very, very close to perfection. Syncrofilm has kept pace. We guarantee satisfaction or your money back.

Syncrofilm keeps the film perfectly focused on the photoelectric cell. Syncrofilm pours four times as bright a light through the sound track as usual. By this feature every little marking on the sound track is turned into exactly the sound it represents. Syncrofilm gives film its best chance to show what is on it.

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SYNCROFILM

NEWS PICTURES

FOX MOVIETONE NEWS—No. 91—United States troops drive bonus marchers from Washington—America's fighting planes in impressive San Diego display—New Christie tank reaches 120 miles per hour in New Jersey army test—Olympic Games open in Los Angeles—Sir Harry Lauder sees clans gather at Scotch celebration.

FOX MOVIETONE NEWS—No. 92—Plague of locusts visits Africa—German singers get together at Frankfort—Dynamite loosens valuable marble in Italian quarry—United States athletes lead in Olympic Games in Los Angeles.

HEARST METROTONE NEWS—No. 290—Huge blast razes marble mountain in Italian quarry—Roosevelt gives promise of beer—Toreadors show how they can take it—Battleship, abandoned at sea, is operated by radio—Vast locust army invades Africa, causing widespread ruin—United States takes lead in Olympics in Los Angeles.

HEARST METROTONE NEWS—No. 291—Nation interested as Libby Holman, stage singer, is accused in death of heir to tobacco fortune—United States net stars meet defeat in Davis Cup matches—Governor Roosevelt joins in water sports at Hyde Park, N. Y., home—$6,000,000 blaze sweeps Chicago water front—More records set as United States increases Olympic lead.

PARAMOUNT NEWS—No. 1—Outboard skippers battle for Midwest honors at Chicago—National Economy League, centering in New York, starts drive for lower government costs—Chicago throngs greet von Gronau after third trans-Atlantic flight—Radio waves pilot battleship in remarkable "crewless" demonstration—United States leads in Olympic Games in Los Angeles.

PARAMOUNT NEWS—No. 2—Millions lost in blaze that sweeps Chicago grain elevator, packing plant—George Bernhard Shaw addresses America through newsreel on 75th birthday—Flashes from everywhere—California girls keep fit by punching new type bag—United States piles up lead in Olympics at Los Angeles.

UNIVERSAL NEWSPAPER NEWSREEL—No. 64—Von Gronau safe in Chicago after third trans-Atlantic flight—Italian city shaken by great explosion in marble quarry—Wagon-pushing youngsters break endurance records in New Jersey town—Interned peasants flee Siberian reds for Paraguay haven—United States maintains lead in Olympics in Los Angeles.

UNIVERSAL NEWSPAPER NEWSREEL—No. 65—Raging fire does $6,000,000 damage on Chicago water front—Eight couples left in gruelling three-month dance marathon at Coney Island—Lavish display marks Japanese town's festival—Business optimism rises in country—United States increases lead in Olympics as more records fall.

Plan Louisiana State Film

The Louisiana Educational Cooperative Association, non-political organization, is sponsoring the production of an eight-reel, all-color feature and 20 supplementary one-reel shorts, "Louisiana, Past and Present." The films will be produced by A. Harrison, Jr., at the Harcol studios in New Orleans.

ON BROADWAY

Week of August 6

MAYFAIR
The Wild Goose Chase . . . . . RKO Pathe
Kid Glove Kisses . . . . . Universal

PARAMOUNT
Paramount Pictorial No. 1 . . . . . Paramount
Hollywood on Parade No. 2 . . . Paramount

RIVOLI
Singapore Sue . . . . . Paramount
A Seat on the Curb . . . . . Paramount
Hollywood on Parade . . . . . Paramount

STRAND
If I'm Elected . . . . . Vitaphone
Bosko at the Beach . . . . . Vitaphone
Sport Slants. No. 11 . . . . . Vitaphone

WINTER GARDEN
I Love a Parade . . . . . Vitaphone
Silver Springs . . . . . Fox
Love Thy Neighbor . . . . . Vitaphone
Babe of Mine . . . . . Vitaphone

TECHNOLOGICAL

CONCERNING CONDENSER LENSES

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 138.—(A) Does spacing condenser lenses farther apart than is necessary involve light loss? (B) How may the projectionist using a plano-convex condenser satisfy himself that the light beam from the collector lens more than covers the collector lens? (C) In what way is spherical aberration useful in the condenser light beam? (D) What is meant by the real image of the condenser?

From a prominent projectionist in New York City, who prefers that his name be not set forth, comes the following:

"Just glanced over the answers to Question No. 129 of the Bluebook School, and noted your remark concerning lack of knowledge of the Cinephor condenser. Who, aside from their maker, does really know the important details of these lenses? Personally, I believe the lack of knowledge is chargeable to the fact that there are relatively few of them in use. Here is how I figure it:

"These lenses were made for use with high intensity arcs using about 125 amperes of current. Today, due to the advent and wide use of the reflector type lamp, only the very large theatres can afford to, or do, use such high amperage. If they do use high intensity, they may nevertheless be using the old 4.55-inch diameter condenser. It then follows that the percentage of Cinephors in use must be relatively small.

"In your recent measurements of light on the screen of our theatre you found conditions you did not expect to find. At that time we were using the Super-Cinephor condenser. You came to the projection room and made the statement that you believed the light beam was too large in diameter where it met the projection lens, hence did not of course all enter the lens. Yet the company which makes the Cinephor recommends them for use with projection lenses of any focal length.

"From the figures you secured at the screen it was evident there was a decided unevenness of the field of light. This seems to be one of the characteristics of this condenser. [I cannot let that pass unchallenged even for a moment. It is the characteristic of any condenser or condition in which the light does not all enter the projection lens.—F. H. R.] With such unevenness there seems to be discoloration, which cannot be avoided, though some of it can be cleared up by carrying a wide diameter spot at the aperture. [In other words, by wasting still more light and using only the center of the beam.—F. H. R.]

"Another thing: The condensers we are discussing were designed for use with wide film—a relatively huge aperture as compared with what we are actually using. What puzzles me is how one condenser diameter can be used efficiently with apertures of varying dimensions, and at the same time be adapted to work efficiently with projection lenses of widely varying focal lengths, and therefore varying working distances. Surely a condenser of given diameter must work more efficiently under one condition than under one widely different.

"I am anxious to ascertain certain things, as follows: Possibly you can help me. The collector lens is plano-convex, but the curved surface has two curves. That is to say, it has two focal lengths, a short one horizontally and a long one vertically. This lens is usually termed 'cylindrical.' What are the focal lengths of the curved side. The converging lens has two curvatures. What about the focal lengths?

"It is very true that I could do little or nothing to change any condition now existing in these lenses, but a more complete knowledge of their design would aid me in using them at least at their highest point of efficiency. In fact, the true or perfect screen image can only be accomplished by the co-operation of lens designers, carbon engineers, projector and lamp designer, screen manufacturer and the projectionist."

That last is wholly true. However, I do not myself believe much improvement can be made when the projectionist is compelled to use equipment that is designed wrong, and I hold the present set-up, where a wide-diameter condenser, coupled with a short-distance condenser (from conductor to aperture) is used, to be wholly and entirely wrong. In expressing this opinion I am well aware that I am directly opposing the views of certain optical engineers for whom I have high regard.

However, personal friendship or high regard cannot be considered (except to regret the necessity for opposing) where the good of projection is concerned, and I take direct issue on several points. One eminent optical engineer made the following statement to me: "The outer zones of the picture should have less illumination than the central zones because of the fact that if the illumination were even, then there would be too much contrast between the picture and the picture border, which would be hard on the eyes."

With this I disagree, wholly and entirely. In the first place, after viewing literally hundreds of screens, under just about every possible condition of theatre and screen lighting, I have yet to see any case where I could agree that contrast with the border set up any unpleasant effect in the way of eye strain. Nor am I able to imagine that any such effect would be set up by absolute evenness in screen illumination, though, mark you well, I do hold that over-illumination of a screen—a too high illumination of the screen as a whole with relation to its surroundings—may well cause eye strain, and heavy eye strain, too. It is not, in my judgment, a matter of contrast between edges of the picture and the screen border, but a contrast between the whole picture and its surroundings. It is not a matter of contrast as between the edges of the screen and its border, but illumination which, by contrast with the surroundings viewed as a whole, makes of the screen a glare spot.

And now as to the matter of condensers: It is my opinion that the projectionist correspondent is entirely correct in his criticism. If the optical gentlemen insist upon the use of large-diameter condensers located at a short distance from the aperture, it then is up to them to supply some workable method of paralleling the beam between the aperture and the projection lens. It is an absurdity to say that such a hodge-podge of unmatched optical systems, as we now very often find on projectors, is efficient.

What we want and need is, in my opinion, an evenly illuminated screen, and we feel we have the right, at this rather late day, to demand that it be made available by lens makers, either by means of an added lens or otherwise. An unevenly illuminated screen means a poorly balanced screen image.

The Cinephor lens is a most excellent condenser for work for which it is suited, but I hold it to be not suited to all work, as the correspondent has said, except there be a lens interposed between it and the aperture to parallel the beam—also, now that we have changed the shutter location and that thus the heat is reduced by 50 per cent, I personally can see no really important objection to such a lens, except that it would, by absorption and reflection, reduce the light somewhat. But such reduction would constitute a very minor objection compared with the benefits derived. Also, the actual effect would, in most cases, be a substantial saving in light because that now falling outside the lens would be made available to the screen.

Sorry, but I am unable to supply the information asked concerning lens curves. Doubtless the manufacturer would not care to give such information out. I will be glad to hear from other projectionists their views on the subject under discussion.

MEETINGS

MOTION PICTURE HERALD presents each week a calendar of events and meeting dates of exhibitor and production associations and other non-commercial organizations in the industry. The secretaries of all such associations are urged to forward to the editor necessary data for inclusion herein, of both regular and board of directors meetings.

AUGUST

11—16mm. Board of Trade: Luncheon and board of directors meeting, at Hotel Victoria, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

12-13-14—Independent Theatre Supply Dealers' Association: Annual convention, three days, at Hotel Stevens, Chicago.

14—Film Technicians: Meeting at Hollywood Chamber of Commerce or Knights of Columbus Hall, Hollywood. Business Representative, Carl Kountz.

15—International Brotherhood of Electrical Workers—Local No. 40, Studio Branch: Meeting of executive committee, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

Assistant Directors' Association: Regular meeting, 6636 Hollywood Boulevard, Hollywood. President, Harry W. Scott; Executive Vice-president, Richard L'Estrange.

16—Allied Theatres of Michigan, Inc.: Board of Directors' meeting, at 607 Fox Building, Detroit. President, Glenn A. Cross; Secretary, John Niebes.

Western Associated Motion Picture Advertisers: Semi-monthly meeting and luncheon, at Writers' Club, Hollywood. President, Frank Whitbeck; Secretary, Carlisle Jones.

Federated Motion Picture Studio Crafts: Meeting of 14 studio locals; weekly meeting at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Assistance League: Weekly board of directors' meeting, 5604 DeLongpre Avenue, Hollywood. Managing Director, Mrs. Lee Wray Turner.

17—Breakfast Club: 3213 Riverside Drive, Hollywood. President, Carl Laemmle; Manager, Harold B. Link.

Brotherhood of Studio Carpenters—Local 946: Weekly meeting, 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

233 Club: Semi-monthly meeting, 6735 Yucca Street, Hollywood. President, John LeRoy Johnston; Secretary, Abraham S. Goldman.

18—United Scenic Artists: Monthly meeting, 2560 North Beachwood Drive, Hollywood. Executive, William B. Cullen.

19—International Allied Theatrical Stage Employees—Local 37, Studio Branch: Directors' meeting, 6472 Santa Monica Boulevard, Hollywood. Business Representative, Lew C. G. Blix.

22—International Brotherhood of Electrical Workers—Local No. 40, Studio Branch: Meeting of executive committee, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

23—International Brotherhood of Electrical Workers—Local No. 40, Studio Branch: Regular monthly meeting.

Allied Theatre Owners of New Jersey: Regular meeting, at 303 West 42nd Street, New York. President, Sidney E. Samuelson.

Federation of Motion Picture Studio Crafts: Meeting of 14 studio locals, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Assistance League: Board of directors meeting, at 5604 DeLongpre Avenue, Hollywood. President, Mrs. Lee Wray Turner.

24—Breakfast Club: Weekly meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

Brotherhood of Studio Carpenters, Local 946: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

25—16mm. Motion Picture Board of Trade: Semi-monthly meeting and luncheon, at Hotel Victoria, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

29—International Brotherhood of Electrical Workers—Local No. 40, Studio Branch: Meeting of executive committee and regular monthly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

SEPTEMBER

Weekly meetings of New York Theatre Owners' Chamber of Commerce will be resumed early in September, at headquarters in the Times Building, New York City. President, Charles L. O'Reilly.

8—Associated Motion Picture Advertisers: Weekly meeting and luncheon and annual election of officers, at Sardi's, West 44th Street, New York. President, Ed Finney; Secretary, Al Sherman.

16mm. Motion Picture Board of Trade: Semi-monthly meeting and luncheon, at Hotel Victoria, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

14—Motion Picture Producers and Distributors of America: Quarterly meeting of board of directors, at 28 West 44th Street. President, Will H. Hays; Secretary, Carl E. Milliken.

19 to 24—16mm. Motion Picture Board of Trade: Second annual exposition, at Hotel Victoria, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

22—16mm. Motion Picture Board of Trade: Semi-monthly meeting and luncheon, at Hotel Victoria, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

26—Mayfair Club: Monthly gathering at Biltmore Hotel, Los Angeles. President, Fred Niblo; Secretary, Irving Thalberg.

OCTOBER

5—M.P.T.O. of Wisconsin and Upper Michigan: Board of Directors' meeting, at 536 West Wisconsin Avenue, Milwaukee. President, Fred S. Meyer; Secretary, W. L. Ainsworth.

24—Mayfair Club: Monthly gathering at Biltmore Hotel, Los Angeles. President, Fred Niblo; Secretary, Irving Thalberg.

NOVEMBER

Allied Theatre Owners of Texas: Annual convention, first week in November, date undetermined. 312½ South Harwood Street, Dallas. President, H. A. Cole; Secretary, A. W. Lilly.

24—Mayfair Club: Monthly gathering at Biltmore Hotel, Los Angeles. President, Fred Niblo; Secretary, Irving Thalberg.



New Orleans Makes Film

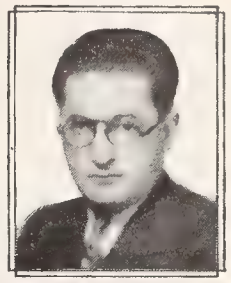
The Harcol Film Company, New Orleans, is filming "The Soul of A Nation" now being produced at Loyola stadium by the city of New Orleans in sound and color. It will be released immediately after completion, in five reels.

MANAGERS' ROUND TABLE CLUB

MANAGERS' ROUND TABLE CLUB OF MOTION PICTURE HERALD

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

MIDSUMMER RAMBLINGS!

JUST TO PROVE THAT life is not always a bowl of cherries, our almost unbroken string of visiting showmen this summer brought one who did not hand out any compliments nor pat us on the back.

I was just trying to figure out whether it was the new grip or my changed stance that was making my rotten golf worse, when there was announced a Mr.——; well, we'll call him Mr. X. He was district manager for the so and so circuit in the state of what-zis. And he just wanted enough of my time to tell me what HE thought of me.

His views do not warrant wasting too much of my space, so I'll just take up enough to say that he called me all kinds of names and said that "guys like me" would be better off out of showbusiness. To all of which I heartily agreed, and further annoyed him by refusing to get mad or even perturbed.

He was a district manager and thought that we were handing the D.M.'s too many undeserved raps. I could merely say that if any of the shoes fit him he was entitled to wear them.

As a true statement of fact, we know more worth-while and real competent D.M.'s than we do the Mr. X kind. What my recent visitor should do is learn how to run a theatre himself, then he will be better qualified to tell his managers something intelligent and to gain their respect.

▽

THE TEMPORARY SUSPENSION of the Ken Long ad series, due to his taking over the editing of RKO's "Now," does not mean that activity in this direction will cease.

Eddie Hitchcock and Dave Davidson are both working out ad series along their own individual lines that will augment the Long articles and ads. When they get a little further advanced we will announce the first date for publication.

We expect that Ken himself will be contributing before the end of August. So between these three representative showmen, all well versed in the art of theatre advertising, the Club pages will offer much that is worth-while in this particular line.

Now if we could only get Vic Gauntlett and Frank Whitbeck to start a series, along with some of those other swell ad men, then we could shout a little louder.

H. B. FRANKLIN, in a recent message to every RKO showman, said, ". . . Fortify yourself with tried and proven campaigns . . . and then enhance them with your own personality and fighting spirit. . . ."

That's swell. "H. B." again makes himself a great Round Table Club booster with that statement. He knows that the most authentic source for securing tried and proven campaigns is in this department. And he also knows that we have been shouting those same words for over four years.

Stop wasting time trying to do the almost-impossible feat of creating brand new ideas. There are too many tried, proven and successful campaigns on these pages week in and week out. Take the best of those campaigns that fit into your schedule of pictures and build them up to suit your particular situation, injecting some original twist of your own to make it still better.

Local managers can do more to stimulate conditions in their own towns than any other individual. They should be the leaders in all movements to increase business or sponsor merchandise-selling events. Showmanship is needed and recognized in this connection. Get busy NOW.

▽

WATCH THOSE BOOKINGS more closely. We've been noting the programs coming into Club headquarters and believe me if I was a patron of some of those theatres I'd be doggoned sore at the way some of the shows are being assembled.

No excuse for poor bookings. Does't matter whether you or someone else is booking the house. You're the manager and should insist on well rounded-out programs and good balanced entertainment.

After the show is on the screen it is far too late to make improvements or changes. The word soon gets around town that your show is punk. That's the pay-off for you. If you are on your toes you will check up on the reviews of every subject, feature or short, so that you are reasonably sure that your patrons will see a darned good show.

▽

COSTLESS EXPLOITATION is becoming so popular that we are wondering whether most theatres will ever go back to paying for what they find they can get for nothing.

We are still waiting for someone to trump Al Cox's eight stage weddings in one week. What-a-man he is for promoting! And not a dime did it cose the theatre.

"CHICK"

DICK KIRSCHBAUM'S LOBBY LAFFS!



PAUL GLASE MADE A BIG HIT WITH FILM OF LOCAL INTEREST

It took the dedication of a new highway built by the unemployed atop a mountain to make Paul Glase, manager of the State Theatre, down in Reading, Pa., to drag out his old silent camera, but drag it out he did, and a newspaper tear-sheet before us is plenty evidence that he was well repaid for his work.

The front page of the paper carried a story headed "Capitol to See Skyline Highway." The bank of the head read: "Legislators Invited to Witness Film of Reading's Unemployed Project." The story went on to describe the dedication exercises and taking of the pictures and stated that the pictures would be shown to those higher up in state politics as a means of impressing authorities with the importance of continuing the project.

In other words, good will for the theatre and a hand of thanks from city and county officials for the showing of the film. As Glase observes, his old silent movie camera may again start grinding out shots of local happenings as of yore. And why not? In this case the old non-sync was also dusted off to provide the music and the local portion of the show was received by the audience with genuine interest.

VAUDEVILLE THEATRES!

Managers booking their acts direct should avail themselves of the service offered by the Stage Attractions Department of Motion Picture Herald.

This department, besides carrying reviews of different types of acts playing in and around New York City, can furnish you with full information about any act you are interested in booking. Such as a description of the act, type of material and agent through whom you can book direct.

It would also be a good idea if you filed act reviews as a ready reference guide which will eventually give you, at your finger tips, a complete file of all acts together with everything you ought to know about them.

Turn to the Stage Attractions Section and keep posted on what is going on in the world of "flesh."

HERE'S A GOOD GAG FROM SMITHIES FOR SCHOOL OR COLLEGE

Here's a gag from Ernie Smithies, manager of the Capitol Theatre, Kingston, Ontario, Canada, that can be used to perfection in a college or high school town. Since the first school term is but a few weeks away, it should be a most timely offering.

It all came about during a discussion he had three years ago with some senior cadets of a military school relative to information on current and coming attractions at the theatre. The cadets claimed it was impossible to secure information on what was playing on their days off, since the city was "out of bounds" and no newspapers were taken. Pay telephones were the only means they had of communication with the theatre and a cadet's allowance does not justify such an extravagance.

Today, as the result of a suggestion made by Smithies, it is the duty of all recruits, or first term cadets, to keep their seniors informed on current attractions at both theatres in town, having at hand all data concerning the picture, names of stars and names of all women players. Failure to provide this information penalizes the recruit his afternoon off and the carrying out of such duties as may be assigned by the senior.

The above policy was suggested three years ago and is still in effect today. In all probability it will be continued during the years to come. The idea should appeal to all Club members similarly situated and we're passing it along with Smithies' compliments.

MANAGER OF LUCAS THEATRE, SAVANNAH, STAGED GOOD BALLY

The broad thoroughfares of Savannah, Ga., echoed a short time ago with an attention-getting bally staged in connection with "Union Depot" by the manager of the Lucas Theatre.

Two boys carried the large banner (see photo), which read: "We are going to the Lucas Theatre to see 'Union Depot'—A Wonderful Picture." Two men dressed as Red Caps paraded about six feet in front



of the kids, carrying satchels to represent their luggage. In back of them marched a boys' band with huge bass drums and wind instruments.

We're sorry that we cannot credit the manager for the above mentioned bally, but his name was not attached to the data we have at hand. However, we are given to understand that he had the town all "het-up" when he pulled the stunt and that satisfactory trade resulted from the move.



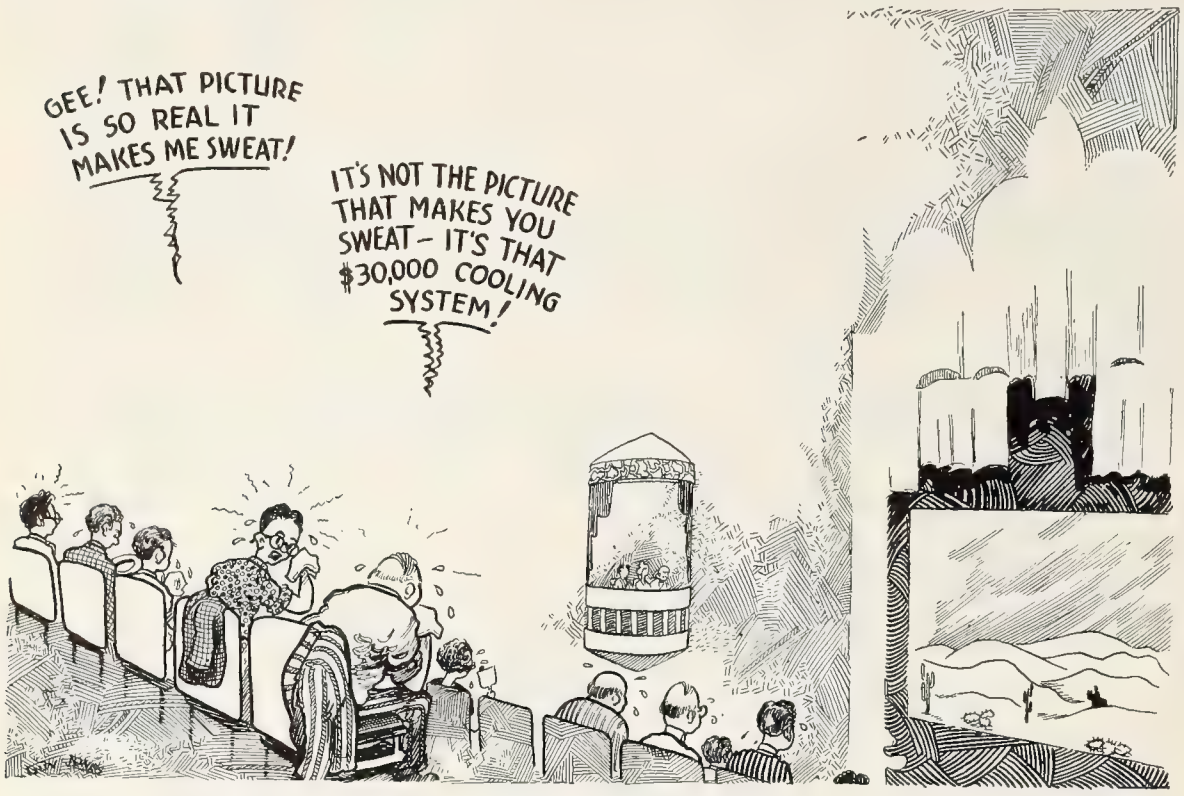
Here they are — trailers that pack a punch — a new screen sensation designed with one purpose: to SELL your patrons! See them shoot across your screen. THEN watch your box-office!

EXHIBITORS SCREEN SERVICE INC.

EDGECOMBE 4-6200
203-205 WEST 146TH STREET · NEW YORK CITY
DALLAS CHICAGO LOS ANGELES

KEEPING UP WITH THE TIMES!

By GUY JONES



Are You Still Trying to Kid the Public?

MUTNICK OBTAINED EXCELLENT RESULTS FROM A PRESS BOOK

Comment from Nat Mutnick, manager of the Castle Theatre, Irvington, N. J., on the subject of Columbia's press sheet on "Shopworn" is indicative of the change of attitude most managers have undergone relative to selling aid which at one time came in for considerable adverse criticism. Through



a suggestion made on this particular sheet, advises Mutnick, he was enabled to put across a corking tie-up with the Kleenex Company of New York and Boston.

This company furnished him with 1,000 salable packages of their product for giveaway on the first night the picture was shown. The firm also contributed a trailer and set up the attractive lobby display illustrated on this page. This, together with window displays in neighboring drug stores, helped Mutnick draw about 800 to the theatre that evening.

So, as this Round Table member suggests, it pays to comb through all press sheets these days and seize upon any selling idea that will tie-in with a nationally advertised product. The men who are turning out selling campaigns for the several producing companies are keyed to the sharply competitive selling situation that exists and are forever on the lookout for tie-ups which will help sell a picture. Give them due consideration and consequently turn a deal which will be reflected in an increase of box office trade.

Buck Jones Club Event!

Fully 20,000 young Buck Jones Rangers, members of an organization sponsored by Columbia Pictures Corp., are expected to assemble at a rodeo to be held in Central Park, August 10, when the ceremonies of banding together all Buck Jones Clubs in the Metropolitan district will be observed. Prominent screen and radio stars will help entertain the gathering. Later on in August the entire group will go to Luna Park,

DAVIS HONORED!

Evans B. Davis, manager of the Strand Theatre, Dolgeville, N. Y., received a surprise a short time ago when he attended a meeting of the "Exchange Club," only business organization in his city. He was nominated for president of the club and elected.

All of which points out what can happen to a theatre manager who enters a strange town and makes an effort to help his fellow merchants build for better business. Ever since Davis went to Dolgeville he has taken an interest in public affairs, cooperating with others at every opportunity. That he is held in high esteem is evidenced by being elected head of the business men's club.

NOTHING WRONG WITH MUSSELMAN'S STUNT; IT LOOKS GOOD TO US

"What's wrong with my handbill and monthly calendar?" asks Ray W. Musselman, manager of the Princess Theatre, Lincoln, Neb., and as far as we can see there's nothing the matter with either. On the contrary, both appear to be excellent pieces of work, and proof that this Club member is on the job.

During the summer season the Utility Commission in his town generally shuts down on the use of water so Musselman took advantage of the expected move by getting out a hand bill which read: "Notice to Water Users—Owing to the extremely dry weather it will be necessary for all parties using water for lawn or garden to shut off the water at 8 P. M., June 21, in order to see 'Reducing' at the Princess Theatre. Signed, Marie Dressler." Ray tells us that the bill may have peeved a number of folk but it made them talk, and that's what counts.

As far as his calendar is concerned, it appears to be a good example of the monthly calendar "art." Copy is not too crowded and there's room here and there for a little squib on this order: "Why stay at home and battle bugs and heat when you can enjoy a good show in cool comfort at this theatre." Last but not by any means least, is a ruled-off portion at the bottom about 3½ inches deep. Three sections carry five ads each from local merchants, a total of fifteen, which, incidentally, pays publishing cost. Yes, it's a good calendar, don't you think?

The next time Ray writes maybe he'll include some more news about what he's doing to step-up trade for his house. So we'll sign off until then and wish him the usual lots of luck.

ROUND TABLE BIOGRAPHIES

The highly important matter of providing food for an empty stomach prompted Robert C. Pearson to enter showbusiness, but for all the distressing circumstances at that time the move turned out to be one thoroughly to his liking. Ask him today if he would again choose this business for a career and he would answer in the affirmative.



Robert Pearson

Pearson was born in Stockholm, Sweden, in the year 1905, and is a graduate of a high school in that city. He later took a half-year at Heidelberg, Germany, and two years at Harvard, U. S. A.

He began his theatre career as an usher at the Imperial Theatre, San Francisco, Calif., and from that time on went consistently up the ladder to his present managerial post at the New American Theatre, San Jose, Calif. He has served with Publix and the National Theatre Syndicate in various capacities, acting as manager, advertising manager and exploitation manager.

He is a member of the Exchange Club, Olympic Club, Advertising Club and the San Jose Golf Club. And he's still a single man.

NOVEL ADS FEATURED GUITERMAN'S EFFORTS ON "FREAK" PICTURE

The much discussed picture "Freaks" was advertised in a novel way by Robert S. Guiterman, manager of the Capitol Theatre, Manitowoc, Wis.

With utter frankness he told his public through the newspapers that it was "With Shame Our Screen Unfolds the Worst Picture Ever Made—Don't See It—And Be Assured You Have Missed Nothing—You'd Be Stunned! You'd Be Terrified! In Watching These Abnormal People and the Lives They Lead," etc. The ad reproduced



on this page will show balance of copy. Teaser ads in single column such as "Can a Pinhead Think?" "Can a Full Grown Woman Truly Love a Midget?" "Can the Alligator Man Roll a Cigarette With His Lips?" were run several days before opening.

Most of our members will recall that a certain "horror" picture was strongly sold in the first runs through more or less the same sort of advertising used by Guiterman. It did the work in great shape then and it is quite possible that the public will react the same way again. However, the negative note in advertising is something to experiment with.

TEASER POSTER HAD REETH'S PUBLIC IN DARK ABOUT PICTURE

Making new use of an old gag, Fred Reeths, Jr., manager of the Sheboygan Theatre in Sheboygan, Wis., put over a "teaser" campaign on "Two Seconds" to marvelous box-office results.

Fred's first move was to spot around town a large card about 24 inches by 12 inches carrying nothing on it but scarehead letters, black on white, "TWO SECONDS." Two-thirds of the card was left blank.

Three days later, Fred sniped the bottom of the scare head with a red on yellow strip reading, "The Time It Takes for a Woman to Ruin a Man's Entire Life!"

Then, as the finishing touch to the card, two days later he pasted on his preview announcement and the cast. Comment on the gag was tremendous and Fred is going to use it again, particularly so since he found out that all of the cards he placed around town "stayed put."

Oke, Fred; such showmanship must be deserved. You know there has been lots of good stuff coming out of Sheboygan in the past and for that reason we expect some more from you in the future.

"The Showman's Calendar"

AUGUST

17th	First Atlantic Cable Message—1858 Discovery Day (Yukon Territory) Winnie Lightner's Birthday
18th	Virginia Dare's Birthday
19th	June Collyer's Birthday Madame Du Barry's Birthday—1587
20th	Benjamin Harrison, 23rd President—Born 1833
23rd	First Steamer to Cross Atlantic Launched—1818
26th	1st Kindergarten in Amer. Est. St. Louis—1873
28th	Alice White's Birthday
29th	Oliver Wendell Holmes (Poet) Born—1809
30th	Arthur Rankin's Birthday
31st	Fredric March's Birthday

SEPTEMBER

1st	John Mack Brown's Birthday Richard Arlen's Birthday Marilyn Miller's Birthday
2nd	U. S. Treasury Established—1789
4th	Hendrick Hudson Sailed Up Hudson—1609
5th	Labor Day
6th	President McKinley Assassinated—1901
9th	California Admitted to Union Colorado Admitted to Union Neil Hamilton's Birthday
10th	Perry's Victory on Lake Erie—1813 Lily Damita's Birthday Al St. John's Birthday
12th	Defender's Day (Maryland) Pershing Began Successful Drive on Mihiel Salient—1918 New Year's (Rosh Hashonah) Maurice Chevalier's Birthday
12th	SCHOOLS REOPEN THIS WEEK

TED EMERSON PAYS STRICT ATTENTION TO SHORT FEATURES

Although word frem Ted Emerson, manager of the Iowa Theatre, Cedar Rapids, arrived too late for acknowledgment in the short subject section which appeared in this department several weeks ago, it seems never unseasonable to pass along a boost for the so-called step children of the screen and, at the same time, let Emerson know that we are appreciative of his approval of a Club policy.

He, too, believes that the importance of featuring "the whole bill" cannot be too strongly impressed on readers of this department. As he points out, it takes all kinds of folk to make up this world. Everyone doesn't like a Chevalier or Garbo and, very often, a Laurel-Hardy, a Mickey Mouse, a newsreel, a Screen Souvenir, or some other short, will be the means of pulling in some customer who would otherwise be lost. Some people like dancing, others like music, while some go in for just plain old belly laughs; hence, a well rounded out bill stands more chance of capturing average taste than one limited to the well known and hackneyed line, "Two Big Features."

Newspaper ads, theatre front, lobby, screen and other advertising mediums are employed by Emerson to plug his short features. One of his ads, herewith reproduced, is evidence that the little fellows are



not being overlooked at the Iowa. You can see at a glance that space was almost equally divided between features and shorts. Also, like many other members of this Club, he regularly combs through his newsreels, ever on the alert for some outstanding shot that will rate special mention.

We are only too glad to mention Club members' views on this interesting subject, special section or not, and particularly so since there is no pronounced trend these days among exhibitors to find some solution of the double feature problem. Some are in a position to make up a diversified program; others are not. We will be glad to have opinions of other Round Tablers on this subject.

It is apparent that Emerson is a good student of human nature and has taken pains to observe reaction among his patrons to different type bills. His methods of advertising are, accordingly, based on what he truly believes will most appeal to readers.

DISPLAYS MADE BY KUEHN HELPED HIM PUT OVER PICTURE

Below are a couple of displays fashioned a short time ago by Rudy Kuehn, manager of the RKO Capitol and State Theatres, Union City, N. J., both of which materially helped sell pictures.

The one made for "One Hour With You" was animated to the extent that the eyes blinked and the clock hands moved, a flasher



and a motor providing the means of animation. The portion of the photo on the left shows the displays made for "Arsene Lupin" and "Feet First."

We also note that Kuehn has been effecting some tie-ups with candy manufacturers, a number of small envelopes at hand testifying to deals made with "Life Savers" and "Black Crows." The candy samples worked most appropriately with "Delicious," while the name Life Savers tied in nicely with "Suicide Fleet."

Kuehn's displays are interesting and we hope he'll find it convenient to send the Club more evidence of what he and his assistants are doing over in Union City.

Claude Morris Promoted

Claude Morris, exploitation man in Kansas City for M-G-M, has been appointed exploitation director for the middle western states and is at present in charge of campaigns on "Grand Hotel."

NO DUES OR FEES!

We are again prompted to broadcast the fact that there are no initiation fees, dues or charges of any kind in conjunction with your membership in the Round Table Club.

You are likewise under no obligation of any kind other than to keep us posted on your activities and to let us be of whatever help we can to you and your theatre.

NEWSPAPER TIE-UPS PROVE VALUABLE TO LASHLEY'S SELLING

The South does more than serve as an inspiration for mammy songs. This you will realize—or perhaps you know already—when you see some of the consistently good work being turned out by the southern showmen, and among them H. T. Lashley, city manager for Publix in Greenville, S. C.

Lashley maps out a campaign for every picture playing his houses, and he has yet to record a loser. There is no reason why he should, since he puts in a marvelous amount of work on them. Take the one on "Destry Rides Again," for example.

Here he wanted not only to play the kids on the film, but to bring in the grownups as well. Constant alertness has taught him that despite what they say, grownups enjoy westerns as much as the kids. He plugged "Tom Mix TALKS" in every way possible.

Next, he used a special trailer on the Carolina screen. This was followed by a unique front at the Rivoli, and an atmospheric display consisting of saddles, bridles, etc., in the lobby of the theatre. In addition to this, he tied-up with the boys' department of a local store and arranged to give away an autographed photo of the Western star to the first 200 boys visiting the juvenile section. The department store ran an ad in the paper plugging the picture and announcing a treat.

A tie-up with the newspaper was also arranged whereby children's names were scattered through the classified ads, and the kids informed that if they found their names in the ads they could have tickets to see the picture.

This stunt was one that you, too, might work to good results. Lashley uses it often, not only with the kids, but grownups as well. The adults' names are culled from the subscription list and strewn throughout the ads. The newspaper gives Lashley a free ad on this each week. Why not try it?

But to continue the story of Lashley's Western invasion. Signs were placed on the backs of all newspaper sales boys during the run of the picture. The boys were later invited to attend the film, and a reporter was assigned to cover the story, thus giving Lashley another break on good-will and free publicity.



Talking about covering stories reminds us that Lashley never misses an opportunity to keep the theatre in print. On Mother's Day, for instance, he invited the aged inmates of the county home to attend the show. He received a great story on it! But that wasn't what made him so happy. No, he did more than just invite the men and women to his special show. He also promoted handkerchiefs for the ladies and socks for the men; he obtained free transportation to and from the theatre; he had Boy Scouts guide the old folk, and, to top off the proceedings, he presented each guest, upon leaving, with a potted plant from the local florist.

Stunts like these not only keep the job interesting for the showman, but also prove to the town that they have a wide awake man at the local entertainment palaces.

And just one more, before we strike our last period. Lashley has a select mailing list of a thousand people who usually ask when certain pictures are playing. Whenever this particular type of film hove into view he has his cashier write out a postcard which is send to the prospective patrons. It is a very effective medium, says Lashley, and he passes it along to his fellow showmen, so that if they have a spot for it they can use it, too.

Thanks, "H. T.," and here's hoping you break a few box-office records during the summer.

Conn Opening New House

Jacob Conn plans to open his new De Luxe Theatre, Olneyville, R. I., about the middle of August.

ONE WEEK'S TRAILERS FREE!

Just Fill Out the Coupon Below and Mail

We will send, absolutely without cost to you, the trailers you need for a week's showing. No "ifs" . . . "ands" . . . or "buts."

We know how good "De Luxe Trailers" are. We think so much of them that we know once you have tried them, you will never use any other service—so we make this startling offer. ACT QUICKLY!

DE LUXE TRAILERS, INC.
630 Ninth Avenue, New York. **Date**.....

Please send, as per your offer in Motion Picture Herald, without cost or obligation to me, the following trailers, which I agree to return in good order, within ten days after use.

.....

.....

.....

Name..... **Theatre**.....

City..... **State**.....

PERSONALITIES

LIVINGSTON LANNING has succeeded Russell Leddy as manager of the Wisconsin Theatre, Fox-Midwesco key house in Milwaukee, Wis., Leddy having been transferred to the Uptown, local neighborhood house managed for several years by Round Tabler Louis Orlove. Lanning was a former manager of the Mastbaum Theatre, Philadelphia, Pa.

▽

FRANK BOUCHER, well known manager of the Capitol Theatre, Winchester, Va., sends us a card from Havana, Cuba, where he has been taking a few days rest. We say "rest," but his message states that he "has a lot of new ideas," so we're forced to think that his mind has been on showbusiness. Or, perhaps Havana inspired them. There are places down there that could do just that.

▽

PAUL SHORT, former manager of the Melba Theatre, Dallas, Texas, has taken Jim Lander's place at the Old Mill Theatre, Dallas. Most of the Melba staff have been shifted to the old Mill until the former reopens in the Fall.

▽

S. L. SEGELBAUM, with Fox-Midwesco in Milwaukee for the past three years, has been appointed manager of the Palace Theatre, local first run house, succeeding William Watson, resigned.

▽

C. A. REHM, operator of the Ro-Nile Theatre, Dallas, Texas, recently closed his house.

▽

HERB GOLDBERG, manager of the Fox-Isis Theatre, Kansas City, has been receiving congratulations on his marriage to Miss Mildred Greenbaum, a culmination of a college romance begun when both attended the University of Missouri several years ago.

▽

LOU HOLLEB, manager of the RKO Family Theatre, Cincinnati, has switched jobs with Joe Alexander, manager of the RKO Majestic Theatre, Columbus, Ohio. Both men formerly occupied these positions.

▽

TOM O. DAVIS, manager of the RKO Palace Theatre, Columbus, Ohio, has been promoted to the post of city manager. He was formerly in charge of the Andalus Theatre, a Cincinnati neighborhood house.

▽

VICTOR BONETTA, art director for Publix-Dubinsky, Kansas City, recently airplaned to New York City to wed Miss Audrey La Rue. The couple are spending their honeymoon in Europe.

▽

L. K. BRIN, operator of the Majestic and Garden Theatres, Milwaukee, Wis., has also taken over management of the Rex and Ironwood Theatres at Ironwood, Mich., houses formerly controlled by A. J. Picker, of the Ironwood Amusement Co.

▽

DAVE WESHNER, Warner theatre executive, recently made a survey of company houses in Albany, Utica and Syracuse, N. Y.

▽

ROBERT "SMILIN' BOB" LEWIS, formerly at the Fox-Paradise Theatre, West Allis, Wis., is in charge of the Fox Theatre, Marinette, Wis.

▽

GEORGE KEMBLE, formerly assistant manager with Perry Spencer at the Lindy Theatre, Philadelphia, is acting as assistant manager at the Benn Theatre in Philly.

E. VAN HYNING, operator of the Kelley Theatre, Iola, Kas., and president of the M. P. T. O. of Kansas and Missouri, is a candidate for the Republican nomination for State Representative. Van Hyning also holds down the job of president of the Iola Chamber of Commerce.

▽

OLIVER WILLIAMS, former operator of the Rialto Theatre, Monett, Mo., is at the helm of the Gillioz Theatre, Monett.

▽

JACK McMANUS, manager of Loew's Midland Theatre, Kansas City, recently caused quite a sensation with a street bally of "savages" when exploiting "Blonde Captive."

▽

BRECK FAGIN, manager of the Fox-Plaza Theatre, Kansas City, is now running a stage show with Danny O'Shea as M. C. It is reported that business has improved as the result of the new attraction.

▽

F. A. REINHARDT, who recently formed the Broadway Theatre Corp., Cleveland, Ohio, has reopened the Fountain Theatre in that city.

▽

W. S. CLARK has purchased Mrs. N. S. Goodnight's interest in the Star Theatre, Warrensurg, Mo., for the reported consideration of $35,000.

▽

OTIS BOWERS, formerly associated with the Grand Theatre, Regina, Sask., Canada, is temporarily filling in as assistant at Metropolitan Theatre in Regina.

▽

ALLIE KRAUS of Clarksville, Ark., has leased the local Dunlap Theatre from Malco Theatres Company and will also manage the house. Former manager, Thomas Simmons, has been transferred to the Malco home office.

▽

DOYLE MOWRY has taken over the management of the Colonial Theatre, Alma, Kas.

▽

MAURY FOLADARE has replaced H. B. Sobottka as manager of the Fox-Liberty Theatre, Wenatchee, Wash., the latter having resigned to take the helm of the Orpheum Theatre, Seattle.

CLUB EMBLEM PIN!!

Use This Blank:

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 per pin.

Name of Member .....

Theatre .....

Address .....

City ..... *State* .....

TONY WILLIAMS, well known manager of the DeWitt Theatre, Warner house in Bayonne, N. J., recently landed the "Kalmine Kash Olympiad," held in the Newark district. Tony copped three major awards, which included two trips to Bermuda.

▽

WILLIAM SHIRLEY, president and general manager of Farash Theatres, Schenectady, N. Y., recently paid New York City a visit.

▽

SAMUEL RINZLER, partner in the Randforce Circuit, Brooklyn, N. Y., is trying out the waters at Sharon Springs, N. Y.

▽

OTTO MEISTER, pioneer exhibitor of Milwaukee, and famous for his poster fronts on westerns that show at the Whitehouse Theatre, recently opened up a Penny Arcade next door to his house, the city's first venture of this kind since '98.

▽

DAVE FRED, manager of the Rialto Theatre, Minneapolis, recently made a trip to Hollywood.

▽

JOHN HAMRICK, well known theatre operator in Seattle and head of the Hamrick chain there, recently announced the closing of his Blue Mouse Theatre, a 1,000 seater in the downtown district. Inability to secure rentals on a profitable basis is the alleged reason for closing the house. There is a possibility, however, that it may reopen as a second run.

▽

LOUIS ORLOVE, for many years manager of the Uptown Theatre, and a factor in neighborhood activities, has been transferred to the Tivoli, another Fox suburban house. We know that all the youngsters in the vicinity of his theatre and the North Avenue Advancement Association will miss the familiar figure of Orlove.

▽

JOHN DUNLOP has replaced Edgar Hart as manager of the Liberty Theatre, Astoria, Ore.

▽

A. H. R. MILLER has been appointed manager of the Fox-Modjeska Theatre, Milwaukee, succeeding H. E. Laurie, who has taken E. W. Van Norman's place as manager of the Garfield Theatre, another local Fox-Midwesco house.

▽

JACK GAULT is the new manager of the Fox-Rialto Theatre, Portland, Ore.

▽

FRANK McCABE, manager of the Criterion and Capitol Theatres, Oklahoma City, is back on the job again after weathering an attack of the flu.

▽

RUSSELL TERHUNE, former manager of the Strand Theatre, a Publix house in Plainfield, N. J., has been transferred to the Strand Theatre in Long Branch, N. J. He is due back in Plainfield in the Fall.

▽

A. V. WADE is rebuilding the Majestic Theatre, a house in Gainesville, Tex., recently destroyed by fire.

▽

CHARLES CARROLL, manager of the Audubon Theatre, New York City, and Bill Corum, manager of the Academy Theatre, both local Fox houses, have switched jobs.

▽

HAL DAIGLER has assumed his duties as general manager of John Hamrick's chain of theatres in Seattle, Wash.

NEIGHBORHOOD SELLING

Milo DeHaven Achieving Fine Results Against Heavy Odds In Upper-New York Theatre!

NEW YORK CITY, perhaps, presents to showmen the hardest problem in the world, namely, how to grab off tie-ups for the neighborhood houses, especially when you have to explain to local merchants the meaning of the word "exploitation" and its co-operative and helpful value.

Handling a big house at the cross-roads of the world is one thing. Newspapers then want to play ball with you. A showman caters to hundreds of thousands weekly. Why shouldn't merchants be glad, on Broadway, to assist in any way possible?

But what of the man who is in a neighborhood which, if it isn't dotted with theatres competing fiercely, is composed of a collection of small stores? A showman then must prove his worth, because he has to go out and start the ball rolling just by virtue of sales talk.

Off the Main Streets!

That is exactly what Milo De Haven did and is doing at the Burke Theatre in White Plains, N. Y. The Burke is not located in a White Way spot. It offers no conveniences for tie-ups that are natural. Milo makes it his business to see that his tie-ups are made "naturals," and he would beard a lion in its den to accomplish his purpose.

The true showman has in mind always this one thought: "My theatre is a good one, and I cater to the public; therefore, as a business man my contemporaries should be glad to work with me, as we are all out to progress."

Milo has followed this credo wherever he worked. And at the Burke he has stuck to it! In face of obstacles that beset every neighborhood showman, he hurdled them. And here are a few of the jumps he took.

The neighborhood had no business men's association. The showman realized the value of such an organization and the subsequent aid it would be to his theatre. He started one! And in so doing aroused the admiration of a local paper, which gave him and the theatre a great break.

Bathing Beauty Contest!

Another activity was his bathing beauty contest, put on in a showmanlike manner, and in a way that spelt assured success for a box-office whose barometer was steadily rising under the stimulating treatment it was receiving.

Girls flocked to the theatre to enter the show and compete for the coveted title "Miss Bronx" and a later opportunity to enter the New York State National Pageant. The affair was a huge success, with many of the marvelous tie-ups that fall in line on such a gag and that are known to showmen.

Milo promoted a bridge outfit and five other enticing gifts which he offered to fortunate patrons at the theatre on nights when it looked as though the picture would not hold up, and an additional jolt of showmanship would be necessary to keep the cobwebs on the red ink bottle.

He concentrated on his house organ and cooling idea, keeping them all in green. His comments on the pictures conveyed that intimate touch patrons love and which sells them on the attractions.

Little tricks were used on his heralds, such as a letter being placed on each one, and a free ticket offered to kids or grown-ups who put together heralds spelling out the title of the picture.

Kids, too, came in for a play from De Haven, who well realizes the value of kiddie business, and he promoted a model automobile roadster from a nationally known manufacturer and gave it away. The kids all sported buttons plugging the car. And talked plenty about the theatre!

Special attractions in the form of headline acts and guest stars are often offered at the house. On these occasions, Milo hustles about and sees that the acts come in for their full share of publicity.

All in all, considering his lobby displays, his house organs, his spotless theatre, and his business contacts, we might even award a cup to Milo for the way he is working to further show business and trying to help his fellow showmen by passing along his good work.

Proved It Could Be Done!

We are very glad to report activities such as occur in White Plains, as the work is reasonably sure to prove to other showmen who may be a bit doubtful about broaching what at first appear to be belligerent and unreceptive merchants, that contacts can be made by a good showman any place.

Window cards, we find, are very helpful for establishing first contacts, particularly so if they give the merchant a break by tying in his product. He might even go half way with you on the price right at the start. It doesn't take long, usually, before they begin to realize the value of co-operation.

Then, the showman has flowers for his lobby; presents to give away; special nights through co-operation with the dealers, free advertising and many other things that keep a house humming on all 16 cylinders.

And again we repeat, Milo, you deserve a cup. But, remember, this is a depression. And we can't afford one much as we'd like to. But how about coming into Club headquarters on a surprise visit and have a cuppla cups coffee with us?

DIFFERENT SLANT ON COUNTRY STORE NITE GOOD GAG, SAYS BIXBY

Country Store night as handled by Fred L. Bixby, manager of the Kameo Theatre, Pittsfield, Mass., has made a big hit with the patrons of his house and proven a pleasing variation from the old time method of presentation.

Bixby uses a character by name of "Uncle Eph" and has him planted in the audience



while giving a short M. C. on the stage about "the old farmer who is back stage waiting to come out." Naturally everyone takes it for granted that "Eph" is behind the curtain, and when he appears in the aisle, talking as he walks to the stage, the audience gets quite a kick from the surprise. He carries a suit case and places it to one side when reaching the stage.

The give-aways are made in the usual fashion except that "Eph" wisecracks and keeps the audience in the best of spirits throughout the procedure. He also has the basket brought to him when a patron raises a hand to claim the award. When all baskets have been given out "Eph" always has some surprises in his suit case for someone in the house. Sometimes it's a pie from "Aunt Sarah," or a few bottles of milk "from the cows on the farm." Whatever it is the gag is sure to get a good laugh and leave the audience in a happy frame of mind.

Running his Country Store as described above has resulted in an increase in attendance each week for Bixby and so he's passing the idea along for other Club members to try out. We'll be interested to hear how others fare with this stunt.

BOOK COVERS FOR THE KIDDIES!

Schools will reopen within the next three or four weeks. It should therefore behoove exhibitors to lay some plans whereby they may glean some benefit from the short-lived enthusiasm of the kids which generally accompanies the tolling of the (mythical) school bell.

Book covers represent a swell slant both for the kids and the theatre because it provides a fine wedge to get the school authorities to tell the youngsters that they must cover their text books and that free covers will be distributed by the Blank Theatre on such-and-such a day.

These covers can be imprinted with good, sensible institutional copy that will be just as appropriate at the end of the school term as at the start. We do not advise the imprinting of such book covers with current picture copy. It outlives its value to the theatre as soon as the run is ended and then prompts the kids to mark or paste over it.

We can think of no better medium to attract the children and school teachers' attention than book covers. If you don't know where to buy them ask us. We'll tell you and help you if necessary. But don't wait too long, since you must be prepared to distribute these covers as soon as school opens.

REAL CIRCUS BALLY PUT FREAK PICTURE OVER FOR W. BURNS

Typical circus ballyhoo along the main streets of the town and in front of theatre was effectively employed in selling "Freaks" by Will Burns, manager of the Princess Theatre, Joliet, Ill. The same note was stressed in newspaper ads, one of which we are reproducing on this page.

The theatre front represented a carnival sideshow during the four-day run of the picture. Two large muslin-covered frames about six feet wide and reaching from marquee to the ground covered the entire front, with exception of space wide enough to permit patrons to alight from cars stopping in front. Both frames carried the attractive six-sheets for the picture. Over the top on one was, "Now! See!" and at the bottom, "with the strangest cast of half-humans ever assembled." At top of the other six-sheet was "Adults Only," and at the bottom—"No advance in admission price." This copy stood out in red letters eight inches high.

A marker in carnival dress stood in front of the theatre most of the time, but especially just before each feature showing in order to attract a crowd with his especially arranged selling ballyhoo of the "never before witnessed monstrosities on the inside of the tent." With him, a local, 22-year-old Midget rendered cornet solos. After each appearance the Barker and the Midget drove around the Loop district in a carriage drawn by a small pony. In the cart was a four-foot sign which carried copy reading, "Don't Miss Freaks—Now Playing the Princess." Each of the four days found the bally at various schools and playgrounds of the city during recess time, urging the hordes of youngsters who stood around to be sure to see "Freaks" on Saturday, when they (Barker and Midget) would appear on the stage to explain the picture's main points of interest.



The two-column ad reproduced here appeared the evening prior to opening and we'd like to call attention to the 72-point catchline at top and the much smaller following copy. This was followed by an ad suggested in the home office manual, laid out to suit local conditions, and on Thursday it was decided to pull the unusual in Joliet and hold over the show for two more days. Another large ad, the same size as the one used prior to opening, carried the announcement. Additional copy stated that "popular demand forced" the theatre management to extend the engagement.

Developments Interesting

It will be interesting to watch developments on this odd and somewhat maligned picture. It was played many points, but has been held off in others, its appearance in New York City being current with this writing. Of course, it will be sold on its oddity, or, as some have described it, its gruesomeness. Perhaps the "dare" angle, which boosted "Frankenstein" to dizzy grosses in the big towns, will also prove effective in the larger centers. Perhaps the out-and-out sideshow slant used by Burns will turn out to be the most alluring selling method. In his ads he warned that children would not be admitted, as were adults not in "normal health." However, the kids turned out for the show and were let in, so Will advises, and we havn't heard of any one dying from heart failure.

In summing up, it might be well to keep in mind, as one New York exhibitor who played "Frankenstein" in the neighborhoods pointed out, that too much of the horror angle in the first-run campaigns might have a similar tendency to kill trade in the subsequent-run houses. This was apparently due to an over-selling of the horror angle, despite the fact that the larger houses reaped a rich harvest.

SPENDING TO SAVE!

Does it take courage, or is it just good business, to spend several thousand dollars at this time of the year on booth equipment and new screens?

We are of the opinion that it's darned good business if such equipment and screens are needed. So long as your house is open and catering to the public you are duty-bound to present as fine a show as is possible. If the projectors are run down and beyond repair, of what use is it to keep putting off the buying of new ones? A breakdown is almost as bad for your house now as during the height of the season.

Screens that are faded and are ruining otherwise perfect projection are likewise a foolish operating angle. If you must buy screens, BUY them. Waiting until the fall won't make the paying for them any easier. Money can be spent just as sensibly now as at any time.

We happen to know of a theatre owner who just spent close to three thousand dollars on new projector heads, screens and drapes around the stage. And his theatres are merely six-hundred-seat neighborhood houses doing about as badly as any neighborhood house can do at this time of the year.

We admire both his business ability and his courage. He is a real showman because his first consideration is not the almighty dollar. It is for the comfort and convenience of his patrons. He will, no doubt, be amply repaid for his investment because of the fine pictures he can project through the use of perfect equipment and up-to-the-minute screens.

GOES TRAILER!

Irving Lipnick, Round Tabler, and formerly connected with Fox Theatres in Chicago, is now putting in his time as city sales manager for Filmack, a trailer concern in the Windy City, so Irving Mack tells us. All Lipnick's friends in show business wish him lots of luck in his new field.

MAC PHERSON AND SCHELLING OPEN NUBIEBER THEATRE

Messrs. Granville MacPherson and L. A. Schelling, proprietors of the new Nubieber Theatre in Nubieber, Calif., will have to go some in their next publicity endeavors if they expect to top the sensational plugs they received in the local newspaper at the opening of the theatre.

Twelve pages of the tabloid sheet, "Northwestern News," carried stories and ads on every page congratulating the new owners, stressing the value of a theatre to the town, and setting forth in detail the new policy.

Publicity stories galore on the coming attractions flooded the pages. All of the various companies who participated in the construction and equipping of the theatre extended their congratulations through ads.

It is a certainty that every one for miles around knew that Nubieber had a new theatre. We want to wish the partners luck on their enterprise, and say we expect to hear from them frequently so that we can report to the Club how things are progressing.

ROUND TABLE BIOGRAPHIES

Thirty-four years ago, Harry Black, manager of the RKO Palace Theatre, Albany, N. Y., first saw light-o'-day in the city of Leeds, England, for that was this Round Tabler's birthplace

Later on in life he took the long trek to Flushing, N. Y., and was educated in the high school of that city. At the age of 16 he entered showbusiness and has been at the game ever since, with exception of the time he spent in the Naval Reserve during the late war.



Harry Black

His experience to date includes managerial posts with the Walter Reade Circuit of New Jersey and Radio-Keith-Orpheum. He has managed the St. James Theatre, Asbury Park, N. J., the Park, in Caldwell, N. J., the Liberty at Plainfield, and the RKO Proctor Theatre in Troy, N. Y.

He belongs to nearly all of the prominent fraternal organizations and tells us that he would again choose showbusiness were he to start all over again.

DIVERSIFIED EFFORTS EFFECTIVE

Wide Range of Exploitation Ideas Used by Paul Kunze Reflected at the Box Office

EVEN though Paul W. Kunze and his charming wife are now ensconced at their new spot, the Old Colony Theatre, Plymouth, Mass., and Paul is already planning campaigns that will dazzle the natives, we are going to record the highlights of some of his ideas as they were executed to excellent business at the State in Stoughton, because we know showmen will find them of value.

One of his biggest and most recent offerings was a radio stage presentation which he says "must not be confused with radio try-outs or amateur talent," especially since it involves a tie-up with a leading station.

He effected an arrangement with the Westinghouse stations whereby he was permitted to use the station's name and sponsorship in connection with a series of six, one hour radio stage presentations entitled "In the Spotlight."

A complete studio broadcast was enacted in full view of the audience, as the major chains do it. Microphones and special amplifying equipment carried the program across the footlights. Local orchestras, high grade local talent and a regular studio announcer shouldered the entertainment burden.

The local talent proved more than amateurs. They had to have the goods, or the station would prohibit use of its name. Each program carried a 10-piece local orchestra at no cost. Preceding the opening of the broadcast, the trailer requested silence, and also announced the announcer. Every 15 minutes the studio announcer made the station announcement just as if the program was going out through space to millions of listeners.

During the broadcast, all artists either remained seated or stood on stage, in an atmosphere of intimacy. This broadcast idea is one that showmen throughout the country should be able to use. Kunze ran it for six weeks because he had enough talent. Other showmen can limit their time if they wish. You might even be able to secure—as did Kunze—regular radio artists to make appearances as guest stars for an evening in exchange for publicity.

Not Expensive!

The cost of the show was small, the only expenditures being the salary of the station announcer and a small sum for "mike" rental and amplifying equipment.

Incidentally, during the last two weeks of his show, Kunze spotted dancing acts and changed the name to "WBZ Radio Revels." This move pepped up the proceedings and gave him a wider range of talent to choose from, tightening up and accelerating the pace of the show.

He intends to pull the same gag in the fall, but as usual will tackle it so as to again attract new patrons and bring back old ones.

Spring Fashion Show!

And now we come to a gala event in Stoughton—the Spring Fashion Show, which was such a success that Kunze bemoans the fact he used it only one night instead of two.

We have constantly tried to stress the importance of injecting novelty and variety into the show-selling activities of our many members. No one will question the wisdom of such advice. Yet, the fact remains, that many smart showmen do not vary their ideas sufficiently to keep up the interest among theatre-goers that their efforts in this direction ought to be doing.

We could have selected the material received from any one of a hundred different members. However, we selected Paul Kunze because we have watched his work for several years and feel confident that his is a real example to other showmen who really want some accurate reports on what an aggressive manager can do in the way of creating and engineering different ideas all the time.

He started off with a handicap, but overcame it. The obstacle was the limited number of small stores in town, but he managed to make the best of the situation by securing the services of a professional woman to put on the show.

Ten merchants, co-operating, paid for the woman's work. In return for this, they received advertising credit on the screen. Kunze advertised for 10 models and 34 showed up. So he used them all! Those he couldn't find room for on the stage were pressed into service as hostesses and program girls.

The models were rehearsed 10 days in advance. The show was entitled "Through the Day," a very appropriate title, as morning wear was displayed by pajamas and lingerie; afternoon attire by sportswear; the party clothes served for later in the day, with a grand finale of evening wear, and a bridal number, in its entirety to top off the show.

In connection with the show, Miss Stoughton was selected, by popular applause, from the models, and given a silver loving cup. The cup was presented by "Miss Louisiana," winner at Atlantic City in 1931, and whose services Kunze secured as a surprise. A professional master of ceremonies carried the comedy and announcement job. In between scenes, dance specialties supplied by the local school were presented, lending a novel touch to the affair.

Inside the theatre, the customary runway was built around front of the orchestra pit to bring the models in closer contact with the audience and to receive the full benefit of the spotlights. A six-piece orchestra played throughout the show, which was held only in the evening, the matinee being used for dress rehearsal.

Advance publicity on the show, in addition to the regular channels, included invitations to 15 prominent town officials, etc., with their names published. A full-page co-operative ad in the newspaper listed the merchants taking part.

Results on the show, as we reported above, were satisfactory. In closing, Kunze remarks: "No moderately sized town with fairly representative merchants should pass up this sure-fire bet, as it can't miss." What do you think? Isn't he right?

"Musical Hour"

But we can't close this story without also recording Kunze's "Stoughton Musical Hour." When we get these examples of fine showmanship, we just have to find space to devote to them.

This stunt can be worked in any town having a radio station within easy radius at no cost to the theatre and needs only the co-operation of about 10 leading merchants and the sponsorship of the local Chamber of Commerce.

Kunze propositioned his Chamber of Commerce and they agreed to buy an hour of radio time, which was paid for by the combined contributions of 10 leading merchants, who were given a hundred-word announcement over the air. The theatre supplied the talent and presented the show. The entire program was handled and announced by Miss Tolman, and presented on Saturdays.

The broadcasts were given for 13 consecutive weeks, and interest built up locally by the merchants, the theatre, and the Chamber of Commerce. No difficulty was encountered in securing artists, speakers and talent from Stoughton and nearby towns. Kunze supplied transportation facilities to and from the studio.

The talent, for the most part, was selected because of its popular appeal. Every prominent man was presented as a speaker; local orchestras and high school glee clubs were featured; church quartettes, the fire chief, and ministers, too, broadcast. And you'll agree that having them on the air is a corking angle.

All the merchants displayed paper pennants in their store windows. A trailer in the theatre announced the broadcast, newspapers were tied in, and the community benefited beautifully. An avalanche of mail rumbled into the radio station. The entire broadcast was made for 13 weeks at no cost, and ended with every one being pleased.

Perhaps this is just the gag you have been looking for, too, and if it is, and you're seeking further information on it, drop Paul a letter and we are sure he'll be glad to help you out.

We hope the description of these activities will prove helpful to other showmen who are laying their plans for future merchandising and building up business at the box office.

John Creamer Promoted

John Creamer, one of the oldest members of the Round Table Club and former manager of the Fox-Palace Theatre at Muscatine, Iowa, has been promoted to the post of city manager for Fox theatres in Salina, Kansas, assuming his new duties on August 9th.

Many valuable suggestions on show selling have been received by this department from Creamer and we will watch with interest his activities in connection with his new job.



RENO, NEV.



BOSTON, MASS.



HARRISBURG, PA.



DENVER, COLO.



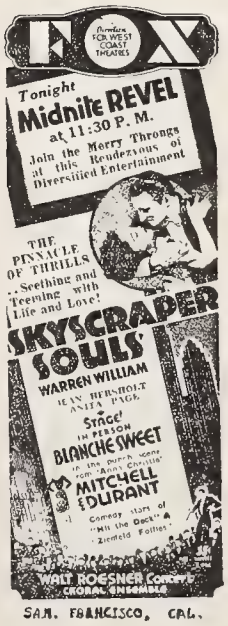
WASHINGTON, D.C.



PORTLAND, ORE.



JERSEY CITY, N.J.



SAN FRANCISCO, CAL.



ROCHESTER, N.Y.

WE OFTEN WONDER

By JOE FLICKER



—what runs through a patron's mind when he comes out of a theatre, as pictured here, and looks up at the $100,000 sign. Suppose you ask them yourself?

RED HEADED GIRL SHOW HELPED SELL FILM FOR COFFELL

A Red Headed Beauty Contest for "Red Headed Woman" was a successful selling aid employed on that picture by Carroll Coffel, manager of the Strand Theatre, Crawfordsville, Ind.

First he went out among the merchants and promoted the idea to have several of the leaders sponsor a girl to represent the store. The idea was enthusiastically received and each agreed to furnish their representative with a suit and robe of the very latest in beach-wearing apparel, with shoes to match.

Prior to staging of the event, Coffel called around to his newspaper office and inserted a want ad for red-headed girls, resquesting photograph and outlining what they were wanted for. As a result of this he was able to pick out nine attractive red heads. When word was circulated that each merchant was out to out-do the other as to costume, this bit of advertising produced the snappiest dressed aggregation of girls that the town had seen in a long time when they lined up for the show. Even the judges were nonplussed when they first gazed on this array of local pulchritude.

Several days in advance rehearsal began to teach the girls how to carry themselves on the stage and during the latter part of the week a runway was built fifteen feet into the orchestra from stage, a fine effect being obtained through use of amber lights on sides and one end. The judges, chosen among the ranks of artists and photographers to give the girls a break, sat along the runway. The stage was set with a beach scene and the usual accessories. Coffel used a nine-year-old girl on the stage with him to assist as M. C. The judging proceeded in a snappy fashion and every merchant was satisfied with the deal.

Additional work on the picture included a large lobby board of Harlow head for one week in advance, the entire cutout in different colored flitter; an advance lobby display in shadow boxes; a sound trailer for a week in advance; the distribution of 2,000 heralds from the Publix Air-Tour 'plane, a number with passes; the distribution of 2,000 other heralds on special show and picture, and newspaper advertising.

He received a generous amount of free space from the newspaper in connection with the girl show and picture and the girls, in addition to the outfits donated by the merchants, received first award of a silver trophy and three others in gold, ranging from $1 to $5. Consolation awards were given to the balance.

It may be quite a job to find a flock of extra-good looking red heads in every town but Carroll seems to have accomplished this feat. From all accounts his stunt went over with a bang and counted heavily in box office returns for his picture attraction. There's a contest being held on this picture for best campaigns and while this Round Tabler hasn't mentioned this fact, we're going to put his name in as an entry. It certainly looks as though he did a good job. It's too bad he didn't forward some photographs to illustrate his stunt.

MEYERS PROMOTED A FREE VACATION TRIP; HE'S NOW IN CORBIN

Since leaving the Warner forces at Mayfield, Ky., and taking charge of the Kentucky and Hippodrome Theatres, Corbin, Ky., George E. Meyers has been hard at work on the new job. We're glad to report that he's up and doing and still packs the wallop necessary to sell shows these days. Moreover, he still retains the ability to go out among the merchants and put over a free vacation stunt.

Some dodgers he issued to augment advertising in a newspaper which did not have wide enough coverage to fully circulate his message, really tell the story, and we're sorry that the nature of the stunt prohibits reproduction of one. However, we can go so far as to state that details were set forth at length and that all participating merchants took advertising space, thus letting the theatre go scot-free as to publishing cost.

The several merchants stood all other expenses attached to the deal, including the 4,000 special tickets at one-half cent each. They, in turn, were allowed to issue two-for-ones good one night weekly and were given a month's screen advertising in return. The Vacation Tour Company furnished the trip at actual cost in return for the advertising it received. Sale of the tickets took care of entire cost, including the first award of $25 given away each week and the $168 trip given at the close. Awards were made in the usual give-away fashion, which all readers are familiar with by this time.

We're glad to hear that Meyers shared in the good will and profits resulting from the promotion of one of these popular stunts and hope that many other Round Tablers will make the same report. Detailed information of the plan has been set forth in this department from time to time and the excellent results obtained by many members have also been reported on in any number of instances. Sure, it takes some work and sales ability to get out and put over one of these deals, but we're here to state that the average Club member possesses qualifications necessary to put it over. More power to George Meyers for the way he handled his end of the deal, and we'll await reports from other members who used the same stunt to stimulate trade during the slack season.

Chaplin 2-Reeler Books

As a means of exploiting the Charlie Chaplin two reelers, RKO has arranged for country-wide distribution of illustrated books to be sold for ten cents each at Woolworth stores. Each book contains a complete story in pictures, with captions based entirely upon the film.

The first of these publications, which will be placed on sale at release time, is "Easy Street" and it is claimed that the initial order calls for 120,000 copies. Other books on "The Cure" and "The Rink" are in process of manufacture. The books will be printed in heavy glazed stock in sepia rotogravure.

AN ADVANCE TIP!

It might seem strange to start talking about furnaces and heat when the thermometer hovers around ninety in the shade; but while the weather may be hot, the cold facts are equally as "hot".

This is the time when you must start thinking about the condition of your theatre's heating plant. Was it in perfect shape when it was closed down after last winter? Are repairs or changes necessary before the cold weather arrives? Must valves, grates, oil-burner parts, etc., be ordered and installed?

Then again, the best time to negotiate a fuel contract, oil or coal, is now. Best arrangements can be entered into and this important detail of your next winter's worries cleaned up long before the rush of the new season and the new season's product takes up too much of your time.

Sorry to have to call attention to such "little" things when so many of us are still suffering from prolonged spring fever; but better to be annoyed now than harassed later.

ANNA BELL WARD IS GETTING GREAT BREAK FROM LOCAL NEWSPAPER

One of the finest publicity breaks we've had occasion to observe in a long time is the result of a tie-up made with a local newspaper by Anna Bell Ward, publicity director of the Strand and Ben Ali Theatres, Lexington, Ky.

Picture to yourself a full-length three-column ad in a paper—almost a half-page—with 50 per cent of the space devoted to an eight by ten still of some star who is to appear in a forthcoming attraction at either one of the theatres. The balance of the copy following the caption, which names the star and tells when he or she is to be seen at the theatre, is based on "P. A.," or Personal Appearance, and neatly ties in with the newspaper's plug for fashion advertisements on other pages.

One of these large ads appears every week and all it costs the theatre is the expense attached to making a cut from a still. As stated above, 50 per cent of the space is devoted to theatre and the balance to sparsely worded copy designed to focus readers' attention on "Personal Appearance" ads inserted on other pages by different merchants.

Many cooperative ad ideas from Club members have been published by this department, but we believe the "Personal Appearance" angle to be a brand new method of tying up newspaper, merchant and theatre. Miss Ward was able to engineer this very profitable deal for her theatres and we venture to state that when the above tip reaches the many other live-wire showmen in our organization there will be other "P. A." tie-ups in every section of the country. So, come on, fellows; let's go!—and thank Miss Anna Bell for passing along the word.

OLD RELIABLE STAGE WEDDING PROVED ITS WORTH TO LES KROPP

That good old reliable stunt of a Stage Wedding again proved its worth as an A-Number-One attraction at the Melba Theatre, a Fred Wehrenberg house in St. Louis managed by Lester Kropp.

The couple were residents of the neighborhood and all local merchants contributed handsomely to the occasion. Barely any expense was borne by the theatre, as the merchants were content with a lobby board giving them credit for the gifts to bride and groom. A local undertaker furnished a limousine and Fred Wehrenberg, head of the circuit, donated a liberal cash gift to the couple.

Complete details of Kropp's stage wedding are lacking, but we're sure that practically every Club member knows how to promote one of these dyed-in-the-wool attractions. Some claim the toughest assignment in the whole deal is to produce the couple, and that once they "are in the bag," it's a cinch to line up neighborhood merchants for their part. It may not be exactly a cinch, for promotion of gifts is not any too easy for these times, but at least the selling angle is there. The whole scheme has been gone into from time to time in this department, even to the extent of promoting free honeymoons, including bus or railroad fares, hotels, etc. We're glad to know it worked out so well for Kropp.

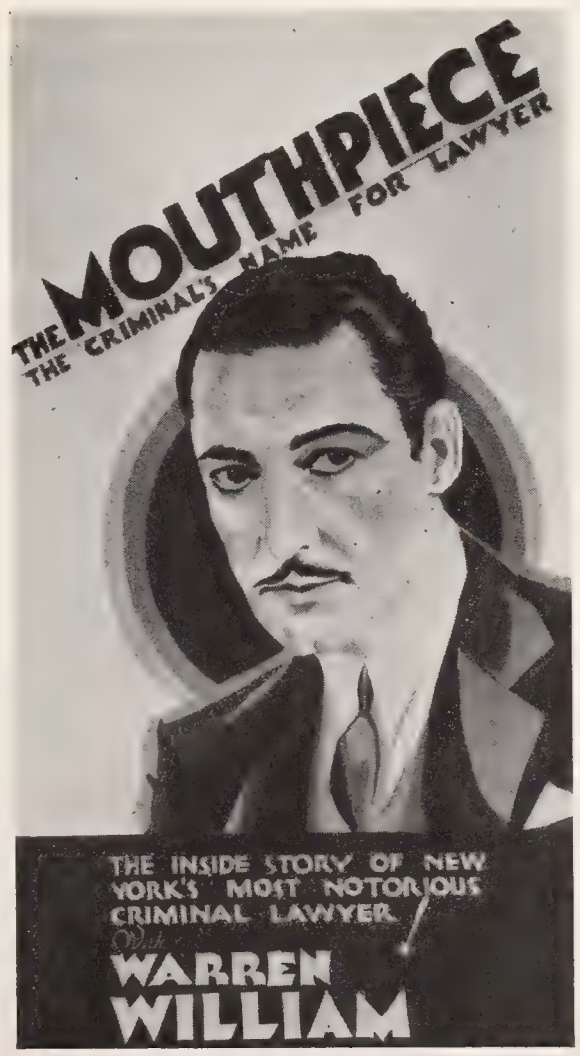
POSTER ART WORK FOR THE THEATRE!



Here are two more fine posters from the shop of Will Wills in Syracuse, N. Y., and on two stars who are good b.o. bets.

We are particularly gratified at the fine comment regarding this series of poster from, not only poster artists, but managers as well.

Artists going in for display pieces, in addition to their regular posters, should send photos along of such displays. They are in great demand now.



CARROLL TOLD THEM IN HOUSE MAGAZINE WHAT A SEAT THINKS

Remember that M-G-M ad in the Herald a few weeks ago headed, "We Wonder What A Theatre Seat Thinks About!" Good line, that, and one that excited the admiration of many a copy writer. Well, anyway, it caught the eye of L. W. Carroll, manager of the Flynn Theatre, Burlington, Vt., and he used it for a neat little gag in the "Flynn and Majestic News," house organ of his outfit. Following the head mentioned and with chairs illustrating each paragraph, appeared the following copy:

"Gosh, I'm enhausted tonight! If the Boss holds over Noel Lester another week I'll have a complete collapse.

"Gee whiz, if there was only one restful week! What a season I've put in with "As You Desire Me," "The Tenderfoot" and all the other seat fillers!

"A chair like me gets to be quite an authority on pictures. When Jean Harlow's on the screen they seem to sit in breathless enjoyment. I saw the trailer on her next hit, "Red Headed Woman," and I can hardly wait.

"You can't blame us Flynn chairs for getting proud. The way folk rush in here and fight for us is quite a thrill. Well, doors are opening now. Here comes a fat Mama. Just my luck!"

Certainly a theatre chair could say a lot of things if able to talk and it will not take very much imagination on the part of the average manager to put words in a chair's "mouth." Seems to us a gag such as the above made pleasing variation from regular run of house organ copy.

TWO STUNTS USED BY HAGEMANN FOR PEPPING-UP TRADE

Two stunts recently employed by L. P. Hagemann, manager of the Penn Theatre, Ambridge, Pa., were highly successful as good will builders and were also reflected at the box office.

One was a party he arranged with the local Ford dealer for crippled children in two homes near the city. The kiddies were first given a ride in the new model Fords and then driven to the theatre to witness Jackie Cooper's picture, "When a Feller Needs a Friend," a particularly appropriate title for the occasion. All cars were bannered with copy announcing the event. Aside from word-of-mouth advertising the local daily paper carried a two-column front page story and a weekly paper also gave front page mention.

The other stunt was a tie-up with a bottling company that produced results right at the cashier's window. Everyone attending the theatre on Saturday was given a card that entitled the holder to a free bottle of soda. The bottling concern furnished the beverage and a local Five and Ten firm dispensed it to theatre patrons. A small card in the lobby and brief screen mention took care of the theatre's end of the deal.

A couple of snapshots at hand showing the Ford cars on parade are somewhat lacking in detail for satisfactory reproduction, but get across evidence that the event must have attracted attention. We're glad to know that Hagemann is still plugging along and will await further information on his "Surprise Week," one of his latest stunts.

MORE NEW MEMBERS FOR OUR CLUB

THEODORE E. RUTH is the skipper of the Strand Theatre, Doylestown, Pa., and his is another name to hang up on the Club roster. Welcome to the Table, Ted, and shake hands with the gang. Now that you're a member of the livest group of showmen ever banded into an organization, give heed to the needs of your fellow men and share your show-selling secrets with them. No doubt you have found some of the suggestions in this department helpful in your work. Those were contributed by your brother Round Tablers. Here's hoping you do your part to continue the good work.

———*Wear Your Club Pin! ! !*———

GEORGE ELLIS hails from Uniontown, Pa., where he manages the Penn Theatre. We also have his application for membership at hand and it's a pleasure to list his name among the several thousand managers who belong to this organization. Ellis tells us that he followed Club pages long before he joined up with Publix at Uniontown and found many accounts of show-selling sent in by other Round Tablers of great help. Now he intends to do something in the way of repayment, which means he will become a regular contributor to this department. We will await with interest his future communications.

———*Wear Your Club Pin! ! !*———

WILLIAM COLE is another assistant manager to become a Round Tabler and he has the job of helping L. S. Stein manage the Parthenon Theatre at Hammond, Ind., which is said to be one of the smartest appointed theatres in the state. We also extend a cordial welcome to Cole and feel sure that his association with a seasoned showman such as Stein can only result in a further climb up the ladder in due time. Between these two Club representatives at the Parthenon this department should be kept fully informed on what's going on in show business at that point.

———*Wear Your Club Pin! ! !*———

WILLIAM PARRISH has the job of assisting Howard Thomas with the management of the Carolina Theatre, Rocky Mount, North Carolina, and he's another assistant manager who is in line for regular full fledged membership just as soon as he climbs the next rung in the ladder. Judging from the way he's going along that will not be a long ways off. He's only twenty years old and has been working his way up from the ranks, having held the post of doorman prior to his recent promotion. We will depend upon both Parrish and Thomas to keep us informed on what's going on at the Carolina.

———*Wear Your Club Pin! ! !*———

HARRY BERMAN is in charge of exploitation and publicity for Shea's Theatre, Buffalo, N. Y., and we also have his application for membership at hand. Meet the rest of the gang, Harry, and tell 'em you're glad that you have at last taken the step that makes you one of the fastest growing group of live-wire showmen in the world. There's many a worthy stunt been pulled for the sake of showbusiness at your theatre and we'll take it for granted that you are following the footsteps of your predecessors. Shoot along an account of what you are doing to sell shows and we'll see that the tips are passed along the line.

J. C. KEEFE'S application is at hand and we are very glad to record that he has become a member of this organization, for reason that he's a seasoned showman and we know that his contributions to this department will be read with interest by all his fellow Round Tablers. He is the City Manager for Warners in Sandusky, Ohio, and makes his headquarters at the State Theatre, a house formerly managed by Walter Morris. Prior to appointment to this post he held a number of important managerial jobs and also recently acted as "trouble shooter" for the Warner circuit in Ohio. His first contribution is some exploitation work on a current picture, which will appear in a forthcoming issue.

———*Wear Your Club Pin! ! !*———

MORGAN ELLIOTT is the manager of the Ben Ali Theatre, a Phoenix Amusement Company house in Lexington, Ky., and we are indebted to Publicity Director Miss Anna Bell Ward for sending along his application for membership in the Round Table Club. We've heard mighty good reports on work turned out by the fellows down in the Phoenix outfit and we're glad to include Elliott's name on the roster. Now that he is in this great army of showmen, we hope he'll contribute his share of the ideas this department publishes every week.

———*Wear Your Club Pin! ! !*———

ROBERT BURNETT is another associate of Miss Anna Bell Ward's in the Phoenix group of theatres down in Lexington, Ky. He manages the Madison Theatre and operates on a straight picture policy. He's another new Round Tabler in line for introduction to his many fellow members and we're taking this opportunity to extend him a most cordial welcome to the ranks of the fastest growing organization of its kind in the wide world. Thanks, again, to Miss Ward for sponsoring his application, and we hope that he, too, will become a regular contributor.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

F. M. KENDALL manages the Empress and Bleich Theatres at Owensboro, Ky., and he's another one of Zone Manager Lee Goldberg's boys to join this organization. We've received many a good show-selling tip from the fellows who stand at the helm of Warner houses down in that territory and here's hoping that Kendall will also run true to form. Shoot some of your ideas along to Club headquarters, Kendall, and we'll see that the rest of the gang are informed.

———*Wear Your Club Pin! ! !*———

FRANK K. SUTTON hails from down South in Danville, Ky., where he manages the Kentucky Theatre. He, too, is one of Lee Goldberg's sharpshooters and we're mighty glad to have this opportunity to introduce him to the rest of the live-wire managers in this great organization. Frank changes 'em four times per week and that's enough action to keep any man on the alert for ideas to put over shows. We hope he will keep his Club posted on what he is doing.

———*Wear Your Club Pin! ! !*———

WILLIAM B. SMALL is lessee and manager of the Victoria Theatre, New Smyrna, Fla., and he's another Floridian to accept our invitation to become a member of this outfit. A cordial welcome is also extended this new Round Tabler and we sincerely hope he will let headquarters know what s doing in show business down in his community. We will look forward with interest to his communications.

———*Wear Your Club Pin! ! !*———

HUGH C. NEALE is in charge of the Dixie and Princess Theatres down South in Mayfield, Ky., and he's the next new member in line for introduction to his host of fellow showmen in this organization. Readers have heard from the Dixie and Princess before, when George Meyers, now managing two houses in Corbin, Ky., had charge. Neale is another one of Zone Manager Lee Goldberg's lieutenants and we're also mighty glad to have him with us. We hope he'll follow the good example set by Meyers and shoot in to us any good show-selling ideas he has at hand. We'll pass them along to the other fellows.

———*Wear Your Club Pin! ! !*———

WILLIAM C. CLOSSEY is the manager of the Strand Theatre, a Publix house in Wilkes Barre, Pa., and a cordial welcome is also extended this newly elected member of our Club. We pleasantly recall Wilkes Barre as a good show town and this department has carried many a yarn full of valuable suggestions sent in by local managers. We hope Clossey will keep up the excellent example set by Herman, Rosenthal and others mentioned from time to time on these pages.

———*Wear Your Club Pin! ! !*———

MISS MABEL PRATT is another showman to become a member of the Round Table Club and her application is also sponsored by Publicity Director Anna Bell Ward of the Phoenix Amusement Company, Lexington, Ky. Miss Pratt is in charge of the Bourbon Theatre, one of the local Phoenix houses, and we wish her to know that we're mighty glad to have her with us. Now that she is a full fledged Round Tabler we'll expect her to do her duty in the way of keeping Club headquarters informed on what stunts are used to keep those 780 seats in the Bourbon filled.

STAGE ATTRACTIONS
FOR PICTURE THEATRES

SONG AND DANCE

Rita Royce and Company (4)
Brooklyn Metropolitan

This song and dance team of two girls and two men offer a turn with a decidedly different twist to it, an act which proved highly entertaining to the patrons.

Miss Tina, a vivacious brunette chockful of personality, acts as mistress of ceremonies, introducing Miss Royce and her dance partners, the Reiss Bros. She explains that during the dancing all will speak their minds as they see fit. This part of the act is called "Truth and Consequence," and during this, they get more laughs than the comedians featured on the bill, and a great hand at the finish. Miss Tina follows, singing "Human Thing," and though her voice is far from the best, she "sells" it to the audience in a first-class manner. The Reiss Bros. are next with a "scat" song, later going into a neatly done hoofing routine. For the finale, after some preliminary arguing with each other, Miss Royce does her specialty of tap dancing, on her toes, and is joined by the entire company.

This act is one of the most entertaining of its kind. It has clean lines, good work and capable performers.—E. D.

Lake, Harris and Hayes
Detroit Fisher

This was once a fair to middling act, but it is now acquiring an air of staleness. The trio consists of a pretty, slim girl dancer, an M. C. character and a fat lad. Their Floradora burlesque bit is flat here. A dance impression of a trip in an old Ford, despite its age, is still good for a hand and a few laughs.

The Gray Family
New Orleans Orpheum

Four girls and two boys who dance nicely and sing, working some usual but well done routines. One of the girls, a blues singer, gets over well, ending her song by kissing the orchestra leader. One of the boys is an adept acrobatic dancer. The act is good for an opener.

Florence Gast and The Three Playboys
Detroit Michigan

This number combines eye and ear appeal Florence Gast, with charms galore, performs a clever, graceful stepping routine to the rhythmical vocal harmony of the Playboys. No scantiness of applause for this.

Mary and Marge
Milwaukee Wisconsin

These two lassies, the one a tall, slender blonde and the other a short, dark brunette, carry on a snappy bit of patter filled in with a song and dance bit.

Stroud Twins
San Francisco Fox

The only thing off with this act is that it has been offered in local playhouses so many times that it is moth-eaten. The boys certainly look alike, talk alike and dance alike. They please, but need a new act.

RKO May Use 44 Vaude Weeks If Scale Changes

Whether RKO will have 44 weeks of vaudeville this season is contingent upon readjustment of union wage scales. To date 23½ weeks have been set. In RKO's vaudeville department it is pointed out that there must be a reduction of overhead in expenditures for service of stage hands and electricians to make a full season of vaudeville a paying development.

Sixteen full week stands already have been determined upon. These are the Palace, New York; Albee, Brooklyn; Palace, Rochester; Keith and Boston theatres, Boston; Palace, Cleveland; State-Lake and Palace, Chicago; the St. Louis, St. Louis; Orpheum, Denver; Main Street, Kansas City; Orpheum, Minneapolis; Orpheum, Omaha; Orpheum, New Orleans; Majestic, Dallas; and a theatre, unnamed, in Fort Worth.

Split-week engagements, as lined up currently, are these: Coliseum or Audubon, and Academy of Music, New York; Prospect, Brooklyn, where acts will be broken in; Palace, Albany; Proctor's Schenectady; Keith, Syracuse; Capitol, Trenton; Albee, Providence; Keith, Lowell; the 105th Street, Cleveland; Palace, Youngstown; Keith, Dayton; and Palace, Akron.

Presentation units will play a full week at the Albee, Cincinnati, and split weeks at the Palace, Youngstown; 105th Street, Cleveland; Rivoli, Toledo; and Orpheum, Madison.

The schedule, subject to change as union deliberations proceed, already includes three Fox theatres now booked by RKO as a result of the recent pooling deal with the Skourases covering Manhattan.

Stars on Capitol Stage

Ben Bernie and his band, Eddie Dowling, Ray Dooley, Fred Coots, Boswell Sisters, radio singers, will be featured in the stage presentation of the Capitol in New York during the week of August 11.

Radio Stars in RKO House

Mills Brothers, radio singing group, will play the RKO Albee, Cincinnati, during the week of August 13. Following the appearance the group will resume its tour of the Publix circuit.

INSTRUMENTAL

Benny Meroff and His Orchestra (15)
Detroit Michigan

This is more than a mere musical group; it is a whole bill in itself, combining the talents of a comedy troupe and a college glee club. "Rhythm Everywhere" is the number used for a flashy opening with the full band on the stage. This is followed by the appearance of Meroff before a traveler, announcing that the show is full of novelty and that anything might happen. His solo bit as a juggler should be deleted; it affords him much amusement but means nothing to the audience. What follows, however, bears out his announcement. Outstanding is his impersonation of Ted Lewis, in which role he is ably supported by his versatile band. In another good bit he performs on nearly every instrument on the stage, including a tin whistle and a Chinese fiddle.

Irmanette
Detroit Michigan

Irmanette draws sweet music from a violin. The high spot of her act is a bit in which she does a tap and acrobatic routine while playing her own music.

Eugene
Chicago Chicago

This young chap makes the xylophone get hotter than hot, and not only proves himself a master of the instrument but makes his act entertaining to a high degree. Plenty interesting—and different.

COMEDY

Mitchell and Durant
San Francisco Fox

This pair, plucked from Earl Carroll's "Vanities," put on a rough and tumble act that gets a lot of applause. They slam into each other like a couple of prize fighters but come out of their mixups smiling and doing difficult flip flops. It's new stuff To exercise their voices they sing "Old Man River."

Milton Berle
New York Capitol

Doing a master of ceremonies for this show, Berle proved a laugh riot. He sings, dances all over the stage, gags about anything and everything, in short, does everything an audience needs for stimulation. His medley of song titles is a clever concoction and gets a spontaneous reception.—H. P.

Russell, Marconi and Jerry
Cincinnati Albee

The two men offer violin and accordion harmony while doing a straight character and stooge, while Jerry, the feminine member, does some nifty soft-shoe steps. Later the trio offer a soft-shoe dance, playing their own accompaniment. The violinist offers a song, "I Called It Love," displaying a pleasing tenor voice. The stooge puts over some subtle comedy of the "dumb" variety. The act clicked.

(*Continued on next page, column* 1)

ATTENTION EXHIBITORS BOOKING TALENT! This department aims to serve you in booking acts. We have on file the information on how to get in touch with any act reviewed. Write to Stage Attractions Department, Motion Picture Herald, 1790 Broadway, New York City.

STAGE ATTRACTIONS

REVIEWS OF ACTS FOR PICTURE THEATRES

COMEDY

(Continued from preceding page)

Rome and Gaut

Detroit Michigan

There is enough low comedy in this piece to rule it out for the average audience. With a little overhauling it could be turned into fair, respectable entertainment. What remains after the so called wit is deleted is the contrast of a very tall and slim character with a short and squat one, a number of good comedy steps suiting the extreme physical proportions of each, and some middling pantomime comedy. The applause that might have gone out to the merit was cancelled by the disgust aroused by the cheap bits in it.

Harry Welsh

New Orleans Orpheum

Assisted by a straight man, Harry Welsh brings on his own bag of comic tricks to great effect. He gags for the first part, does a song, then goes into a restaurant scene, which the audience found very funny. In this last the RKOlians were as much a part of the act as he, working echo effects from the pit with a zest that added to the comedy.

Charlie Melson

Detroit Michigan

Melson's screen test is something of a riot. He stands at one side of the stage and kids the screen image of himself, and directs himself in a round of panicky antics. He finishes off by shooting the screen Melson when that lad persists in singing like Rudy Vallee. Melson also fits capably into the M. C. spots for the stage show.

Nell Kelly

Baltimore Century

Singing off stage first, she came on in a broad comedy solo, following with a burlesque of "Peanut Vendor" and "What Is It I Ain't Got."

Ted Leary

Detroit Fisher

As M. C., Leary strikes a happy medium, for he is neither too smart nor to much of a fixture. Consequently, he should suit any audience.

Gold and Ray

Baltimore Century

An imitation of amateur tap dancers, with forced introduction, is followed by a routine of burlesque falls and mixed steps. Good reception.

NOVELTY

Russian Canine Actors

Detroit Fox

There is an animal act apart from the common run in one outstanding point: no human being appears on the stage throughout the act. The dogs are dressed in Russian costumes and wear boots. They offer several little skits that keep the audience delighted. The trainer, in Russian dress, appears for a bow at the close of the act.

Arnaut Brothers

Milwaukee Wisconsin

Comedy dancing and other antics feature the work of these two brothers. Their main event is a whistling dialogue between two birds which is good for heavy laughs.

15 Minutes of Grand Opera and Morton Gould, Pianist

Forest Hills Theatre, Forest Hills, Long Island

Manager Heinz, of the Forest Hills Theatre, made an interesting experiment in presentation acts on Monday evening, August 8. The attraction was a rapid-fire, condensed version of the best known arias and trios from Verdi's "Il Trovatore," with Morton Gould, young American pianist-composer, as soloist and accompanist.

The three opera stars were Ernest Davis, tenor; Myrrh Sollars, soprano, and Leo de Hierapolis, baritone, each of whom appeared as soloist as well as in the trios.

Mr. Gould opened the act with his original transcription of Ravel's "Bolero," in which he displayed a brilliant technic and achieved a realistic drum effect through the use of his forearms, giving the effect of three pianos being played at the same time.

Miss Sollars scored effectively in the aria from the first act, revealing a dramatic-lyric voice of great range and lovely quality. Mr. Davis, in the solo preceding the trio and in the great "Miserere" scene, proved a tenor of exceptional vocal equipment with ringing top notes. Mr. de Hierapolis sang the famous "Il Balen" aria with luscious tone and real artistry. These three fine artists were accorded a splendid reception, their spirited singing of the big trio from the first act being the outstanding hit of the act.

With the proper stage settings in houses of more ample proportions than the Forest Hills (which seats 900) it is evident that this act should appeal strongly to class audiences.—J. S.

Donatello Bros. and Carmen

New Orleans Orpheum

This act, consisting of the three Donatellos, Carmen, and later two older people whom she introduces as her mother and father, is a combination of dancing, instrumental work, song and novelty. The act opens with the boys offering a clarinet and piano accordion novelty, goes into a dance for Carmen, then allows more fast stepping, a sax solo by one of the boys, piano and song megaphone work and finally brings out Carmen's father, who plays "Waiting for the Moon" on an Italian shepherd horn. The older man is expert on this instrument. Carmen's mother follows, playing a tambourine with all the fancy twists, yet this novelty is really a triumph for her husband, who accompanies on the shepherd horn with perfect tonguing.

Zelda Santley

Philadelphia Fox

Her realistic impersonations went over big. Completely submerging her own pleasing personality, Miss Santley with a twist of her hair and a change of inflection made Greta Garbo, Fannie Brice, Helen Morgan, Jimmie Durante live on the Fox stage. Her takeoff of Zasu Pitts was greeted with peals of laughter. In addition, Miss Santley acted as mistress of ceremonies.

Tom and Hank

Milwaukee Wisconsin

Here are two youngsters who need take a back seat for nobody, not even Will Rogers, when it comes to twirling the lariat. They are also able horsemen and demonstrate their abilities with fancy riding.

DANCERS

Mae Wynn and Foursome with "Zella"

New Orleans Orpheum

This is an all tap dance act which skillfully avoids monotony and presents clever entertainment. It opens with two men and two women doing a song and tap dance. Then Miss Wynn steps out for a solo spot, after which the other girl takes her place and the two men do an acrobatic tap. The high spot is a tap to "St. Louis Blues," danced before a drop upon which is painted a Negro's face, through the gaping mouth of which a trio of dancers, dressed in Harlem manner, make their entrance. They work fast and cleverly, fine lighting helping the turn. Miss Wynn follows with a routine on a drum, trying to outdo the pit drummer who gives her a run for her money, and the closing brings the entire company for the usual tap routine up and down a pair of steps. Good entertainment, well dressed.

O'Connor Family (6)

San Francisco Fox

Members of the family trickle on to the stage, one by one, each offering a specialty. Most of the work is done by the two grown boys and a girl, but the mother also does a neat bit of hoofing and two tiny youngsters appear toward the close of the act. The youngest seems scarcely able to navigate, but gets his share of applause. The dancing is good, without being spectacular, and family appeal helps put it over.

Ramon and Virginia

Detroit Fox

There is something of a novelty in the comic adagio number offered by this pair. They appear in the costumes of comic opera soldiers. The girl is diminutive and pretty, two qualities which may account for the ease with which her partner tosses her about.

Gordon, Reed and King

New York Capitol

This clever trio intersperse comedy with their routine of dancing. While two of the boys play the guitar and clarinet the third offers an eccentric tap dance, after which they finale with a difficult shuffle tap dance. Their efforts were well received.—H. P.

Raquel Torres

Milwaukee Wisconsin

Miss Torres, decidedly petite and pretty, does other things besides dance; she speaks Spanish and serves as a party to lively repartee. Her dancing, however, modeled on the style of that seen in "White Shadows in the South Sea" and "Aloha," is her forte.

Veloz and Yolanda

New York Capitol

This famous dance team, formerly featured in "Hot-Cha," opens with a graceful specialty dance to a nice hand, coming back later in the show to offer a tango which went over big. A class act that should go well anywhere.—H. P.

Three Rhythm Kings

Baltimore Hippodrome

These three boys offer some of the most intricate tap steps and keep up the pace throughout their act, offered with Cab Calloway and his band.

(Continued on next page, column 2)

STAGE ATTRACTIONS

LEADING SONGS AND SLIDES

To the Stage Attractions Department:

In the July 16th issue of Motion Picture Herald your Stage Attractions Department listed ten leading songs for the month of June. On re-checking that list I notice a coincidence that might interest you.

Every song on that list is one on which slides were available without delay or argument. Slides were ready on seven of the ten songs listed practically as soon as the songs were released. This I know, because I had the first set of slides on those seven songs and introduced them to my audiences as "first time on any screen." This method of introducing new songs seems to me to have many advantages:

(a) It gives the organization a chance to present a good number before the audience has become wearied of it by its constant repetition on the radio;

(b) The audience reaction at the time is good, because people are always interested in something new;

(c) The subsequent reaction of individual members of the audience is good, for, hearing the new number later on the radio and listening to its growing popularity, they feel almost a personal interest in it and likewise give credit to their organist for being a good "picker,"

(d) Slides which reach the organist when a song is new can be repeated as many as four or five times in the course of the life of the song, whereas slides that are held back until the song is a radio "wow" can make at most two successful appearances; and

(e) From the angle of the publisher, who is most interested in selling copies, does it not seem logical that more copies will be sold by a set of slides on a catchy new song than by a set of slides on a song with which everyone is already familiar?

I do not pretend even to intimate that organ slides alone were responsible for placing those ten songs at the top of the heap. But it took something besides dumb luck. And the fact that early organ slides were a part of the exploitation schedules for those ten successful songs should at least give food for thought to the publishers.—Bill Meeder, Organist.

RKO Air Program Set

"Hollywood on the Air," new RKO Radio air program, will be broadcast each Saturday over a Coast-to-Coast National Broadcasting Company network. The broadcast is part of the plan of Merlin H. Aylesworth, president of RKO, for cooperation between the radio and motion picture in exploitation.

Norma Talmadge on Stage

Norma Talmadge, screen star, will appear on the New York Paramount stage during the week of August 12. George Jessel will write, produce and star in the presentation, which will also feature Burns and Allen, radio team.

Saenger May Have Shows

The Saenger theatre in New Orleans will again resume the presentation of stage shows, if Publix division manager Maurice Barr has his way, it is indicated. The units, if they are resumed, will be locally produced by a New York director. Mr. Barr is understood to have been consistently of the opinion that stage shows are needed for profitable operation of the Saenger.

REVIEWS OF STAGE ACTS

DANCERS

Ramon and Rosita

New York Paramount

This dance team offer their original interpretation of Ravel's "El Bolero," getting a nice hand. Later in the show these dancers go through a graceful tango routine.—H. P.

Petch and Deauville

Milwaukee Wisconsin

This young lass and lad are efficient tap dancers. They are capable of offering an entertaining moment of snappy steps.

Merna Fortune

Philadelphia Fox

A dainty little acrobatic dancer, she gives an outstanding performance and her variations of the split won continuous applause.

Dick and Edith Barstow

Detroit Fisher

Judging from the ease with which they handle a toe-tap, these two have been doing their act for some time. Together they caper up and down a flight of steps, and the boy alone goes through a difficult routine of Russian wings on his toes over the same flight of steps. While the act is not exactly a sensation, it makes a good spot on the bill.

The Three Jacks

Baltimore Hippodrome

Three boys in dress suits do fast work on a reed mat, interspersing with singles and together in finale. They were well liked.

Rangerettes (12)

Detroit Michigan

This is a new line here, with something of an edge on previous groups for pulchritude and routine polish. It is really a Betty Northrup line, known as the Rangerettes only for the stage production, "Yellowstone Trail."

Jack Holland, June Knight

Milwaukee Wisconsin

Here are as neat a pair of dancers as you'd care to lay eyes on. For their first appearance they offer a tango and for the second the rumba, both executed to a nicety. The young woman and her partner are whirlwinds of grace.

ACROBATICS

Roy Rogers

Philadelphia Fox

The "International Inebriate" puts over a hilarious number and his clever tumbling and acrobatic stunts, climaxed by reaching into a bowl of goldfish and calmly eating two, entertained an appreciative audience.

4 Casting Stars

New York Capitol

This team of aerial acrobats opens the show with a routine of thrilling work on the trapeze. An excellent opener.—H. P.

DeLong Sisters (3)

Detroit Michigan

Three charming girls offer a strenuous tumbling act. In their feature bit the girls form a pillar three high, the lower one supporting the other two on the top of her head. The act won a good reception.

SINGERS

Vaughn De Leath

New York Valencia

Billed as "Radio's First Lady," she wins the audience from the moment of her appearance before the microphone. Her graciousness and charm as well as her crooning voice, singing such favorites as "Paradise," "I Love a Parade," "When It's Sleepy Time Down South," and a medley of Southern melodies, give a special appeal. She cajoles the audience into joining her in singing "Minnie, the Moucher," and supplements her act by introducing two local singers "discovered" in radio audition.

Brox Sisters

New Orleans State

This vaudeville and picture trio played before a cordial audience, which had applauded some acts preceding them that hardly deserved applause, but which for some reason did not give it the show stopping applause it deserved. Spotted in two places, the girls appear the first time in pink lace gowns, singing "Evening in the Carolines," then "Falling in Love Again," repeating it in the manner of Marlene Dietrich, even to revealing the hose supporters. The latter was an especially fine imitation and the closer, "Dinah," was well handled. Their second spot had them in rain coats doing three rain songs.

Martha Vaughn

Milwaukee Wisconsin

Miss Vaughn is a singer of no mean ability. She has a very pleasing voice and her Mexican and Spanish songs, as well as "When Irish Eyes are Smiling," click in good style.

Ann Roth

Detroit Michigan

Ann Roth's chief audience bid is the fact that she is Lillian Roth's sister. She does a session of patter and song with Benny Meroff and sits on the piano in emerald pajamas to sing "He's So Nice." She fills a spot but is no cause for excitement.

Roesner Orchestra on Air

In observance of "Achievement Week," Walt Roesner and his fifty-five charges, including the choral ensemble of twenty vocalists, took to the air, presenting a special concert from the quarter deck of the Shell Happytime Ship of Joy, a feature of radio station KFRC. The concert was for a full hour and included some of the overtures that have met with the most favor in the year.

Stanwyck Song Published

Harms, Inc., Warner music publishing subsidiary, released this week "Take Me Away," number sung by Barbara Stanwyck in "The Purchase Price," opening in New York last week.

Completes Jolson Songs

Irving Caesar, playwright and song writer, has gone into retirement with George White to compose the book and several songs for the new "Scandals." Mr. Caesar has completed five songs for "The New Yorker," Al Jolson's new picture for United Artists.

STAGE ATTRACTIONS

ORGAN SOLOS

WILD OSCAR (New York 175th) opened his community-sing with a cleverly worded oral introduction of Nick Kenny's new song, "The Song That Broke My Heart," which he first played in concert style and then for the audience to sing. Audience were a little slow in starting, so Oscar led them in the singing, giving them a good start, which they followed up lustily to the finish. Oscar next announced a request for "St. Louis Blues," a hot chorus of which he played with a singing chorus following. Next was "Two Loves Have I," with the audience singing well on the three numbers, "Alice Blue Gown," "Blue Heaven" and "Stein Song," which closed the solo.

Oscar, who has been featured here a long time, is justly popular with these patrons, who apparently enjoy his smart novelties.

ART BROWN (Richmond Byrd) recently presented a group of optimistic songs for the audience to sing and entitled it "Musical Remedies." "Brownie" doctored the novelty up with a lot of "mike" chatter which drew plenty laughs. Numbers used were "When the Clouds Roll By," "Shanty in Old Shanty Town," "Great Big Bunch of You," "Night When Love Was Born" and a finale of "Tiger Rag." The first four numbers were sung by the audience, Brownie playing a special arrangement of the last named song as a plug for the current feature picture, "Bring 'Em Back Alive." The solo was received well, with most applause being given "Tiger Rag."

LEW BETTERLY (Detroit RKO Uptown) is back at an old stand. Here for the past four or five weeks, he has found an audience with some voice confidence, and as a result has regularly been getting a fair share of response as well as a good hand. In a solo entitled "Musical Mad-mess" he serves a conglomerate menu of novelty and old and new numbers. "Lazy Day" is a fair opening number. As a memory challenge the slide for "Down By the Old Mill Stream" flashes a rebus instead of the usual lyric. The audience caught the symbols and co-operated lustily. A tongue twister with an alliteration of m's, followed by a sibilant puzzler to the melody of "Coming Through the Rye," is a combination which Betterly has used before with some success, and it fits well into this solo. This is followed by a song and whistle version of "Paradise." The new number in the program is "While We Danced at the Mardi Gras" and "Strangers" is the closing. Betterly continues to find effective the use of a slide of a "mike" when he addresses the audience.

UP AND DOWN THE ALLEY

PHIL FABELLO, RKO's most popular orchestra leader, is now at the RKO Albee, Brooklyn, where he quickly is building up his popularity the same as he did for four years at the Coliseum, uptown. . . . Heretofore the other Brooklyn leaders in the neighborhood hadn't much to worry about, but now that Phil is in their midst, they will have. . . . Incidentally, Phil can brag of his record of having his name up in lights in two spots on the marquee for the past four years and never having seen it taken down. . . . That's his record at the Coliseum. . . .

▽

Brill Brothers, the famous clothiers, have gone decidedly Broadway in their advertising of their new store on the "Main Stem." . . . They have a big sign in the window stating: "Brill Bros., Now in Rehearsal for a Return Engagement. . . . After a Successful run of 21 years on Broadway . . . We are Happy to Announce our Return to This Corner . . . etc.—**Suits Us.**"

▽

Fred Waring, after a sojourn in Europe, is back in this country and opens at the Brooklyn Albee on August 13th with his **Pennsylvanians.** . . . This is the start of an 8 week tour of RKO houses for Fred and his versatile orchestra. . . . **Al Friedman** (Bad-Gag), is now professional manager of the newly formed **Majestic Music Corp.** at 1650 Broadway. . . . **Arlo Hults,** formerly featured organloguer in a number of **RKO** Metropolitan houses, is spending the summer in Kansas City, Mo., and is being featured over Station **WRE,** locally. . . . **Phil Baker** and **Ben Bernie** are back together again—but only as tunesmiths. . . . They have completed "Strange Interlude," and **Miller Music** is publishing it. . . . This is their first professional partnership in more than ten years—when they were a No. 2 act in vaudeville. . . .

▽

The newly formed **Standard Studios, Inc.,** of 154 W. 46th St., has as its president **Herman** (Rosie) **Rosenberg,** formerly of **National Studios,** and as treasurer **Maurice Workstel,** head of the studios under his name. . . . The new firm will devote itself to the manufacture of slides, photography, etc. . . .

ED DAWSON

OVERTURES

PHIL FABELLO (Brooklyn Albee) and his Versatile Orchestra, for their opening overture, presented a group of popular selections, that earned them the early favor of this audience. This orchestra is prominent for its versatility and novelty and in this overture proved beyond a doubt just why they are so popular. The orchestra members have musical ability and Fabello is just what this house needed to pep it up. This young personable chap is a great showman. Outstanding in this first overture was the novelty built up around hats, with songs fitting in with each as they wore them.

WALT ROESNER (San Francisco Fox) and the Fox Concert Orchestra, with a choral body of twenty voices, are heard in excerpts from the works of Franz Schubert, presented under the title "Musical Moments." There are such familiar numbers as "Hark, Hark the Lark," with violin accompaniment by concert master Thorstein Jensen; "March Militaire," "Serenade" and bits from the "Unfinished Symphony." The offering proves one of the most enjoyable in recent months.

LOU SCHRADER (Baltimore Hippodrome) directed the orchestra through an overture called "Popular Favorites," in which he started with a number and was interrupted by a violinist in the upper right box asking if he could join in, Schrader giving him permission after comic dialogue. Then he went into a selection from "Rose Marie," the violinist finishing. Some comedy with finger exercises followed, with a classical number and "My Rosary."

LEONID LEONARDI (Brooklyn Paramount), introduced as guest conductor, presented the "Slavic Rhapsody" as this week's overture, and capably directed the Paramount's fine orchestra throughout, except for his own piano solo, in which he played parts of the "Rhapsody." Though he played with a flourish and technique that proved him a master of the piano, much of his playing was "muddy," which unfortunately took a great deal away from the pleasure of his playing.

Goldwyn Girls to Tour

Samuel Goldwyn plans to send 16 girls, chosen from 76 in Eddie Cantor's film, "The Kid From Spain," on a tour as a unit in connection with the first run showings of the film. The unit will be billed as "The Goldwyn Girls."

FRED FEIBEL



JUNIOR ORGANIST
PARAMOUNT THEATRE
and
RADIO ARTIST
COLUMBIA BROADCASTING SYSTEM
NEW YORK CITY

HAL BECKETT
AT THE ORGAN



"KEEPING 'EM HAPPY"

Fox Theatre
BROOKLYN
N. Y.

FREDDY MACK
and His Band
FEATURED INDEFINITELY
AT THE
FOX
Theatre
Brooklyn
New York



THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
A Man's Land	Hoot Gibson	June 11,'32	65	June 11,'32
Boiling Point, The	Hoot Gibson		70	July 23,'32
File 113	Lew Cody-Mary Nolan	Feb. 19,'32	63	Mar. 5,'32
Gay Buckaroo, The	Hoot Gibson-Myrna Kennedy			
Local Bad Man, The	Hoot Gibson-Sally Blane			Jan. 16,'32
Spirit of the West	Hoot Gibson-Doris Hill	Mar. '32		
Stoker, The	Monte Blue-Dorothy Burgess		70	June 25,'32
Unholy Love	H.B.Warner-Lila Lee		78	July 9,'32
Vanity Fair	Myrna Loy-Conway Tearle	Mar. '32	75	
Wild Horse	Hoot Gibson-Alberta Vaughn			

Coming Feature Attractions

Anna Karenina	All Star
Midnight Alarm	All Star
Three Castles	All Star

ARTCLASS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Devils	Harry Carey	Apr. 4,'32	65	
Cavalier of the West	Harry Carey	Nov. 15	75	Apr. 9,'32
Cross Examination	H.B.Warner-Sally Blane-Natalie Moorhead	Feb. 13,'32	72	Feb. 13,'32
Phantom, The	"Big Boy" Williams-Allene Ray	Dec. 1	70	
Pleasure	Conway Tearle-Carmel Myers	Dec. 1	66	
They Never Come Back	Regis Toomey-Doris Sebastian	May '32	63	June 11,'32
Unmasked	Robert Warwick	Oct. 1	62	
White Renegade		Oct. 1	66	
Without Honors	Harry Carey	Jan. 2,'32	61	Jan. 16,'32

Coming Feature Attractions

Across the Line	Harry Carey
Double Sixes	Harry Carey
Horsehoofs	Harry Carey
Hurricane Rider, The	Harry Carey
Night Rider, The	Harry Carey

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Human Targets	Buzz Barton	Jan. 10,'32		Feb. 6,'32
Mark of the Spur	Bob Custer	Feb. 10,'32		
Murder at Dawn	Mulhall-Dunn	Feb. 22,'32	60	Mar. 12,'32
Quick Trigger Lee	Bob Custer	Nov. 24	60	
Scarlet Brand, The	Bob Custer	May 7,'32		
Tangled Fortunes	Buzz Barton	Mar. 22,'32		

Coming Feature Attractions

Dance Hall Kisses	6 reels
Blazed Trails	6 reels
Bull Dog Edition	
Guns and Saddles	6 reels
Pony Express Kid	
Rip Roaring Broncs	6 reels
Rio Grande Raiders	6 reels

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
American Madness	Walter Huston-C. Cummings-K. Johnson	Aug. 15,'32		July 9,'32
Attorney for the Defense	Edmund Lowe-C. Cummings-E. Brent	May 21,'32	68	June 4,'32
Behind the Mask	Jack Holt-C. Cummings (Reviewed under the title "The Man Who Dared")	Feb. 25,'32		Feb. 6,'32
Big Timer, The	Ben Lyon-C. Cummings	Mar. 10,'32	74	Mar. 26,'32
Blonde Captive, The		Feb. 26,'32	58	Mar. 5,'32
By Whose Hand?	Ben Lyon-Barbara Weeks	July 6,'32		
Deadline	Buck Jones	Dec. 3	68	Jan. 30,'32
Fighting Fool, The	Tim McCoy	Jan. 20,'32	58	Apr. 9,'32
Final Edition, The	Pat O'Brien-Mae Clarke	Feb. 20,'32	66	Feb. 27,'32
Forbidden	Barbara Stanwyck-Adolphe Menjou-Ralph Bellamy	Jan. 15,'32	83	Jan. 16,'32
High Speed	Buck Jones-Loretta Sayers	Apr. 2,'32	62	May 14,'32
Hollywood Speaks	Genevieve Tobin-Pat O'Brien	June 25,'32		
Love Affair	Dorothy Mackaill-Humphrey Bogart	Mar. 17,'32	68	May 7,'32
Menace, The	Walter Byron-Bette Davis-H. B. Warner	Jan. 25,'32	64	Feb. 6,'32
No Greater Love	Alexander Carr-Dickey Moore	June 4,'32	60	May 21,'32
One Man Law	Buck Jones	Dec. 4	63	Feb. 20,'32
Ridin' for Justice	Buck Jones	Jan. 4,'32	64	Jan. 16,'32
Riding Tornado, The	Tim McCoy-Shirley Grey	May 4,'32		
Shopworn	Barbara Stanwyck-R. Toomey	Mar. 25,'32	78	Apr. 9,'32
South of the Rio Grande	Buck Jones	Mar. 5,'32		
Texas Cyclone	Tim McCoy	Feb. 24,'32		
Three Wise Girls	Jean Harlow-Mae Clarke-Walter Byron-M. Prevost	Jan. 11,'32	68	Feb. 13,'32
Two Fisted Law	Tim McCoy-Alice Day	June 8,'32		

Coming Feature Attractions

Bitter Tea of General Yen	B. Stanwyck-Nils Asther
Brief Moment	Barbara Stanwyck
Bullet Trail, The	Tim McCoy
Child of Manhattan	
Cornered	Tim McCoy
Daring Danger	Tim McCoy
Destroyer, The	
Hello Trouble	Buck Jones-Lina Basquette
Last Man, The	Chas. Bickford-C. Cummings
McKenna of the Mounted	Buck Jones-Greta Granstedt
Mike	
Night Club Lady, The	Adolphe Menjou-Mayo Methot-Skeets Gallagher
Night Mayor, The	Lee Tracy-Evalyn Knapp
No More Orchids	
Polo	Jack Holt-Evalyn Knapp
Rustler's War	Buck Jones-Barbara Weeks
That's My Boy	Richard Cromwell - Dorothy Jordan-Mae Marsh
War Correspondent	Jack Holt-Ralph Graves-Lila Lee
Washington Merry Go Round	Lee Tracy-C. Cummings
Wild Horse Stampede	

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Doctor	Richard Barthelmess	Mar. 26,'32	62	Mar. 12,'32
Dark Horse, The	Warren William-Bette Davis	July 2,'32	75	June 18,'32
Famous Ferguson Case, The	Joan Blondell	May 14,'32	74	Apr. 30,'32
Fireman, Save My Child	Joe E. Brown	Feb. 27,'32	67	Feb. 27,'32
Hatchet Man, The	Edward G. Robinson	Feb. 6,'32	74	Feb. 13,'32
It's Tough to Be Famous	Douglas Fairbanks, Jr.	Apr. 2,'32	79	Apr. 16,'32
Love Is a Racket	Douglas Fairbanks, Jr.	June 25,'32	72	June 18,'32
Miss Pinkerton	Joan Blondell-George Brent	July 30,'32	66	July 16,'32
Rich Are Always With Us	Ruth Chatterton	May 21,'32	71	May 21,'32
Strange Love of Molly Louvain	Lee Tracy-Ann Dvorak	May 28,'32	74	May 14,'32
Tenderfoot, The	Joe E. Brown	June 18,'32	70	May 28,'32
Two Seconds	Edward G. Robinson	June 4,'32	68	May 28,'32
Week-end Marriage	Loretta Young-Norman Foster	July 9,'32	66	June 11,'32

Coming Feature Attractions

Cabin in the Cotton	Richard Barthelmess	Oct.	15,'32		
Crash, The	Ruth Chatterton	Oct.	1,'32		
Crooner	David Manners	Aug.	20,'32	70	Aug. 6,'32
Dr. X	Lionel Atwill-Fay Wray	Aug.	27,'32	77	June 11,'32
Life Begins	Loretta Young-Eric Linden	Sept.	10,'32		
Silver Dollar	Edward G. Robinson	Dec.	3,'32		
They Call It Sin	Loretta Young-David Manners	Nov.	12,'32		
Three on a Match	Blondell-William-Dvorak-Davis	Nov.	5,'32		
Tiger Shark	Edward G. Robinson	Sept.	24,'32		
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Dec.	24,'32		
You Said a Mouthful	Joe E. Brown	Nov.	26,'32		

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Tomorrow	Chas Farrell-Marian Nixon	Mar. 13,'32		Mar. 5,'32
Almost Married	Violet Heming-Ralph Bellamy-Alexander Kirkland	July 17,'32	51	
Amateur Daddy	Warner Baxter-Marian Nixon	Apr. 10,'32	74	Apr. 30,'32
Bachelor's Affairs	Adolphe Menjou-Minna Gombell-Joan Marsh-I. Purcell	June 26,'32	76	June 18,'32
Business and Pleasure	Will Rogers-Jetta Goudal	Mar. 6,'32	57	Aug. 15
Careless Lady	Joan Bennett-John Boles	Apr. 3,'32	67	Mar. 12,'32
Charlie Chan's Chance	Warner Oland-L. Watkins-M Nixon-Ralph Morgan-H.B. Warner-A.Kirkland	Jan. 24,'32	71	Jan. 9,'32
Cheaters at Play	Thomas Meighan-L.Watkins	Feb. 14,'32	57	Jan. 23,'32
Congorilla	Mr. & Mrs. Martin Johnson	Aug. 7,'32	72	July 16,'32
Dance Team	James Dunn-Sally Eilers	Jan. 17,'32	85	Jan. 2,'32
Devil's Lottery	Elissa Landi-Alexander Kirkland-Victor McLaglen	Mar. 27,'32	74	Apr. 9,'32
Disorderly Conduct	Sally Eilers-Ralph Bellamy-Spencer Tracy	Mar. 20,'32	82	Apr. 16,'32
Gay Caballero, The	George O'Brien-Conchita Montenegro	Feb. 28,'32	60	Apr. 2,'32
Man About Town	Warner Baxter-Karen Morley	May 22,'32	76	June 4,'32
Mystery Ranch	Geo. O'Brien-C. Parker	June 12,'32	55	June 25,'32
Rebecca of Sunnybrook Farm	Marian Nixon-R. Bellamy	July 3,'32	80	July 16,'32
She Wanted A Millionaire	J. Bennett-S. Tracy	Feb. 21,'32	74	Feb. 27,'32
Silent Witness, The	Lionell Atwill-Greta Nissen	Feb. 7,'32	73	Feb. 13,'32
Society Girl	J. Dunn-P. Shannon-S. Tracy	May 29,'32	74	June 18,'32
Trial of Vivienne Ware, The	J. Bennett-D. Cook-L. Bond	May 1,'32	56	May 7,'32
Week Ends Only	Joan Bennett-Ben Lyon	June 19,'32	70	June 11,'32
Woman in Room 13, The	Landi-Bellamy-Hamilton	May 15,'32	69	May 28,'32
While Paris Sleeps	McLaglen-Helen Mack	May 8,'32		
Young America	Tracy-Kenyon-Bellamy	Apr. 17,'32	70	May 14,'32

Coming Feature Attractions

Chandu	Edmund Lowe-Irene Ware	Sept.	18,'32		
Down to Earth	Will Rogers-Irene Rich	Sept.	4,'32	73	July 23,'32
First Year, The	Gaynor-Farrell	July	31,'32	80	July 23,'32
Hat Check Girl	Sally Eilers-Ben Lyon	Oct.	25,'32		
Painted Woman, The	P. Shannon-Spencer Tracy-Wm. Boyd	Aug.	21,'32		
Passport to Hell, A	Elissa Landi-Paul Lukas-A. Kirkland-Warner Oland	Aug.	14,'32	75	
Six Hours to Live	Warner Baxter-John Boles-Miriam Jordan	Aug.	7,'32	75	
Wild Girl	Joan Bennett-Charles Farrell-Ralph Bellamy	Oct.	16,'32		

(THE RELEASE CHART--CONT'D)

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Smith	Gwen Lee-John Darrow	July	15,'32	
Behind Stone Walls	Eddie Nugent-Priscilla Dean	Mar.	15,'32	Mar. 26,'32
Docks of San Francisco	Mary Nolan-Jason Robard	Feb.	1,'32 60	Jan. 30,'32
Dynamite Denny	Jay Wilsey-Blanche Mehaffey	May	27,'32	
Gorilla Ship	Ralph Ince-Vera Reynolds	June	11,'32	
Hell's Headquarters	Jack Mulhall-Barbara Weeks	Apr.	15,'32 63	May 14,'32
Honor of the Press	Edw. J. Nugent-Rita La Roy	May	15,'32 64	Aug. 6,'32
Love in High Gear	Alberta Vaughn-H. Ford	May	1,'32 65	May 7,'32
Monster Walks, The	Rex Lease-Vera Reynolds	Feb.	10,'32 60	Feb. 6,'32
Passport to Paradise	Jack Mulhall-B. Mehaffey	Apr.	1,'32	
Sin's Pay Day	D. Revier-Forrest Stanley	Mar.	1,'32 63	Mar. 19,'32
Temptation's Workshop	Helen Foster-Tyrell Davis	June	20,'32	
Widow in Scarlet	D. Revier-Kenneth Thompson	July	1,'32 58	July 23,'32

Coming Feature Attractions

Midnight Morals	Beryl Mercer-Chas. Delaney-Gwen Lee	Aug.	1,'32
Missing Witness	Barbara Kent-Gilbert Roland	Sept.	1,'32
Ship Thirteen	Lloyd Whitlock-Doris Hill	Aug.	15,'32

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are You Listening?	William Haines-M. Evans	Mar.	26,'32 76	Mar. 5,'32
Arsene Lupin	John and Lionel Barrymore-Karen Morley	Mar.	5,'32 84	Jan. 16,'32
As You Desire Me	Garbo-Von Stroheim-M. Douglas	May	28,'32 71	June 11,'32
Beast of the City, The	Walter Huston-Jean Harlow	Feb.	13,'32 90	Mar. 5,'32
But the Flesh Is Weak	Robt. Montgomery-Gregor	Apr.	9,'32 82	Apr. 23,'32
Emma	Marie Dressler	Jan.	2,'32 73	Jan. 2,'32
Freaks	Wallace Ford-Leila Hyams	Feb.	20,'32 64	July 23,'32
Grand Hotel	Garbo-John Barrymore		115	Apr. 16,'32
Huddle	Ramon Navarro-M. Evans	May	14,'32 104	June 25,'32
Letty Lynton	Joan Crawford-Montgomery	May	7,'32 86	May 7,'32
Lovers Courageous	R. Montgomery-Madge Evans	Jan.	23,'32 77	Feb. 27,'32
Mata Hari	Garbo-R. Navarro	Dec.	26 91	Jan. 9,'32
New Morals for Old	Robert Young-M. Perry	June	4,'32 76	July 2,'32
Night Court	W. Huston-P. Holmes-A. Page	June	4,'32 95	June 4,'32
Passionate Plumber	Buster Keaton-Durante	Feb.	6,'32 74	Mar. 19,'32
Polly of the Circus	Marian Davies-C. Gable	Feb.	27,'32 70	Mar. 26,'32
Red Headed Woman	Harlow-Chester Morris	June	25,'32 75	June 25,'32
Skyscraper Souls	W. William-M. O'Sullivan	July	16,'32 80	July 16,'32
Tarzan, the Ape Man	Johnny Weismuller-Maureen O'Sullivan	Apr.	2,'32 101	Feb. 20,'32
Unashamed	Helen Twelvetrees	July	2,'32 77	July 23,'32
Washington Masquerade	Lionel Barrymore (Reviewed under the title "Washington Show")	July	9,'32 74	July 2,'32
Wet Parade	Walter Huston-Dorothy Jordan-Neil Hamilton	Apr.	16,'32 122	Apr. 30,'32
When A Feller Needs A Friend	Jackie Cooper-"Chic" Sale	Apr.	30,'32 76	May 21,'32

Coming Feature Attractions

Blondie of the Follies	Marion Davie-R. Montgomery	Aug.	20,'32
China Seas	Clark Gable		
Downstairs	John Gilbert	Aug.	6,'32 72 Aug. 6,'32
Father and Son	Jackie Cooper	Aug.	27,'32
Flesh	Wallace Beery		
Lost	Joan Crawford		
Man of the Nile	Ramon Novarro		
Pack Up Your Troubles	Laurel & Hardy		64 July 9,'32
Prosperity	Dressler-Moran		
Rasputin	Ethel, John and Lionel Barrymore		
Red Dust	Clark Gable		
Reunion in Vienna	John and Lionel Barrymore		
Smilin' Thru	Norma Shearer-Frederic March-Leslie Howard		
Speak Easily	Buster Keaton	Aug.	13,'32
Strange Interlude	Shearer-Gable		
Tinfoil	Tallulah Bankhead		
Turn To The Right			
White Sister, The	Helen Hayes		

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arm of the Law	Rex Bell-Lina Basquette	Apr.	20,'32 68	
County Fair	Ralph Ince-Hobart Bosworth	Apr.	1,'32 71	Apr. 30,'32
Flames	Johnny Mack Brown	May	30,'32 70	June 18,'32
Galloping Thru	Tom Tyler	Dec.	5 58	
Ghost City	Cody-Shuford	Dec.	20 60	Apr. 9,'32
Honor of the Mounted	Tom Tyler	June	20,'32 60	
Law of the North	Bill Cody-Andy Shuford	May	30,'32 55	
Law of the Sea	All Star	Dec.	15 61	
Man from New Mexico	Tom Tyler	Apr.	1,'32 60	
Mason of the Mounted	Bill Cody-Nancy Drexel	May	15,'32 58	
Midnight Patrol	Regis Toomey-Mary Nolan	Apr.	10,'32 60	Apr. 9,'32
Oklahoma Jim	Bill Cody	Oct.	10 60	Jan. 23,'32
Police Court	Leon Janney-H. B. Walthall	Feb.	15,'32 65	Mar. 5,'32
Single Handed Sanders	Tom Tyler	Feb.	1,'32 50	
Texas Pioneers	Bill Cody-Andy Shuford	Feb.	15,'32 58	
Two-Fisted Justice	Tom Tyler	Oct.	20 63	Feb. 6,'32
Vanishing Men	Tom Tyler	Apr.	15,'32 62	

Coming Features

From Broadway to Cheyenne	Rex Bell	Aug.	5,'32 6 reels
Girl from Calgary	Fifi D'Orsay-Chas. Ray	Aug.	20,'32 7 reels
Klondike	All Star	Aug.	30,'32 7 reels
Thirteenth Guest	Ginger Rogers	Aug.	10,'32 7 reels
Western Limited, The	Estelle Taylor	Aug.	5,'32 7 reels

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aren't We All?	Gertrude Lawrence	July	'32 68	July 9,'32
Broken Lullaby	L. Barrymore-N. Carroll-P. Holmes (Reviewed under the title "The Man I Killed")	Feb.	26,'32 94	Jan. 16,'32
Broken Wing, The	Lupe Velez-Melvyn Douglas	Mar.	25,'32 74	Apr. 2,'32
Dancers in the Dark	Miriam Hopkins-Jack Oakie	Mar.	11,'32 74	Mar. 26,'32
Forgotten Commandments	Sari Maritza-Gene Raymond	May	27,'32 65	June 11,'32
Guilty as Hell	Edmund Lowe-Victor McLaglen	Aug.	5,'32 80	July 30,'32
Husband's Holiday	Clive Brook-V. Osborne	Dec.	19 68	Jan. 2,'32
Lady and Gent	Geo. Bancroft-Wynne Gibson	July	15,'32 80	July 9,'32
Madame Racketeer	Alison Skipworth-R. Bennett	July	22,'32 72	July 30,'32
Make Me a Star	Joan Blondell-Stuart Erwin	July	1,'32 68	June 18,'32
Man from Yesterday	C. Colbert-C. Brook	June	25,'32 70	June 25,'32
Merrily We Go to Hell	S. Sidney-Fredric March	June	10,'32 78	June 18,'32
Million Dollar Legs	Jack Oakie	July	8,'32 64	July 2,'32
Miracle Man, The	S. Sidney-C. Morris	Apr.	1,'32 87	Apr. 30,'32
Misleading Lady, The	Claudette Colbert-Stuart Erwin-Edmund Lowe	Apr.	15,'32 74	Apr. 16,'32
One Hour with You	Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin	Mar.	25,'32 80	Apr. 2,'32
Reserved for Ladies	Leslie Howard-Benita Hume	May	20,'32 71	May 28,'32
Shanghai Express	Marlene Dietrich-C. Brook	Feb.	12,'32 84	Feb. 27,'32
Sinners in the Sun	Carole Lombard-C. Morris	May	13,'32 70	May 21,'32
Sky Bride	Rich'd Arlen-J. Oakie-Robert Coogan-Virginia Bruce	Apr.	29,'32 78	Apr. 30,'32
Strange Case of Clara Deane	Wynne Gibson-Pat O'Brien	May	6,'32 78	May 14,'32
Strangers in Love	Fredric March-Kay Francis	Mar.	4,'32 70	Feb. 20,'32
This Is the Night	Lily Damita-Chas. Ruggles	Apr.	8,'32 82	Apr. 23,'32
This Reckless Age	Buddy Rogers-Peggy Shannon	Jan.	9,'32 76	Jan. 16,'32
Thunder Below	T. Bankhead-C. Bickford-P. Lukas	June	17,'32 69	June 25,'32
Tomorrow and Tomorrow	Ruth Chaterton-Paul Lukas	Feb.	5,'32 80	Feb. 6,'32
Two Kinds of Women	P. Holmes-M. Hopkins	Jan.	16,'32 73	Jan. 23,'32
Wayward	Nancy Carroll-Richard Arlen	Feb.	19,'32 74	Feb. 20,'32
Wiser Sex, The	C. Colbert-Wm. Boyd	Mar.	18,'32 74	Mar. 19,'32
World and the Flesh, The	G. Bancroft-M. Hopkins	Apr.	22,'32 74	May 14,'32

Coming Features

Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith-Leila Hyams-Mill Bros.-Boswell Sisters-Cab Calloway - Vincent Lopez - Arthur Tracy - Sharon Lynn	Oct.	
Blonde Venus	Marlene Dietrich	Sept.	
Devil and the Deep	T. Bankhead-G. Cooper	Aug.	12,'32 70 Aug. 6,'32
Farewell to Arms, A	Helen Hayes-Gary Cooper	Oct.	
Heritage of the Desert	Randolph Scott	Sept.	9,'32
Honest Finder, The	Miriam Hopkins-H. Marshall	Oct.	
Horse Feathers	Four Marx Bros.	Aug.	19,'32 68 Aug. 6,'32
Hot Saturday	Carole Lombard-Richard Arlen	Sept.	16,'32
Lily Christine	Corinne Griffith-Colin Clive		
Lives of a Bengal Lancer, The	Clive Brook-Philips Holmes		
Love Me Tonight	Maurice Chevalier-Jeanette MacDonald	Aug.	
Madison Square Garden	Jack Oakie-Marian Nixon		
Movie Crazy	Harold Lloyd-C. Cummings	Oct.	21,'32
Night After Night (Tent.)	Geo. Raft-Nancy Carroll	Oct.	7,'32
Night of June 13	Clive Brook-Frances Dee-Gene Raymond	Sept.	23,'32
Phantom President, The	Geo. M. Cohan-Claudette Colbert-Jimmy Durante	Sept.	30,'32
70,000 Witnesses	Phil Holmes-Dorothy Jordan	Sept.	9,'32
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert	Oct.	
Vanishing Frontier	John Mack Brown-Evalyn Knapp-Zasu Pitts	July	29,'32 70 July 23,'32

PEERLESS PRODUCTIONS, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lovebound	N. Moorhead-J. Mulhall-Roy D'Arcy	Mar.	1,'32 61	
Reckoning, The	Jas Murray-Sally Blane	Feb.	15,'32 63	Apr. 9,'32

POWERS PICTURES, INC.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridegroom for Two	Gene Gerrard	Jan.	15,'32 65	Jan. 30,'32
Carmen	Marguerite Namara-Tom Burke	May	15,'32 70	Jan. 16,'32
Fascination	Madeleine Carroll	Apr.	1,'32 68	
Flying Fool, The	Henry Kendall	Feb.	1,'32 62	Aug. 29
Gables Mystery, The	Lester Matthews-Anne Grey	Feb.	15,'32 71	May 7,'32
Her Radio Romeo	Gene Gerrard	July	15,'32 60	
Her Strange Desire	Laurence Olivier	July	1,'32 70	
Limping Man, The	Franklin Dyall	June	15,'32 63	
My Wife's Family	Gene Gerrard	Apr.	15,'32 62	Mar. 26,'32
Shadow Between, The	Godfrey Tearle-Kathleen O'Regan	May	1,'32 68	Sept. 19
Skin Game	Edmund Gwenn-Phyllis Konstam	June	1,'32 70	
Trapped in a Submarine	John Batton-Sydney Seaward	Jan.	15,'32 45	Feb. 6,'32

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carnival Boat	Bill Boyd	Mar.	19,'32 62	Mar. 26,'32
Ghost Valley	Tom Keene-Myrna Kennedy	May	13,'32 54	
Lady with a Past	C. Bennett-B. Lyon	Feb.	19,'32 80	Feb. 13,'32
Partners	Tom Keene	Jan.	8,'32 58	Mar. 12,'32
Prestige	Ann Harding	Jan.	22,'32 71	Jan. 16,'32
Saddle Buster, The	Tom Keene	Mar.	19,'32 60	
Westward Passage	Ann Harding	May	27,'32 73	June 11,'32
What Price Hollywood	Constance Bennett	June	24,'32 88	June 18,'32
Young Bride	Helen Twelvetrees (Reviewed under the title "Love Starved")	Apr.	8,'32 76	Apr. 23,'32

Coming Features

Beyond the Rockies	Tom Keene-Rochell Hudson	July	8,'32
Last Frontier	Creighton Chaney		

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bring 'Em Back Alive	Frank Buck's Adventure	Aug.	19,'32 70	June 4,'32
Girl Crazy	E. Quillan-D. Lee-Wheeler-Woolsey	Mar.	25,'32 75	Apr. 2,'32
Girl of the Rio, The	Dolores Del Rio-Leo Carrillo	Jan.	15,'32 69	Jan. 16,'32
Is My Face Red?	Helen Twelvetrees-Ricardo Cortez-Robt. Armstrong	June	17,'32 66	June 11,'32
Lost Squadron	Richard Dix-Mary Astor	Mar.	12,'32 79	Mar. 5,'32
Office Girl	Renate Muller-J. Hulbert	Apr.	8,'32 83	July 2,'32
Roadhouse Murder, The	Eric Linden-Dorothy Jordan	May	6,'32 73	May 7,'32
Roar of the Dragon	Richard Dix-Gwili Andre	July	8,'32 76	July 9,'32
State's Attorney	John Barrymore-H. Twelvetrees-Mary Duncan	May	29,'32 79	May 14,'32
Symphony of Six Million	Irene Dunne-Ricardo Cortez	Apr.	29,'32 94	May 28,'32

(THE RELEASE CHART--CONT'D)

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Consent, The	Richard Cromwell-Eric Linden-Arline Judge	Aug. 15,'32	80	July 30,'32
All the Evidence	Marian Marsh-R. Denny			
Animal Kindom	Leslie Howard			
Bill of Divorcement	John Barrymore-Billie Burke			
Bird of Paradise	D. Del Rio-Joel McCrea	Aug. 12,'32	80	June 25,'32
Come on Danger	Tom Keene			
Conquerors	Ann Harding-Richard Dix			
Eighth Wonder, The	Fay Wray-Bruce Cabot			
Hell Bent for Election	Edna May Oliver			
Hold 'Em Jail	Edna May Oliver-Wheeler-Woolsey-Roscoe Ates		74	June 25,'32
Liberty Road	Richard Dix			
Little Orphan Annie	Mitzi Green			
Most Dangerous Game, The	Leslie Banks-Joel McCrea	Sept. 16,'32	78	July 30,'32
Mysteries of the French Secret Police	Gwili Andre			
Phantom of Crestwood	Ricardo Cortez-Karen Morley			
Rockabye	C. Bennett-Paul Lukas-Phillips Holmes			
Thirteen Women	Irene Dunne-Gregory Ratoff	Aug. 26,'32		
Whoopee Cruise	Edna May Oliver			

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Features

Title	Star	Dist'r	Rel. Date	Runing Time Minutes	Reviewed
A Nous La Liberte	Rolla France	Harold Auten		93	June 25,'32
Condemned to Death	Arthur Wontner	First Division	Sept. 15,'32	65	July 23,'32
Cossacks of the Don	Emma Cessarskays	Amkino	Mar. 18,'32	81	Mar. 26,'32
Crooked Lady, The	Austin Trevor	MGM-British		77	Apr. 9,'32
Dangers of the Arctic		Exp. Film. Co.		58	July 9,'32
Diary of a Revolutionist	G. V. Mouzalevsky	Amkino	June 8,'32	100	June 18,'32
Down Our Street	Elizabeth Allan	Para.-British		87	July 2,'32
Drifter, The	Wm. Farnum-Noah Beery	Capital Film	Feb. 10,'32	71	Mar. 26,'32
Ebb Tide	Joan Barry	Para.-British		74	Mar. 12,'32
Faithful Heart, The	Herbert Marshall-Edna Best	Gainsborough Gaumont			May 28,'32
Fire in the Opera	G. Froehlich - J. Nowatna	Capital	July 12,'32	92	Aug. 6,'32
First Mrs. Fraser, The	Henry Ainley	Sterling Films		90	May 7,'37
Flower Lady of Lindenau	Renate Mueller	Protex Trading	July 7,'32	70	Aug. 6,'32
Flying Squad, The	Harold Huth	British Lion		79	Aug. 6,'32
Fool's Advice, A	Frank Fay	Frank Fay			Feb. 20,'32
Forbidden Company	Sally Blane	Chesterfield	June 1,'32	67	July 9,'32
Frail Women	Mary Newcomb	Radio-British		71	Feb. 6,'32
Gentleman of Paris, A	Arthur Wontner	Gaumont		78	Jan. 16,'32
His Grounds for Divorce	Lien Deyers	Ufa	Feb. 19,'32	79	Feb. 27,'32
I Kiss Your Hand, Madame	Marlene Dietrich	Stanley			
Immortal Vagabond, The	Gustav Froelich	Ufa		88	June 4,'32
In a Monastery Garden	John Stuart	Associated Prod. & Distr. of America		80	Apr. 9,'32
Jack's the Boy	Jack Hulbert	Gaumont-Gainsborough			July 16,'32
Life Goes On	Hugh Wakefield	Para.-British		78	Apr. 23,'32
Love Is Love	Kathe von Nagy	Ufa			June 11,'32
Love's Command	Dolly Haas	Tobis	Apr. 26,'32	90	May 7,'32
Man of Mayfair	Jack Buchanan	Paramount-British			Jan. 9,'32
Mayor's Nest	Sydney Howard	British and Dominions		75	July 16,'32
Midnight Lady, The	John Darrow	Chesterfield		65	June 11,'32
Missing Rembrandt, The	Arthur Wontner	Twickenham Films		84	Mar. 19,'32
Monte Carlo Madness	Sara Maritza	First Division	Sept. 15,'32	66	June 11,'32
Night Like This, A	Ralph Lynn	British and Dominions		73	May 21,'32
Nine Till Six	Louise Hampton	Asso. Radio-British		76	May 21,'32
Probation	John Darrow - Sally Blane	Chesterfield	Apr. 1,'32	70	Apr. 23,'32
Puss in Boots	Junior Addario	Picture Classics	Mar. 27,'32	38	Mar. 12,'32
Ringer, The	Franklyn Dyall	First Division	Sept. 15,'32	65	June 11,'32
Road to Life	Mikhail Zharov	Amkino			Feb. 6,'32
Ronny	Kathe von Nagy-Willy Fritsch	Ufa	Apr. 13,'32	82	Apr. 23,'32
Shop Angel	Marion Shilling	Tower Prod.	Mar. 19,'32	71	May 7,'32
Schubert's Dream of Spring	Alfred Laeutner	Capital		75	July 2,'32
Silver Lining, The	Maureen O'Sullivan	Patrician Pictures		58	June 4,'32
Song Is Over, The	Liane Haid	Asso. Cinemas	Apr. 11,'32	90	Mar. 12,'32
South Sea Adventures		Principal Distr. Corp.	Mar. 31,'32	50	Apr. 9,'32
Speed Madness	Richard Talmadge-Nancy Drexel	Mercury		62	July 30,'32
Sunshine Susie	Renate Muller	Gainsborough		88	Jan. 9,'32
Tempest, The	Emil Jannings	Ufa	Mar. 15,'32	105	Mar. 26,'32
Theft of the Mona Lisa	Willy Frost	Tobis	Mar. 27,'32	92	Apr. 9,'32
Trapeze	Anna Sten	Protex	May 2,'32	80	May 14,'32
Two White Arms	Adolphe Menjou	MGM-British		80	Mar. 26,'32
Waltz by Strauss, A	Hans Junkerman	Capital Films	Feb. 10,'32	89	Mar. 5,'32
Water Gypsies	Sari Maritza	Stanley		79	May 21,'32
White Face	John H. Roberts	Gainsborough-British		71	June 11,'32
Women Who Play	Mary Newcomb-Benita Hume	Para.-British		79	Apr. 16,'32

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hell Fire Austin	Ken Maynard	June 26,'32	70	July 2,'32
Hotel Continental	Peggy Shannon-Theodore Von Eltz	Mar. 7,'32	71	Feb. 6,'32
Lena Rivers	Charlotte Henry-M. Galloway	Mar. 28,'32	57	May 28,'32
Man Called Back, The	Conrad Nagel-Doris Kenyon	July 17,'32	80	July 23,'32
Pocatello Kid	Ken Maynard	Dec. 6	61	Jan. 9,'32
Strangers of the Evening	Zasu Pitts-Lucien Littlefield	May 15,'32	70	June 11,'32
Texas Gun-Fighter	Ken Maynard	Feb. 7,'32	63	Feb. 20,'32
Whistlin Dan	Ken Maynard	Mar. 20,'32	64	Mar. 26,'32

Coming Feature Attractions

Between Fighting Men	Ken Maynard	Sept. 4,'32		
Dynamite Ranch	Ken Maynard	July 31,'32		
Last Mile, The	Preston Foster	Aug. 17,'32	74	July 30,'32
Those We Love	Lilyan Tashman-Kenneth MacKenna			

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arrowsmith	Ronald Colman	Feb. 27,'32	110	Nov. 21
Cock of the Air	Billie Dove-Chester Morris	Jan. 23,'32	80	Jan. 30,'32
Congress Dances	Lilian Harvey		83	May 28,'32
Greeks Had a Name for Them	Ina Claire-M. Evans-Blondell	Feb. 13,'32	80	Nov. 28
Scarface	Paul Muni	Mar. 26,'32	95	May 28,'32
Sky Devils	All Star	Mar. 12,'32	89	Jan. 12,'32
Struggle, The	Zita Johann-Hal Skelly	Feb. 6,'32	77	
White Zombie	Bela Lugosi	Aug. 4,'32	70	Aug. 6,'32

Coming Feature Attractions

Cynara	Ronald Colman			
Happy Ending	Mary Pickford			
Kid from Spain, The	Eddie Cantor			
Magic Night	Jack Buchanan			
Mr. Robinson Crusoe	Douglas Fairbanks			
New Yorker, The	Al Jolson			
Perfect Understanding	Gloria Swanson			
Rain	Joan Crawford			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cohens & Kellys in Hollywood	G. Sidney-C. Murray	Mar. 28,'32	75	Mar. 19,'32
Destry Rides Again	Tom Mix	Apr. 17,'32		
Doomed Battalion, The	Tala-Birell-Victor Varconi	June 16,'32	82	June 18,'32
Fast Companions	Tom Brown	June 23,'32	78	
Igloo	All Star	July 14,'32	58	July 16,'32
Impatient Maiden	Lew Ayres-Mae Clark	Mar. 1,'32	80	Feb. 6,'32
Law and Order	Walter Huston-Lois Marshall	Feb. 7,'32	73	Mar. 12,'32
Michael and Mary	Edna Best-Herbert Marshall	Jan. 31,'32	78	Nov. 21
Murders in the Rue Morgue	Bela Lugosi-Sidney Fox	Feb. 21,'32	61	Feb. 20,'32
Night World	Lew Ayres-Mae Clarke	May 5,'32	58	June 4,'32
Radio Patrol	Rob't Armstrong-June Clyde-Lila Lee	June 2,'32	68	July 23,'32
Rider of Death Valley	Tom Mix-Lois Wilson	May 26,'32	78	
Scandal for Sale	Chas. Bickford-Rose Hobart	Apr. 17,'32	75	Apr. 16,'32
Steady Company	Norman Foster-June Clyde	Mar. 14,'32		Jan. 30,'32
Stowaway	Fay Wray-Leon Waycoff	Apr. 11,'32	50	Mar. 19,'32
Texas Bad Man	Tom Mix	June 30,'32		
Tom Brown of Culver	Tom Brown	July 21,'32	70	July 16,'32
Unexpected Father, The	Slim Summerville-Zazu Pitts	Jan. 3,'32	62	Apr. 16,'32

Coming Feature Attractions

Air Mail	Pat O'Brien-Ralph Bellamy	Sept. 8,'32		
Back Street	Irene Dunne-John Boles	Sept. 1,'32	84	July 23,'32
Fourth Horseman, The	Tom Mix	Sept. 15,'32		
Laughing Boy	Zita Johann			
Merry-Go-Round	Eric Linden-Sidney Fox			
My Pal, The King	Tom Mix	Aug. 4,'32	75	July 9,'32
Once in a Lifetime	Jack Oakie-Sidney Fox			
Okay America!	Lew Ayres-Maureen O'Sullivan	Aug. 25,'32		
Old Dark House, The	Boris Karloff-L. Bond	Sept. 24,'32	74	July 16,'32

WARNER BROTHERS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beauty and the Boss	M. Marsh-W. William	Apr. 9,'32	66	Feb. 27,'32
Crowd Roars, The	Cagney-Blondell	Apr. 16,'32	84	Apr. 2,'32
Expert, The	Charles "Chic" Sale	Mar. 5,'32	69	Mar. 5,'32
Heart of New York, The	Smith & Dale	Mar. 26,'32	74	Mar. 12,'32
High Pressure	Wm. Powell-Evelyn Brent	Jan. 30,'32	74	Jan. 9,'32
Jewel Robbery	Wm. Powell-Kay Francis	Aug. 13,'32	68	June 11,'32
Man Wanted	Kay Francis	Apr. 23,'32	63	Mar. 25,'32
Man Who Played God	George Arliss	Feb. 20,'32	83	Feb. 13,'32
Mouthpiece, The	Sidney Fox-Warren William	May 7,'32	86	Mar. 26,'32
Play Girl	Loretta Young-Norman Foster-Lightner	Mar. 12,'32	61	Feb. 27,'32
Purchase Price, The	B. Stanwyck	July 23,'32	68	July 16,'32
So Big	Barbara Stanwyck	Apr. 30,'32	82	Mar. 19,'32
Stranger in Town	Ann Dvorak-David Manners	Aug. 6,'32	66	June 18,'32
(Reviewed under the title "Without Consent")				
Street of Women	Kay Francis	June 11,'32	60	June 4,'32
Winner Take All	James Cagney	July 16,'32	67	June 25,'32

Coming Feature Attractions

Big City Blues	Joan Blondell	Sept. 18,'32	68	June 18,'32
Big Stampede, The	John Wayne	Oct. 8,'32		
Blessed Event	Lee Tracy-Mary Brian	Oct. 8,'32	84	
I Am A Fugitive	Paul Muni	Nov. 19,'32		
Illegal	Ivor Barnard			
One Way Passage	Wm. Powell-Kay Francis		72	July 30,'32
Ride Him Cowboy	John Wayne	Aug. 27,'32		
Son of Russia	D. Fairbanks, Jr. - Nancy Carroll	Oct. 29,'32		
Successful Calamity, A	George Arliss	Sept. 17,'32	72	
Two Against the World	Constance Bennett	Sept. 3,'32	82	July 30,'32

WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor's Folly	Herbert Marshall-Edna Best	June 12,'32	69	July 2,'32
Cannonball Express, The	Tom Moore-Rex Lease-Lucille Browne	Feb. 7,'32	63	Mar. 19,'32
Law of the West	Bob Steele	Mar. 20,'32	58	Mar. 26,'32
Man from Hell's Edges, The	Bob Steele	June 5,'32	61	June 4,'32
Mounted Fury	J. Bowers-Blanche Mehaffey	Dec. 1	65	Jan. 9,'32
Riders of the Desert	Bob Steele	Apr. 24,'32	59	May 28,'32
Sign of Four, The	Arthur Wontner	Aug. 14,'32	74	July 30,'32
South of Sante Fe	Bob Steele	Jan. 8,'32	61	

Coming Feature Attractions

Crooked Circle, The	Ben Lyon-Irene Purcell			
Racetrack	Leo Carrillo	June 5,'32	78	
Son of Oklahoma	Bob Steele	July 17,'32	55	
Texas Buddies	Bob Steele			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1931 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Running Time Minutes	Reviewed
CURIOSITIES			
C 230	Jan. 7,'32	1 reel	
C 231	Feb. 18,'32	1 reel	
C 232	Feb. 18,'32	1 reel	
C 233		1 reel	
C 236	July 26,'32	1 reel	
EDDIE BUZZELL SPECIALTIES			
Gall of the North	Feb. 15,'32	1 reel	
Chris Crossed	Aug. 3	1 reel	
Love, Honor and He Pays	Jan. 14,'32	9	Apr. 23,'32
She Served Him Right	Dec. 10		
Soldiers of Misfortune	Oct. 26	1 reel	
Wolf in Cheap Clothing	Apr. 21,'32	1 reel	
KRAZY KAT KARTOONS			
Birth of Jazz	Apr. 13,'32		
Hash House Blues	Nov. 2	1 reel	
Hiccoups, the Champ	May 28,'32		
Hollywood Goes Krazy	Feb. 13,'32		
Lighthouse Keeping			
Love Krazy	Jan. 25,'32	6	Apr. 9,'32
Paperhanger	June 21,'32		
Piano Mover	Jan. 4,'32		
Restless Sax, The	Dec. 1		
Ritzy Hotel	May 9,'32		
Soldier Old Man	Apr. 2,'32		
What a Knight	Mar. 14,'32		
LAMBS GAMBOLS			
No Ladies Allowed			
MEDBURY SERIES			
Laughing with Medbury in Abyssinia	Mar. 2,'32	10	Apr. 30,'32
Laughing with Medbury in Wildwest		1 reel	
Laughing with Medbury in Mandalay	May 31,'32	1 reel	
Laughing with Medbury in Voodoo Land	Jan. 28,'32	1 reel	
Laughing with Medbury In India		1 reel	
MICKEY MOUSE			
Barnyard Broadcast	Oct. 9	7	Mar. 5,'32
Barnyard Olympics	Apr. 18,'32	7	May 21,'32
Beach Party, The	Nov. 4		Feb. 13,'32
Duck Hunt	Jan. 28,'32	7	Apr. 23,'32
Grocery Boy, The	Feb. 3,'32	1 reel	
Mad Dog, The	Mar. 5,'32	7	May 21,'32
Mickey Cuts Up	Dec. 2	1 reel	
Mickey in Arabia	July 20,'32		
Mickey's Revue	May 27,'32		
Musical Farmer	July 11,'32		
MONKEYSHINES			
Dangerous Dapper Dan	Dec. 16	1 reel	
Sez You	Jan. 30,'32	1 reel	
SCRAPPY CARTOONS			
Battle of the Barn	May 31,'32		
Camping Out			
Dog Snatcher, The	Oct. 15	1 reel	
Chinatown Mystery	Jan. 4,'32	1 reel	
Fare Play	July 2,'32		
Pet Shop, The	Apr. 28,'32		
Railroad Wretch	Mar. 23,'32		
Scrappy Minds the Baby	Nov. 16	1 reel	
Stepping Stones	May 17,'32		
Showing Off	Nov. 16	1 reel	
Treasure Hunt, The	Feb. 25,'32		
SILLY SYMPHONIES			
Bird Store, The	Jan. 16,'32	7	May 21,'32
Busy Beavers, The		7	
Fox Hunt, The	Nov. 18	1 reel	

EDUCATIONAL

Title	Rel. Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES			
For the Love of Ludwig	July 24,'32	19	
Giddy Age, The	Sept. 25,'32	21½	June 4,'32
Boudoir Butler, The	May 28,'32	22	
Heavens! My Husband!	Mar. 6,'32	30	Mar. 12,'32
His Royal Shyness	Aug. 28,'32	21	July 23,'32
Shopping with Wife	Feb. 7,'32	20	Jan. 9,'32
Speed in the Gay Nineties	Apr. 3,'32	18	Mar. 26,'32
BABY BURLESKS			
Pie-Covered Wagon		10	Aug. 6,'32
War Babies	Sept. 18,'32	9	Aug. 6,'32
BILL CUNNINGHAM'S SPORTS REVIEWS			
He-Man Hockey	Dec. 20	10	Jan. 9,'32
Slides and Glides	Feb. 21,'32	9	Mar. 26,'32
Speedway	Jan. 24, 32	9	Jan. 23,'32
BRAY'S NATURGRAPHS			
An Oregon Camera Hunt	Sept. 11,'32		
CAMEO COMEDIES			
Anybody's Goat	Jan. 24,'32	10	
Bridge Wives	Feb. 21,'32	16	Feb. 27,'32
Mother's Holiday	Mar. 20,'32	11	
Smart Work	Dec. 27	10	Jan. 9,'32
CAMERA ADVENTURES			
The Forgotten Island	Sept. 4,'32		
CANNIBALS OF THE DEEP			
Freaks of the Deep	May 29,'32		
Man Eating Sharks	Apr. 10, 32	8½	June 11,'32
Playground of the Mammals	Jan. 10,'32	9	Mar. 26,'32
Wrestling Swordfish	Nov. 8	8	
GLEASONS' SPORT FEATURETTES			
Off His Base	Sept. 18,'32		
HODGE-PODGE			
All Around the Town	Feb. 21,'32	9	
Bubbie Blowers	Sept. 11,'32		
Fury of the Storm	July 3,'32	9	July 30,'32
Prowlers, The	May 1,'32	9	May 7,'32
IDEAL COMEDIES			
Hollywood Lights	May 8,'32	20	Apr. 30,'32
Hollywood Luck	Mar. 13,'32	21	Mar. 5,'32
Brooks-Flynn-Dean Moonlight and Cactus	Jan. 10,'32	21	Dec. 26
MACK SENNETT COMEDIES			
Alaska Love	July 17,'32	20	
Candid Camera, The	June 19,'32	19	
Divorce A La Mode	May 22,'32	22	May 21,'32
Flirty Sleepwalker	Mar. 27,'32	19	Apr. 9,'32
Stone-Granger			
Girl in the Tonneau	Jan. 31,'32	20	
Lady Please!	Feb. 28,'32	20	Jan. 30,'32
Line's Busy, The	Apr. 24,'32	19	
Arthur Stone-D. Granger			
Neighbor Trouble	Aug. 14,'32		
Pottsville Palooka, The	Dec. 27	21	Jan. 16,'32
Gribbon-Granger			
Young Onions		19	
Harvey-Granger			
MACK SENNETT FEATURETTES			
Billboard Girl	Mar. 20,'32	21	Mar. 26,'32
Bing Crosby			
Dream House	Jan. 17,'32	17	Jan. 9,'32
Hatta Marri	July 10,'32	20	July 2,'32
Harry Gribbon			
One More Chance	Nov. 15	21	
Bing Crosby			
Spot on the Rug, The	June 19,'32	19	May 21,'32
MERMAID COMEDIES			
It's a Cinch	Mar. 27,'32	20	Apr. 9,'32
Collins-Crane			
Keep Laughing	Jan. 24,'32	20	Feb. 20,'32
NOVELTIES			
War in China	Mar. 20,'32	19	Mar. 26,'32
OPERALOGUES			
Idol of Seville	Aug. 28,'32	21	July 30,'32
Milady's Escapade	May 15,'32	21	Apr. 30,'32
Vendetta	July 3,'32	20	July 30,'32
ROMANTIC JOURNEYS			
Lost Race, The	Mar. 13,'32		
Mediterranean Blues	Apr. 17,'32		
Road to Romance	Jan. 17,'32	10	Jan. 2,'32
Treasure Isles	Feb. 14,'32	9	
TERRY-TOONS			
Bluebeard's Brother	May 29,'32	6	July 9,'32
Bull-ero	Apr. 3,'32	6	
China	Nov. 15	6	Nov. 7
Cocky Cock Roach	July 10,'32	6	July 16,'32
Farmer Al Falfa's Bedtime Story	June 12,'32	6	June 18,'32
Farmer Al Falfa's Ape Girl	Aug. 7,'32		
Lorelei, The	Nov. 29	6	Dec. 12
Mad King, The	June 26,'32	6	July 23,'32
Noah's Outing	Jan. 24,'32	6	Jan. 16,'32
Peg Leg Pete	Feb. 21,'32	6	Jan. 30,'32
Play Ball	Mar. 6,'32	6	
Radio Girl	Apr. 17,'32	6	Apr. 9,'32
Romance	May 15,'32	6	May 28,'32
Sherman Was Right	Aug. 21,'32		
Spider Talks, The	Feb. 7,'32	6	
Spring Is Here	July 24,'32	6	
Summer Time	Dec. 13	6	
Villain's Curse, The	Jan. 10,'32	6	
Woodland	May 1,'32	6	
Ye Olde Songs	Mar. 20,'32	6	Mar. 12,'32
TOM HOWARD COMEDIES			
The Mouse Trapper	Sept. 11,'32		
TORCHY			
Torchy's Night Cap	Apr. 3,'32	20	Mar. 26,'32
Torchy Passes the Buck	Dec. 6	22	Nov. 14
Torchy Raises the Auntie	May 1,'32	19	Apr. 30,'32
Torchy Turns the Trick	Feb. 7,'32	21	Feb. 20,'32
Torchy's Two Toots	June 5,'32	20	May 14,'32
VANITY COMEDIES			
For the Love of Fanny	Dec. 27	27	Jan. 9,'32
He's a Honey	Apr. 17,'32	21	Apr. 9,'32
Harry Barris			
Now's the Time	June 12,'32	20	June 4,'32
Harry Barris			
Ship A-Hooey	Aug. 7,'32	22	
Glenn Tryon			
That Rascal	Feb. 21,'32	21	Mar. 12,'32

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES			
28 Big Game of the Sea	Aug. 14,'32	8	
29 Manhattan Medley	Sept. 18,'32	10	
30 By-Ways of France	Sept. 11,'32	9	
31 Zanzibar	Oct. 9,'32	9	
32 Incredible India	Sept. 4,'32	9	
33 The Tom-Tom Trail		9	
34 Over the Bounding Main		9	
35 Belles of Bali	Oct. 16,'32	8	
36 Fisherman's Fortune	Oct. 2,'32	9	
37 Rhineland Memories	Sept. 25,'32	8	
38 Pirate Isles		9	
39 Sampans and Shadows		9	
40 In the Clouds		9	
41 Sailing a Square-Rigger		9	
42 In the Guianas		9	
43 Venetian Holiday		10	
44 Havana Ho!		9	
45 Paths in Palestine		8	
46 The Lure of the Orient		9	
47 Mediterranean Memories			
48 The Iceberg Patrol			
49 Silver Springs			
50 Broadway by Day			
51 Here Comes the Circus			
52 Tripoli			

METRO-GOLDWYN-MAYER

Title	Rel. Date	Running Time Minutes	Reviewed
BOY FRIENDS, THE			
Call a Cop	Sept. 12	20	
Kick Off, The	Dec. 5	21	Dec. 5
Knockout	Dec. 5	21	
Love Pains	Feb. 13,'32	21	Apr. 23,'32
Mama Loves Papa	Oct. 24	17	
Too Many Women	May 14,'32	19	
You're Telling Me	Apr. 16,'32	19	
Wild Babies		17	
CHARLEY CHASE			
First in War	May 28,'32	20	Apr. 9,'32
Hasty Marriage	Dec. 19	21	Dec. 12
In Walked Charley	Apr. 23,'32	21	
Nickel Nurser	Mar. 12,'32	21	Feb. 13,'32
Skip the Malee	Sept. 26	21	
Tobasco Kid, The	Jan. 30,'32	21	Mar. 5,'32
What a Boze	Nov. 7	21	
DOGVILLE			
Trader Hound	Nov. 28	15	Jan. 9,'32
Two Barks Brothers	Oct. 17	17	Nov. 14
FISHERMAN'S PARADISE			
Color Scales		9	May 14,'32
Fisherman's Paradise	Aug. 15	10	
Pearls and Devilfish	Sept. 19	9	Nov. 7
Piscatorial Pleasures	Nov. 28	9	
Sharks and Swordfish	Oct. 24	10	
Trout Fishing		9	
FITZPATRICK TRAVELTALKS			
Bali, the Island Paradise	Dec. 5	10	Dec. 6
Benares, the Hindu Heaven	Oct. 31	9	Nov. 7
Colorful Jaipur	Mar. 19,'32	10	Dec. 5
Come Back to Erin		9	June 4,'32
Cradles of Creed	Feb. 6,'32	10	
Home Sweet Home	Jan. 9,'32		
Ireland, The Melody Isle	Jan. 9,'32	10	Mar. 26,'32
London, City of Tradition	Feb. 6,'32	10	
Madeira, a Garden in the Sea	Sept. 26	8	Oct. 3
Melody Isle, The		9	Jan. 9,'32
Over the Seas to Borneo		9	
Tropical Ceylon	Feb. 27,'32	10	Dec. 12
World Dances, The		9	
FLIP, THE FROG			
Africa Squeaks	Oct. 17	8	Jan. 9,'32
Bully		7	
Fire, Fire		6	Mar. 5,'32
Jailbirds	Sept. 26	9	Nov. 21
Milkman, The	Feb. 20,'32	7	
Puppy Love		7	
School Days		7	
Spooks	Dec. 21	7	
Village Specialist, The	Sept. 12	8	Dec. 12
What A Life	Mar. 26,'32	7	Apr. 23,'32
HARRY LAUDER			
I Love a Lassie	Dec. 19	8	Jan. 9,'32
Nanny	Nov. 14	8	Dec. 19
LAUREL & HARDY			
Any Old Port	Mar. 5,'32	21	Feb. 13,'32
Chimp, The	May 21,'32	25	Apr. 9,'32
Come Clean	Sept. 19	21	Nov. 28
County Hospital	June 25,'32	20	Apr. 23,'32
Helpmates	Jan. 23,'32	20	Dec. 12
Music Box	Apr. 16,'32	29	Mar. 12,'32
One Good Turn	Oct. 31	21	Nov. 21
NOVELTIES			
Desert Regatta			Jan. 9,'32
Duck Hunter's Paradise			Feb. 6,'32
Jack Cooper's Christmas Party			Jan. 2,'32
OUR GANG			
Big Ears	Aug. 29	21	
Choo Choo	May 7,'32	20	May 21,'32
Dogs Is Dogs	Nov. 21	21	
Free Eats	Feb. 13,'32	20	Feb. 18,'32
Pooch	June 4,'32	21	May 28,'32
Readin' and Writin'	Jan. 2,'32	21	Dec. 19
Spanky	Mar. 26,'32	20	Apr. 9,'32
PITTS-TODD			
Old Bull	June 4,'32	20	May 7,'32
On the Loose	Dec. 26	20	
Pajama Party	Oct. 3	20	Nov. 7
Red Noses	Mar. 19,'32	21	Mar. 26,'32
Seal Skins	Feb. 6,'32	21	
Strictly Unreliable	Apr. 30,'32	20	
War Mamas	Nov. 14	21	May 7,'32
SPORT CHAMPIONS			
Athletic Daze	Mar. 26,'32	10	June 11,'32
Dives In	Feb. 2,'32	10	Oct. 31
Flying Spikes	Apr. 16,'32	9	
Lesson in Golf, A	Jan. 16,'32	10	
Olympic Events	Mar. 5,'32	10	May 28,'32
Splash	Oct. 3	10	
Timber Toppers	May 7,'32	9	
Whippet Racing	Dec. 12	9	

PARAMOUNT PUBLIX

Title	Rel. Date	Running Time Minutes	Reviewed
HOLLYWOOD ON PARADE			
No. 1	Aug. 26,'32	1 reel	
No. 2	Sept. 23,'32	1 reel	
No. 3	Oct. 21,'32	1 reel	
ONE REEL ACTS			
Babbling Book, The	Mar. 11,'32	10	May 7,'32
Burns and Allen			
Backyard Follies	Dec. 12		
Haig Trio			
Beyond the Blue Horizon	Apr. 1,'32		
Vincent Lopez			
Breaking Even	Sept. 30,'32		
Tom Howard			
Bridge It Is	May 13,'32		
The Musketeers			
Bun Voyage	June 3,'32		
Lester Allen			
Cheaper to Rent	Sept. 19	10	Apr. 23,'32
Willie West & McGinty			
Close Harmony	Jan. 9,'32		
Boswell Sisters			
Coffee and Aspirin	Apr. 8,'32		
Sally Ward			
Hollywood Beauty Hints	July 15,'32		
Ireno	July 1,'32		
Ethel Merman			
Jazz Reporters	Nov. 21		
Charlie Davis & Gang			
Knowmore College	Apr. 15,'32		
Rudy Vallee			
Meet the Winner	May 6,'32		
Tom Howard			
Musical Doctor	Oct. 28,'32		
Rudy Vallee			
Naughty Cal	Feb. 19,'32		
Lillian Roth			
Oh My Operation	Jan. 16,'32		
Burns and Allen			
Old Man Blues	Mar. 18,'32		
Ethel Merman			
Old Songs for New	Mar. 4,'32	10	Feb. 20,'32
Technicolor			
Out of Tune	Feb. 12,'32		
Herb Williams			
Patents Pending	Aug. 5,'32		
Burns and Allen			
Pro and Con	July 8,'32		
Tom Howard-Alan Brooks			
Quit Your Kickin'	Jan. 23,'32		
Red Donahue			
Rhapsody in Black & Blue	Sept. 2,'32		
Louis Armstrong			
Rhythm in the River	Feb. 5,'32	11	Feb. 6,'32
Geo. Dewey Washington			
Roaming	Nov. 28		
Ethel Merman			

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
Seat on the Curb, A	June	24,'32	
Hugh Cameron - Arthur Aylesworth			
Singapore Sue	June	10,'32	
Anna Chang			
Switzerland	Apr.	29,'32	
Lester Allen			
Taxi Tangle	Dec.	19	
Jack Benny		10	Mar. 19,'32
Ten Dollars or Ten Days	July	22,'32	
Eddie Younger and His Mountaineers			
Those Blues	May	27,'32	
Vincent Lopez			
PARAMOUNT PICTORIAL—STARTING AUGUST, 1931			
No. 5—A Drink for Six Million—Educated Toes—The Pony College	Dec.	26	7 Feb. 20,'32
No. 6—Vincent Lopez—Jewels—Lowell Thomas	Jan.	30,'32	1 reel
No. 7—Ann Leaf at the Organ — New Styles for Old — Film Editor's Nightmare	Feb.	26,'32	1 reel
No. 8—Mt. Vernon—Mittens on Keys—Down the World's Most Dangerous River	Mar.	25,'32	1 reel
No. 9—Harry Von Tilzer—Daddy of the Popular Song — Beauty on the Wing — Music from the Mines	Apr.	29,'32	1 reel
No. 10—Chasing Rainbows—Footnotes of 1932—Rubinoff and His Violin	May	27,'32	1 reel
No. 11—Threads from the Past—An Ancient English Water Trail—Nuts In Your Loud Speaker	June	24,'32	1 reel
No. 12—A Modern Caravan Conquers a Pre-Historic Desert — Aristocrat of Flowers — Hurricane House	July	29,'32	1 reel
PARAMOUNT PICTORIAL—NEW SERIES			
No. 1	Aug.	12,'32	
No. 2	Sept.	9,'32	
No. 3	Oct.	7,'32	
SCREEN SONGS			
I Ain't Got Nobody (Mills Bros.)	June	17,'32	
Down Among the Sugar Cane	Aug.	26,'32	
Lillian Roth			
Just a Gigolo	Sept.	9,'32	
Irene Bordoni			
Just One More Chance	Apr.	1,'32	
Let Me Call You Sweetheart	May	20,'32	1 reel
Ethel Merman			
My Baby Just Cares for Me	Dec.	5	1 reel
Oh, How I Hate to Get Up in the Morning	Apr.	22,'32	7 May 7,'32
Romantic Melodies	Oct.	21,'32	1 reel
The Street Singer			
Rudy Vallee Melodies	Aug.	5,'32	1 reel
Rudy Vallee			
Russian Lullaby	Dec.	26	1 reel
School Days	Sept.	30,'32	
Gus Edwards			
Shine On Harvest Moon	May	6,'32	1 reel
Alice Joy			
Show Me the Way to Go Home	Jan.	30,'32	1 reel
Sweet Jenny Lee	Jan.	9,'32	1 reel
When the Red Red Robin Comes Bob Bob Bobbin' Along	Feb.	19,'32	1 reel
Wait Till the Sun Shines, Nellie	Mar.	4,'32	1 reel
You Try Somebody Else	July	29,'32	10 June 25,'32
Ethel Merman			
SCREEN SOUVENIRS			
No 5—Old Time Novelty	Dec.	5	10 Jan. 23,'32
No. 6—Old Time Novelty	Jan.	2,'32	1 reel
No. 7—Old Time Novelty	Jan.	30,'32	1 reel
No. 8—Old Time Novelty	Feb.	26,'32	1 reel
No. 9—Old Time Novelty	Mar.	25,'32	10 Apr. 9,'32
No. 10—Old Time Novelty	Apr.	22,'32	1 reel
No. 11—Old Time Novelty	May	20,'32	1 reel
No. 12—Old Time Novelty	June	17,'32	1 reel
SCREEN SOUVENIRS—NEW SERIES			
No. 1	Aug.	5,'32	1 reel
No. 2	Sept.	2,'32	
No. 3	Sept.	30,'32	
No. 4	Oct.	28,'32	
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
SPORTS EYE VIEW			
Building Winners	Aug.	19,'32	1 reel
Water Jamboree	Sept.	16,'32	1 reel
TALKARTOONS			
Admission Free	June	10,'32	
A Hunting We Did Go	Apr.	29,'32	1 reel
Any Rags	Jan.	2,'32	7 Dec. 26
Betty Boop's Bamboo Isle	Sept.	23,'32	
Betty Boop's Bizzy Bee	Aug.	19,'32	1 reel
Betty Boop Limited	July	1,'32	
Betty Boop, M.D.	Sept.	2,'32	
Betty Boop's Ups & Downs	Oct.	14,'32	1 reel
Boop-Oop-A-Doop	Jan.	23,'32	1 reel
Bum Bandit, The	Apr.	4,'32	1 reel
Chess Nuts	May	13,'32	
Crazy Town	Mar.	25,'32	1 reel
Dancing Fool	Apr.	8,'32	1 reel
Hide and Seek	May	27,'32	7 Apr. 16,'32
In the Shade of the Old Apple Sauce	Oct.	17	1 reel
Jack and the Beanstalk	Nov.	21	1 reel
Kidnapping (Tent.)	July	1,'32	1 reel
Mask-a-Raid	Nov.	7	1 reel
Minnie the Moocher	Feb.	26,'32	1 reel
Cab Calloway	Sept.	26	1 reel
Minding the Baby			
Robot, The	Feb.	5,'32	1 reel
Stopping the Show	Aug.	12,'32	
Swim or Sink	Mar.	11,'32	7 Apr. 16,'32
TWO REEL COMEDIES			
All Sealed Up	Mar.	18,'32	
Al St. John			
Arabian Shrieks, The	Mar.	4,'32	22 Feb. 13,'32
Smith & Dale			
Auto Intoxication	Oct.	17	
Ford Sterling			
Big Splash, The	Jan.	17,'32	
Weismuller-Kruger			
Bridge It Is	May	13,'32	
The Musketeers			
Door Knocker, The	May	27,'32	
Al St. John			
Dunker, The	Apr.	1,'32	19 May 7,'32
Billy House			
Harem Scarem	June	10,'32	
Al St. John			
Hawkins and Watkins, Inc.	July	8,'32	
His Week End	May	13,'32	
Johnny Burke			18 Mar. 12,'32
Jimmy's New Yacht	June	3,'32	
Lease Breakers, The	Sept.	5	
Dane & Arthur			
Light House Love	May	6,'32	
Loud Mouth, The	June	17	
Mlle. Irene The Great	Nov.	7	
Al St. John			
Meet the Senator	May	20,'32	
Mysterious Mystery, The	Feb.	12,'32	
Johnny Burke			
Out of Bounds	Nov.	14	
Billy House			
Pretty Puppies	Jan.	2,'32	
Ford Sterling			
Put Up Job, A	Jan.	23,'32	
Dane & Arthur			
Rookie, The	Apr.	29,'32	
Tom Howard			
Shove Off	Oct.	31	
Dane & Arthur			
Singing Plumber	Sept.	23,'32	
Donald Novis			
Socially Correct	Oct.	10	
Lulu McConnell			
Summer Daze	Apr.	15,'32	20 May 14,'32
Dane-Arthur			
Twenty Horses	Apr.	29,'32	
Ford Sterling			
Unemployed Ghost, The	Dec.	19	
Tom Howard			
Up Popped The Ghost	July	22,'32	
What Price Air	June	24,'32	20 June 18,'32
Tom Howard			
Where East Meets Vest	Nov.	28	
Smith & Dale			

RKO PATHE SHORT SUBJECTS

Title	Rel. Date	Running Time Minutes	Reviewed
AESOP'S FABLES			
Ball Game, The	July	30,'32	7
Cat's Canary, The	Mar.	26,'32	7
Chinese Jinks	July	23,'32	7
Circus Romance	June	25,'32	7
Cowboy Cabaret	Oct.	26	7 Dec. 26
Farmerette	June	11,'32	6
Fly Frolic	Mar.	5,'32	7
Happy Pole	May	14,'32	
Horse Cops	Oct.	12	10 Jan. 23,'32
In Dutch	Nov.	9	7
Last Dance, The	Nov.	23	8
Magic Art	Apr.	25,'32	7
Romeo Monk, A	Feb.	20,'32	7
Spring Antics	May	21,'32	7 May 21,'32
Stone Age Error	July	9,'32	7½
Toy Time	Jan.	27,'32	8 Jan. 30,'32
Wild Goose Chase, The			7 Aug. 6,'32
BENNY RUBIN COMEDIES			
Dumb Dicks	Mar.	21,'32	19
CHARLIE CHAPLIN			
Cure, The	Aug.	19,'32	
FRANK McHUGH COMEDIES			
Big Scoop, The	Nov.	16	19
Extra, Extra	Apr.	4,'32	20 May 7,'32
News Hound, The	Jan.	25,'32	20
Pete Burke, Reporter	June	13,'32	20
Promoter, The	May	30,'32	17 June 4,'32
GAY GIRL COMEDIES			
Gigolettes	May	23,'32	18
Niagara Falls	July	18,'32	19 Apr. 23,'32
Only Men Wanted	Feb.	8,'32	20
Riders of Riley	Oct.	26	
Take 'Em and Shake 'Em	Sept.	28	20
GRANTLAND RICE SPORTLIGHTS			
Bob White	Mar.	12,'32	9
College Grapplers	Jan.	27,'32	10 Feb. 20,'32
Ducks and Drakes	Dec.	14	10
Floating Fun	Sept.	7	10
Flying Leather	Feb.	27,'32	8
Outboard Stunting	May	3	1 reel May 31
Pack and Saddle	Oct.	19	11
Slim Figuring	Feb.	6,32	10
Take Your Pick	Mar.	26,'32	10 Apr. 9,'32
Timing	Oct.	5	10
Uncrowned Champion	Nov.	30	10
MASQUERS COMEDIES			
Iron Minnie	July	4,'32	
Rule 'Em and Weep	May	2,'32	19 May 21,'32
Wide Open Spaces	Dec	28	20
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Bon Voyage	Feb.	22,'32	20
Camping Out	Dec.	14	20
Giggle Water	June	28,'32	20 May 21,'32
Mother-In-Law's Day	Apr.	25,'32	20
PATHE NEWS			
Released twice a week			
PATHE REVIEW			
Released once a month			
RUFFTOWN COMEDIES (JAMES GLEASON)			
Battle Royal	Feb.	29,'32	18
Doomed to Win	Dec.	21	10
Stealing Home	May	9,'32	19 Apr. 23,'32
TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)			
Blondes by Proxy	Apr.	11,'32	17 July 2,'32
Perfect 36	June	20,'32	17
Stop That Run	Feb.	1,'32	19
VAGABOND ADVENTURE SERIES			
Children of the Sun	Dec.	21	9
Door of Asia	Feb.	22,'32	8 Feb. 20,'32
Drums of the Orient	June	18,'32	9
Empire of the Sun	Apr.	25,'32	
Fallen Empire	July	27	10
Land of Ghandi	Jan.	18,'32	10 Feb. 6,'32
Second Paradise	Mar.	19,'32	9
Shanghai	May	23,'32	
Wild New Guinea	July	23,'32	9

RKO-RADIO PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLES "CHIC" SALE SERIES			
County Seat, The	Aug.	15	20
Cowslips	Sept.	19	15 Jan. 2,'32
Ex-Rooster	Jan.	30,'32	19 Jan. 30,'32
Hurry Call, A	Mar.	12,'32	16
Many a Slip	Dec.	19	19
Slip at the Switch, A	Apr.	16,'32	18 May 7,'32
HEADLINER SERIES			
House Dick, The	Oct.	17	18
Jimmy Savo			
False Roomers	Oct.	10	20
Clark & McCullough			
Scratch as Catch Can	Oct.	24	19
Clark & McCullough			
LIBERTY SHORT STORIES SERIES			
Beautiful and Dumb	Apr.	16,'32	11 Apr. 30,'32
Double Decoy	Dec.	16	11
Endurance Flight	Feb.	13,'32	20
Ether Tailks	Dec.	12	11
Secretary Preferred	Mar.	26,'32	11 May 14,'32
LOUISE FAZENDA SERIES			
Blondes Prefer Bonds	May	16	21
MICKEY McGUIRE SERIES			
Mickey's Big Business	May	21,'32	
Mickey's Busy Day		18	Aug. 6,'32
Mickey's Golden Rule	June	4,'32	19
Mickey's Helping Hand	Dec.	19	18
Mickey's Holiday	Mar.	5,'32	19
Mickey's Sideline	Dec.	26	19
Mickey's Thrill Hunters	Sept.	19	18
Mickey's Travels	Feb.	20,'32	20
Mickey's Wildcats	Sept.	12	18
NED SPARKS SERIES			
Big Dame Hunting	Jan.	16,'32	20 Dec. 19
Strife of the Party, The	Oct.	17	16½ Jan. 30,'32
When Summons Comes	Feb.	20,'32	18
NICK HARRIS DETECTIVE SERIES			
Facing the Gallows	Sept.	26	21
Mystery of Compartment C	Oct.	31	21
Swift Justice	Jan.	2,'32	21
Self Condemned	Feb.	27,'32	20 Apr. 9,'32
ROSCO ATES SERIES			
Never the Twins Shall Meet	Feb.	13,'32	20
Use Your Noodle	Oct.	31	20
TOM AND JERRY SERIES			
In the Bag	Mar.	26,'32	7
Joint Wipers	Apr.	23,'32	
Jungle Jam	Nov.	14	8
Plane Dumb	June	25,'32	7
Pets and Pans	May	14,'32	8
Rabid Hunters	Feb.	27,'32	7
Redskin Blues	July	23,'32	7
Rocketeers	Jan.	30,'32	7
Swiss Trick, A	Dec.	19	7
Trouble	Oct.	10	7
Tuba Tooter, The	June	4,'32	7 May 21,'32

STATE RIGHTS

Title	Rel. Date	Running Time Minutes	Reviewed
ATLANTIC FILM			
Sportsmen's Paradise		10	July 30,'32
B. I. P. AMERICA			
Land of the Shamrocks		10	Apr. 9,'32
Mystery of Marriage, The		18	Apr. 9,'32
Special Messengers		9	Mar. 26,'32
CAPITAL			
Japanese Rome		10	Mar. 5,'32
Isle of Isolation		10	July 30,'32
CENTRAL FILM			
In Old New Orleans			May 28,'32
Syria			May 21,'32
FEATURETTES, INC.			
A Night in the Jungle		10	Apr. 30,'32
Holy Men of India		10	May 7,'32
FILM EXCHANGE, INC., THE			
At the Race Track		9	
Could I Be More Polite		9	
Living Book of Knowledge:			
3—Solace of the Hills		7	
4—Silvery Salmon		6	
5—Lonely Soul		7	
6—Flying Fleet		9	
LOUIS SOBOL			
Newsreel Scoops		9	Mar. 19,'32
OLYMPIAD PRODUCTIONS			
Tenth Olympiad		19	Apr. 2,'32
PRINCIPAL			
Cock-Eyed Animal World		35	July 23,'32
Killing the Killer		11	July 30,'32
Mexico		43	June 11,'32
Isle of Peril		32	July 16,'32
STANLEY			
Pep, Vim and Vigor		7	
UFA			
Cod Liver Oil Preferred		22	June 11,'32
German Students on a Ramble Through Greece		11	Mar. 26,'32
Last Pelicans in Europe		10	May 7,'32
Secrets of an Eggshell		13	Mar. 26,'32
Steel		10	May 21,'32

TIFFANY

Title	Rel. Date	Running Time Minutes	Reviewed
TIFFANY CHIMP SERIES			
11—My Children	Dec.	28	18
12—Broadcasting	Jan.	31,'32	18 Jan. 30,'32
VOICE OF HOLLYWOOD SERIES (NEW) STATION S-T-A-R			
No. 6—John Boles & Helen Chandler	Oct.	11	9
No. 7—Roscoe Ates	Oct.	25	11 Dec. 5
No. 8—Monte Blue	Nov.	8	11 Nov. 21
No. 9—Pat O'Brien	Nov.	22	11
No. 10—Andy Clyde	Dec.	6	11 Dec. 12
No. 11—Marjorie White	Dec.	20	10 Jan. 2,'32
No. 12—Franklyn Pangborn	Jan.	3,'32	9 Jan. 23,'32
No. 13—John Wayne	Jan.	17,'32	11 Jan. 30,'32

UNITED ARTISTS

Title	Rel. Date	Running Time Minutes	Reviewed
MICKEY MOUSE		1 reel	
SILLY SYMPHONIES			
Bears and Bees		1 reel	
Bugs in Love		1 reel	
Flowers and Trees		1 reel	
Just Dogs		1 reel	

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Title	Rel. Date	Running Time Minutes	Reviewed
OSWALD CARTOONS			
Beau and Arrows	Mar.	28,'32	7	Apr. 23,'32
Busy Barber	Sept.	5,'32	1 reel	
Carnival Capers			
Catnipped	May.	23,'32	7	June 25,'32
Clown, The	Dec.	21	6	Jan. 16,'32
Day Nurse	Aug.	1,'32	1 reel	
Fisherman, The	Dec.	7	7	Jan. 9,'32
Foiled	Apr.	25,'32		
Grandma's Pet	Jan.	18,'32	8	June 4,'32
Great Guns	Feb.	29,'32	1 reel	
In Wonderland	Jan.	4,'32	6	Dec. 5
Jungle Jumble, A	July	4,'32	1 reel	
Let's Eat	Apr.	25,'32	7	Apr. 30,'32
Making Good	Apr.	11,'32	7	July 23,'32
Mechanical Cow	Jan	4,'32		Jan. 30,'32
Mechanical Man	Feb.	15,'32	1 reel	
Oh, Teacher	Feb.	1,'32	1 reel	
To the Rescue	May	23,'32		
Wet Knight, A	June	20,'32	1 reel	
Wild and Wooly				
Winged Horse	May	9,'32	1 reel	
Wins Out	Mar.	14,'32		
POOCH CARTOONS			
Athlete, The	Aug.	29,'32	1 reel	
Butcher Boy, The	Sept.	26,'32		
Crowd Snores, The	Sept.	26,'32	1 reel	
SHADOW DETECTIVE SERIES			
No. 4—House of Mystery	Dec.	16	16	Jan. 2,'32
No. 5—The Red Shadow	Jan.	20,'32	2 reels	
No. 6—Circus Showup	Feb.	17,'32	18	Feb. 6,'32
SPORT REELS			
Basket Ball Reel No. 1 (Doc Meanwell)	Dec.	21	1 reel	
Basket Ball Reel No. 2 (Doc Meanwell)	Dec.	28	1 reel	
Basket Ball Reel No. 3 (Doc Meanwell)	Jan.	4,'32	1 reel	
Notre Dame Football				
Developing a Football Team (Pop Warner Football)	Nov.	2	10	
Fancy Curves (Babe Ruth No. 4)	Mar.	7,'32	1 reel	
Just Pals (Babe Ruth No. 2)	Feb.	22,'32	1 reel	
Over the Fence (Babe Ruth No. 5)	Mar.	14,'32	1 reel	
Perfect Control (Babe Ruth No. 3)	Feb.	29,'32	9	May 14,'32
Running with Paddock (Chas. Paddock)	Apr.	11,'32	10	Apr. 23,'32
Slide, Babe, Slide (Babe Ruth No. 1)	Feb.	15,'32	1 reel	
Victory Plays (Tilden Tennis Reel)	May	2,'32	9	May 7,'32
STRANGE AS IT SEEMS SERIES			
No. 17—Novelty	Feb.	22,'32	9	Mar. 26,'32
No. 18—Novelty	Apr.	18,'32	9	May 14,'32
No. 19—Novelty	May	16,'32	1 reel	
No. 20—Novelty	July	18,'32	1 reel	
No. 21—Novelty	Aug.	22,'32	1 reel	
No. 22—Novelty	Sept.	19,'32		
UNIVERSAL BREVITIES			
Dr. Jekyll's Hide	Sept.	26,'32		
Greeks Had No Words for Them, The	Sept.	26,'32		
Runt Page, The	Apr.	11,'32		
Unshod Maiden, The	Apr.	18,'32		
UNIVERSAL COMEDIES			
(1931-32 SEASON)			
Around the Equator on Roller Skates	July	28,'32	2 reels	
Around the World in 18 Minutes	June	15,'32	18	
Dancing Daddies (E. Lambert)			17	May 21,'32
Doctor's Orders	June	29,'32	2 reels	
Eyes Have It, The (Slim Summerville)	Mar.	9,'32	2 reels	
Hollywood Kids	July	13,'32	2 reels	
Foiled Again	June	1,'32	2 reels	
Hollywood Handicap, A	Aug.	10,'32	2 reels	
In the Bag (Summerville)	Apr.	5,'32	21	Mar. 26,'32
Kid Glove Kisses (Slim Summerville)	Sept.	21,'32		
Marriage Wow, The (Bert Roach)	Apr.	20,'32	16	Mar. 26,'32
Meet the Princess (Summerville)	May	4,'32	17	Apr. 16,'32
Monkeyshines (Daphne Pollard)	Mar.	23,'32	2 reels	
Robinson Crusoe & Son (Lloyd Hamilton)	Feb.	24,'32	2 reels	
Running Hollywood	Jan.	27,'32	19	Jan. 23,'32
Sea Soldiers' Sweeties	Feb.	10,'32	2 reels	
Sold at Auction (Daphne Pollard)	Jan.	13,'32	18	Jan. 9,'32
(1932-33 SEASON)			
Union Wages (Louise Fazenda)	Aug.	31,'32	2 reels	
Who, Me (Frank Albertson)	Sept.	7,'32	2 reels	
Yoo Hoo! (James Gleason)	Sept.	21,'32	2 reels	

VITAPHONE SHORTS

Title	Rel. Date	Running Time Minutes	Reviewed
ADVENTURES IN AFRICA		2 reels	
BELIEVE IT OR NOT—ROBERT L. RIPLEY			
No. 7		1 reel	
No. 8		1 reel	
No. 9		1 reel	
No. 10		1 reel	
No. 11		1 reel	
No. 12		1 reel	
BIG STAR COMEDIES			
No. 1—Lucky 13 (Thelma White and Fanny Watson)		21	Nov. 21
No. 2—The Smart Set-Up (Walter O'Keefe)		2 reels	
No. 3—Of All People (Thelma White and Fanny Watson)		22	Nov. 21
No. 4—Relativity and Relatives (Dr. Rockwell)		18	Dec. 12
No. 5—Her Wedding Night-Mare (Thelma White and Fanny Watson)		18	Jan. 30,'32
No. 6—Shake a Leg (Thelma White and Fanny Watson)		17	
No. 7—The Perfect Suitor (Benny Rubin)		2 reels	
No. 8—Maybe I'm Wrong (Richy Craig, Jr.)		18	May 28,'32
No. 9—The Toreador (Joe Penner)		17	May 7,'32
No. 10—On Edge (Wm. and Joe Mandel)		19	May 7,'32
No. 11—Poor but Dishonest (Thelma White and Fanny Watson)		2 reels	
No. 12—In the Family (Thelma White and Fanny Watson)		2 reels	
BOOTH TARKINGTON SERIES			
No. 1—Snakes Alive (Billy Hayes-Bobby Jordan)		1 reel	
No. 2—Batter Up (Billy Hayes-Bobby Jordan)		1 reel	
No. 3—One Good Deed (Billy Hayes-Dave Gorcey)		9	
No. 4—Detectives (Billy Hayes-Dave Gorcey)		9	Mar. 5,'32
No. 6—His Honor, Penrod (Billy Hayes-Dave Gorcey)		9	Mar. 19,'32
No. 7—Hot Dog		1 reel	
No. 8—Penrod's Bull Pen (Billy Hayes-Dave Gorcey)		1 reel	
BROADWAY BREVITIES SERIES			
No. 1—The Musical Mystery (Janet Reade-Albertina Rasch Girls)		18	
No. 2—Words and Music (Ruth Etting)		17	Nov. 21
No. 3—Footlights		19	Jan. 16,'32
No. 4—Hello, Good Times! (Barbara Newberry-Albertina Rasch Girls)		17	
No. 5—The Imperfect Lover (Jack Haley)		19	Feb. 13,'32
No. 6—Subway Symphony		18	Mar. 26,'32
No. 7—Sea Legs		19	Apr. 23,'32
No. 8—Absentminded Abner (Jack Haley)		2 reels	
No. 9—A Regular Trouper (Ruth Etting)		19	July 23,'32
No. 10—A Mail Bride (Ruth Etting)		18	June 4,'32
No. 11—Artistic Temper (Ruth Etting)			
No. 12—What an Idea (Harriet Hilliard)		18	June 25,'32
No. 13—C'est Paree		2 reels	
HOW TO PLAY GOLF—BOBBY JONES		1 reel (each)	
JERRY WALD'S RADIO NEWS REEL			
No. 1—Rambling Round Radio Row			
LOONEY TUNES SERIES			
SONG CARTOONS			
NEW SERIES			
No. 1—Bosko's Shipwrecked		7	
No. 2—Bosko, the Doughboy		7	
No. 3—Bosko's Soda Fountain		7	Nov. 21
No. 4—Bosko's Fox Hunt		7	Jan. 23,'32
No. 5—Bosko at the Zoo		7	Mar. 5,'32
No. 6—Battling Bosko		7	Feb. 6,'32
No. 7—Big Hearted Bosko		7	Apr. 16,'32
No. 8—Bosko's Party		7	May 7,'32
No. 9—Bosko and Bruno		7	
No. 10—Bosko's Dog Race		8	July 9,'32
No. 11—Bosko at the Beach			
No. 12—Bosko's Store			
MELODY MASTER SERIES			
No. 4—Horace Heidt and His Famous Californians			
No. 5—It's a Panic (Benny Meroff and His Band)		8	
No. 6—Up on the Farm (Henry Santrey and His Band)		1 reel	
No. 7—Pie, Pie, Blackbird (Eubie Blake and Band-Nina Mae McKinney)		9	Apr. 23,'32
MERRY MELODIES SONG CARTOONS			
No. 1—Smile, Darn Ya, Smile		9	June 25,'32
No. 2—One More Time		1 reel	
No. 3—Ya Don't Know What You're Doin'		1 reel	
No. 4—Hittin' the Trail for Hallelujah Land		7	Dec. 5
No. 5—Red Headed Baby		7	Dec. 19
No. 6—Pagan Moon		7	
No. 7—Freddie the Freshman		7	
No. 8—Crosby, Columbo and Vallee		7	Mar. 12,'32
No. 9—Goopy Gear		6	Apr. 9,'32
No. 10—It's Got Me Again		6	Apr. 30,'32
No. 11—Moonlight for Two		7	June 11,'32
No. 12—The Queen Was in the Parlor		7	July 2,'32
No. 13—I Love a Parade		7	July 23,'32
THE NAGGERS SERIES			
MR. AND MRS. JACK NORWORTH			
The Naggers at the Opera		10	Feb. 13,'32
NEW SERIES			
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
The Naggers Go Ritzy		10	June 4,'32
Spreading Sunshine		10	Apr. 23,'32
Movie Dumb		1 reel	
Four Wheels—No Brakes		10	July 30,'32
NOVELTIES			
Bigger They Are, The (Primo Carnera)		2 reels	
Gypsy Caravan (Martinelli)		1 reel	
Handy Guy, The (Earl Sande)		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The (Christmas Special)		5	
Trip to Tibet, A		1 reel	
Washington, The Man and the Capital (Clarence Whitehill)		18	
ONE-REEL COMEDIES			
Baby Face (Victor More)			
Bitter Half, The (Ann Codde)		9	Feb. 13,'32
Military Post, The (Roberto Guzman)			
No-Account, The (Hardie-Hutchison)			
No Questions Asked (Little Billy)			
Second Childhood		7	Dec. 26
Strong Arm, The (Harrington-O'Neill)			
Travel Hogs (Hugh Cameron-Dave Chasen)		9	Nov. 28
ORGAN SONG-NATAS			
For You (Organ-Vocal)		1 reel	
Say a Little Prayer for Me (Organ-Vocal)		1 reel	
When Your Lover Has Gone (Organ-Vocal)		1 reel	
JOE PENNER COMEDIES			
Moving In		2 reels	
Rough Sailing		16	
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	
PEPPER POT SERIES			
No. 1—The Eyes Have It (Edgar Bergen)		10	Dec. 12
No. 2—Thrills of Yesterday			
No. 3—Hot News Margie (Marjorie Beebe)			
No. 4—High School Hoofer (Hal Le Roy)		10	Jan. 9,'32
No. 5—Free and Easy (Edgar Bergen)			
No. 6—Cigars, Cigarettes (Marjorie Beebe)		10	Mar. 26,'32
No. 7—The Movie Album		10	Mar. 26,'32
No. 8—The Wise Quacker (Novelty with cast of ducks)		9	
No. 9—Remember When		9	May 7,'32
No. 10—Campus Spirit, The (Douglas Stanbury and N. Y. U. Glee Club)		9	May 21,'32
No. 11—Napoleon's Bust (Dan Coleman-Ted Husing)		10	June 25,'32
No. 12—Featurette Movie Album			
No. 13—Movie Album Thrills		10	July 23,'32
SPORTSLANT SERIES—TED HUSING			
No. 4		9	Feb. 20,'32
No. 5		9	Feb. 13,'32
No. 6		9	Apr. 16,'32
No. 7		9	Apr. 23,'32
No. 8		1 reel	
No. 9		1 reel	
No. 10		1 reel	
No. 11		1 reel	
No. 12		1 reel	
No. 13		1 reel	
S. S. VAN DINE MYSTERY SERIES (Donald Meek-John Hamilton)			
No. 1—The Clyde Mystery		21	Oct. 31
No. 2—The Wall Street Mystery			
No. 3—The Week-End Mystery			
No. 4—Symphony Murder Mystery			
No. 5—Studio Murder Mystery			
No. 6—Skull Murder Mystery, The		2 reels	
No. 7—The Cole Case		20	Apr. 23,'32
No. 8—Murder in the Pullman		20	June 4,'32
No. 9—The Side Show Mystery		20	June 11,'32
No. 10—Campus Mystery, The			
No. 11—Crane Poison Case, The			
No. 12—The Transatlantic Mystery			
TWO-REEL COMEDIES			
Dandy and the Belle, The (Frank McGlynn, Jr.-Mary Murray)			
For Two Cents (De Wolf Hopper)			June 6
Freshan Love (Ruth Etting)			
Old Lace (Ruth Etting)			
Politics (George Jessel)		18	Jan. 30,'32
Regular Trouper, A (Ruth Etting)			
WORLD TRAVEL TALKS—E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—South American Journeys		9	June 25,'32
No. 9—Soviet Russia		1 reel	
No. 10—Paris Glimpses		9	July 30,'32
No. 11—Dear Old London		1 reel	
No. 12—When in Rome		9	June 18,'32
No. 13—Berlin Today		1 reel	

SERIALS

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Air Mail Mystery (Jas. Flavin-Lucille Browne)	Mar. 28,'32	18 (each)	Apr. 16,'32
Detective Lloyd (Jack Lloyd)	Jan. 4,'32		Jan. 16,'32
Heroes of the West (Noah Berry, Jr.)	June 20,'32	18 (each)	June 18,'32
Jungle Mystery (Tom Tyler)	Sept. 12,'32		

Constitutional Rights an Issue

Questions of constitutional rights, interstate commerce and federal copyright laws will form the basis of an appeal to the United States supreme court in the Kansas contract case if the distributors should decide to take the case to the high tribunal for a review.

Attorneys for the film companies consider the issues raised of utmost importance to the trade in Kansas. It is claimed that under the federal copyright laws the distributor, licensing the use of films, has the essential right to fix admission prices for the copyrighted article. The Kansas ruling that prices cannot be stipulated in contracts clashes with the federal laws and impairs the distributors' constitutional rights, according to the attorneys.

It is contended that the state laws against price fixing, if, as ruled, they apply to contracts made outside the state, impose a direct restraint upon interstate commerce. That contracts made in one state licensing a film for exhibition in another state are as much a part of interstate commerce as is the transportation of the photoplays or other articles from one state to another has many times been decided by the United States supreme court, the attorneys contend.

Slide Company Sues Others For Infringement of Patent

The Radio-Mat Slide Company, Inc., New York, announces that it has brought suit in the United States district court against Lloyd Oppenheimer, operating as National Slide Company, New York, charging that the "radio-mat" patent No. 1,271,775, is infringed by the "rapid type" slide of National.

The Radio-Mat company is also taking action against Peerless Slide Company, Minneapolis, manufacturers of the Peerless slide. The complainant charges in each case that it originated and built up a substantial business in the "radio-mat" slide, which has been injured by the alleged patent infringement.

Heads Powers Exchange

Harry A. Lande, industry pioneer, has succeeded Roy Alexander in charge of the Chicago exchange of Powers Pictures. Sam Berkowitz has taken over the Powers exchanges in Los Angeles and San Francisco, with Mel Halling as general sales manager.

Ten New Series from Educational

Ten new series will be launched by Educational Pictures in September, the first of each having been scheduled for release next month, together with five other subjects. This is said to be as heavy a release schedule as Educational has ever had.

Named to Philippines

Edward Ugast has been appointed special representative in the Philippine Islands for United Artists, with headquarters in Manila. Mr. Ugast was formerly with Paramount for nine years in Paris and New York.

JENKINS' COLYUM

Winchester, Ind.

Dear Herald:

Bill Brenner still operates the Cozy theatre here in Winchester, and with each succeeding month he acquires an added accumulation of gray hairs that gives his gourd the fleeting appearance of a jackrabbit vanishing over a Nebraska sandhill. We used to know Bill when he was a boy and lived in Newton county, Indiana, and when he would get mad and wade around in the frog ponds and catch tadpoles and pollywogs and pull their tails off every time his mother made him wash his ears. But Bill has improved a little since then, due no doubt to Mrs. Brenner, and by the way Mrs. Brenner has invited us to a fried chicken dinner at her house tomorrow (Sunday) and if Bill starts anything we are going to give her the lowdown on Bill's early history.

The Cozy was doing a fairly good business when we called, but Bill said it was the first time it had happened in several months. Winchester has felt the depression the least, perhaps, of any town we have visited lately, due no doubt to the glass factory which operates on full time and is adding more men to the payroll every day, and this means a lot to a town the size of Winchester.

R. A. Goshorn is the owner and operator of the Lyric, which is equipped with Western Electric sound and, what little we heard of it, we would pronounce it A1, although one can't judge sound and projection very well when he is in the office visiting with the manager, and R. A. is a good visitor as well as manager. He kicked like a yearling calf because we registered at the hotel instead of occupying a bed at his house. That's the kind of a Hoosier R. A. is.

▽

We note that in the case of the United Artists vs. John Piller of Valley City, N. Dak., Judge Swensen of the federal court at Grand Forks handed down a decision holding the uniform standard exhibition contract to be illegal. That's the trouble with the courts of this country; they are too doggone slow. You boys may recall that we handed down that decision in this Colyum something like three years ago, but then we are just one of the gravel-pit boys and our decisions don't weigh very much.

LISTEN, girls! We smell fried chicken.

▽

There, we have just come from that fried chicken dinner and there wasn't the slightest indication of a depression around Mrs. Brenner's dinner table, but their henroost will show a falling off in attendance this evening by two members of the chicken family. We are too full for further comment.

▽

Wenger Points Up the Grand

W. S. Wenger has dolled up his Grand theatre at Union City like a Hollywood flapper out on dress parade and he has a washed air cooling system that will cool you, but won't wash you. This system will make you feel so cool that you will want to go back home and cover up the tomato plants before the show is over. Mr. Wenger's son is the author and purveyor of this system.

▽

Indiana has 750 theatres, 373 of them are closed, which means that the producers are not getting as much revenue from Indiana as they once did by 50 per cent, and if other states have fallen off in proportion to Indiana it means just one thing for the producers, and you can make your own guess as to what that is.

▽

Kokomo, Ind.

We had a delightful visit yesterday with our old friend, A. E. Bennett of the Liberty theatre at Muncie. Mr. Bennett is the type of showman who believes in giving his patrons good shows at reasonable prices, and our judgment is that he will be operating the Liberty long after the double feature houses have folded their tents and silently stolen away.

Mr. Bennett believes that too much pie will ruin the digestion, even if they're excellent pies. We are agreed on that and we have both cut out pie and have taken to bean soup, and Mrs. Bennett makes excellent bean soup also.

Clyde V. Wilson of the Ritz theatre at Tipton says we called on him once before. We didn't believe it until he proved it to us. Mr. Wilson is a delightful fellow to meet and he has a theatre that is the pride of the town as well as Mr. Wilson. The factories at Tipton are closed and that makes business tough, but the town is surrounded by as fine a farming country as can be found outside of Nebraska and that ought to be worth a whole lot to Tipton.

L. R. Ball manages the Alhambra theatre at Elwood for Frank Rembusch of Shelbyville. He was running a free matinee for the kids when we called and we didn't suppose there were that many kids in northern Indiana. These Hoosiers are certainly a progressive kind of people. Mr. Ball is a sociable chap and that's what makes him so popular with the Elwood people. The tin plate factory, which normally employed a thousand people, has been closed for four months and that has had a telling effect on business. Elwood has three theatres, all running, but the managers have all got their fingers crossed.

Old-Time Showmen

During the days when they had natural gas, Kokomo grew clear beyond the city limits on the assumption that the gas supply would never run out, but it did, and now she has taken her belt up several notches, but she is a right sizable town yet.

The city is all dolled up with flags and bunting and welcome signs for the state American Legion convention. The boys are coming in to paint the town. Somehow the boys all turn painters after every war; we probably would be a painter ourself had we ever been in a war, but the only war we were ever in was when we came home one night singing "Sweet Adeline."

J. E. Whitley operates the Colonial theatre and has been in the business for 20 years. He has seen them come and go, and our guess is that he will see more of them come and go, for he knows every man, woman and kid in the town and can tell you whose dog it is a block away, and you can't beat that kind of a theatre manager. We like him, for he's a 100 per cent guy.

The Indiana, Sipe and Isis belong to the Gregory circuit and are being managed by Mr. S. W. Neal, who is also an oldtime showman. The Indiana is closed temporarily for repairs, and that reminds us, we are going to close this week's colyum for repairs right now.

J. C. JENKINS,
The HERALD Man

Stanley Decides First Film

Stanley Distributing Corporation, recently established by Ira H. Simmons, will produce "Enlighten Thy Daughter" as the initial production of the company. The film was made silent in 1917. Cast and direction selections have not been made as yet.

Amusement Firm Dissolved

The firm of Ackerman & Harris, which at one time operated a circuit of theatres in San Francisco, has been dissolved. Sam Harris is planning to go into business on his own account.

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, cash with copy. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves right to reject any copy. Address copy and checks to MOTION PICTURE HERALD, Classified Dept., 1790 Broadway, New York City.

Repair Service

TICKET REGISTERS, GOLD SEAL, SIMPLEX or AUTOMATIC $10.00 per unit, including parts. Motor repairs only, $15.00. Year's guarantee, loaners free. Send collect to Reliable Ticket Machine Repair Co., 1600 Broadway, New York.

Used Equipment For Sale

YOU TAKE NO CHANCES WITH S.O.S.—WHY DEAL IN THE DARK? Ticket Booths, $18.00; Powers 6B Projectors, $74.75; Double 25 Syncroverters, $83.70; Fifteen Ampere Rectifiers, $49.50; Simplex Intermittents, $10.00; Holmes Professional Projectors, $99.85; Mazda Lamphouses, $27.75; Hall-Connolly Lamphouses, $86.35; Lenses, any focus, $9.75. WE BUY, SELL or TRADE. Lists mailed. S.O.S. Corp., 1600 Broadway, New York. Cable Address "SOSOUND," New York.

FOR SALE: Dictaphone complete with dictating and transcribing machines. Also shaving machine. Price $350. Perfect working condition. Write Box, 138, Motion Picture Herald, 1790 Broadway, New York City.

BARGAINS — Reconditioned Arctic Nu-Air and American Blowers for theatre use also silent belt drives. Write for prices. Southern Fan Sales Co., Box 440, Atlanta, Ga.

UNUSUAL BARGAINS IN USED Opera Chairs, Sound Equipment, Moving Picture Machines, Screens, Spotlights, Stere-opticons, etc. Projection Machines Repaired. Send for catalogue H. MOVIE SUPPLY COMPANY, 844 S. Wabash Ave., Chicago.

REBUILT Simplex single bearing intermittent movements. Very cheap. Box 207, Motion Picture Herald, 1790 Broadway, New York City.

BARGAIN in any size new or used lenses. Box 208, Motion Picture Herald, 1790 Broadway, New York City.

TWO HALL & CONNOLLY used Hi-Lo Lamps in very good condition. A real bargain at $175 each. Box 209, Motion Picture Herald, 1790 Broadway, New York City.

DEAL WITH THE "OLD RELIABLE"—ESTABLISHED 25 years. SIMPLEX REBUILT PROJECTORS less lamphouses, Double Bearing, $235.00; Single Bearing, $197.50. REBUILT MECHANISMS, Double Bearing, $169.50; Single Bearing, $137.50. REBUILT MOVEMENTS, Double Bearing, $47.50; Single Bearing, $29.50. ALL ONE YEAR GUARANTEED. Other Special BARGAINS. Lists Mailed. MONARCH THEATRE SUPPLY COMPANY, 154 East Calhoun, Memphis, Tenn.

Printing Service

250 WHITEBOND letterheads and envelopes, $2.49. Webster's Press, Farmland, Indiana.

General Equipment

NOT MIDSUMMER MADNESS—IT'S REALLY TRUE — COMPLETE SOUNDTRACK OUTFIT—$261.67; Companion to our Famous Senior System, and equally fine. Includes 2 S.O.S. Standard Soundheads, drives, AC Amplifier, Stage Loudspeaker, ALL BRAND NEW. U. S. Government specifies S.O.S. Senior Outfits, selling at $395.00 up. TRADES CONSIDERED. S.O.S. Corp., 1600 Broadway, New York. Cable Address "SOSOUND," New York.

SOUND VALUES — SOUND EQUIPMENT—SOUND SERVICE. INVESTIGATE BEFORE YOU BUY. Complete Latest Type SENIOR SOUND ON FILM SYSTEMS for theatres up to 2000 seats. EVERYTHING THE BEST at REMARKABLY LOW PRICES. VERY SPECIAL—Senior Sound Heads, less Speakers and Amplification, otherwise complete $118.75 each. PORTABLE SOUND PROJECTORS AND EQUIPMENT ALSO. Circular SXO explains everything. MONARCH THEATRE SUPPLY COMPANY, 154 East Calhoun, Memphis, Tenn."

EQUIPMENT FOR SALE — READY MONEY—New, used and reconditioned Sound or Theatre Equipment. Rare Bargains. Quantity prices to small exhibitors. Box 200, Motion Picture Herald, 1790 Broadway, New York City.

A SOUND INVESTMENT—for all Exhibitors—White Safety Device Automatic at 75% Savings. PENN THEATRE EQUIPMENT CO., 303 N. 13th St., Philadelphia, Pa.

Wanted to Buy

SIMPLEX MECHANISMS or complete Projectors in any condition. Also Strong or Peerless Lamphouses and Rectifiers. Box 214, Motion Picture Herald, 1790 Broadway, New York.

WANTED: Moving picture theatre equipment of all kinds; projectors, lamps, generators, blowers, seats, etc. OHIO MUSIC COMPANY, Lima, Ohio.

WILL PAY $10 each for Simplex Pedestals any type. Box 211, Motion Picture Herald, 1790 Broadway, New York City.

CASH for Simplex Machines or Heads. Box 210, Motion Picture Herald, 1790 Broadway, New York City.

PACENT SOUNDFILM or Disc Equipments. Send itemized list. Box 214, Motion Picture Herald, 1790 Broadway, New York City.

HIGHEST CASH PRICES for Peerless and Strong Reflector Lamps, Rectifiers, Motor Generators, Simplex and Powers Projectors, Sound Equipment. Postoffice Box 2042, DeSoto Station, Memphis, Tennessee.

Patents

PATENT YOUR IDEAS—Send me your sketch or explanation for confidential advice. Z. H. POLACHEK. Registered Patent Attorney-Engineer, 1234 Broadway, New York.

Positions Wanted

THEATRICAL SIGN and poster artist, experienced. Salary reasonable. JOS. CHRISTIAN, 80 Rock St., Lowell, Mass.

New Equipment For Sale

LOWEST PRICES EVER—BUY NOW—KEEP THE WHEELS TURNING:—Portable Soundfilm Complete, $495.00; Superior Projectors, $380.00; Beaded Soundscreens, 29c ft.; Simplex Rear Shutters, $49.50; Samson 19 Amplifiers, $37.50; Newsreel Cameras, $66.60; Kollmorgen Special Lenses, $11.95; AC Soundtrack Amplifiers, $81.21; Standard Soundheads Complete, $89.85. Catalog mailed. S.O.S. CORP., 1600 Broadway, New York. Cable "SOSOUND," New York.

COMPLETE INSTALLATION FOR A 400 SEAT THEATRE, $300.00. This includes two Heavy Duty Sound Heads, Webster All-Electric Amplifier, RCA Speaker, ¼ H.P. Motors. THESE SOUND HEADS ARE THE SAME AS THOSE INSTALLED BY THE UNITED STATES GOVERNMENT AT FORT EUSTIS, VA. Datone Sound Screen, 33c per square foot. THEATRE SOUND SERVICE, Rochester, New York.

$235 BUYS complete portable sound installation on any 35 mm projector. "DRSCO," 161 Champlain St., Rochester, N. Y.

Theatres Wanted

TO RENT OR LEASE for summer stock. Small theatre now closed in town with no competition. Must be close to New York City. Small auditorium preferred. State all in first letter. Box 113A, Motion Picture Herald, 1790 Broadway, New York City.

WANTED TO LEASE THEATRE. Town 8,000 or larger. Georgia, Florida, Alabama or North Carolina. Answer Box 215, MOTION PICTURE HERALD, 1790 Broadway, New York City.

Theatres for Sale

PROFITABLE Sales and Purchases of Theatres quickly arranged. ALBERT GOLDMAN, 5 S. Wabash Ave., Chicago, Ill.

MODERN AND OFFICE BUILDING. Completely equipped. No competition. $9,500. Terms. L. H. Heard, Box 58, Denham Springs, La.

JUST WIDOWED and don't understand operation of theatre in good oil town. Sell at bargain. Terms. Mrs. GEO. S. GAFFORD, Hobbs, N. M.

PAYING THEATRE IN TENNESSEE. No competition. 9000 drawing population. $1000.00 cash will handle. Other business. Box 216, Motion Picture Herald, 1790 Broadway, New York City.

WHY NOT ONE FILM FOR ALL SHOTS?

...That question concerns every producer and cameraman. The answer is easy: Use Eastman Super-sensitive Panchromatic Negative *with gray backing*..."Inkies"...arcs...daylight...any kind of light is right for this versatile film. Cameramen are rapidly finding that out, and everybody from actor to exhibitor is benefiting from the use of this remarkable all-purpose negative. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN **SUPER-SENSITIVE**

PANCHROMATIC NEGATIVE (GRAY-BACKED)

GOOD NEWS!

BUSINESS MAKES FURTHER PROGRESS

Main Factor Is Continued Advance in Commodity and Security Prices.

SOME RISE IN EMPLOYMENT

Increased Volume of Brokerage Business Adds Many to the Payrolls Here.

Stocks and Commodities Again Soar, With Trading Volume at 2-Year High

Meyer's Industrial Plan Aids Buying

Cotton Gains $1 a Bale; Grain Up 2⅞ Cents a Bushel.R

2,728,430-Share Turnover Is Largest Saturday Since May, 1930; Ticker 8 Minutes Late

Tone in 12 Months Noted by Credit Men

overnment Proposals Seen
undation for Improvement

st half of July has shown a
ly optimistic spirit about
has been shown
the last twelve
Harry H. Hel-
of the Na-
en, in
ew.

OUTLOOK BRIGHTENS N BUSINESS ABROAD

ver Idle and a Stiffening
rm Prices Noted in Ital
ommerce Bureau Says.

RTS RISE IN BRITAIN

on the Cotton Exchange
materially yesterday and in
with strong outside
advanced a
hest levels
ained

HT LOADINGS RISE

lines Are Shown in All but Groups of Commodities.

cial to THE NEW YORK TIMES.
HINGTON Aug. 6.– Loadings
nue freight for the week end-
July 30 amounted to 510,687
the American Railway Asso-
n announced today. This was
cars more than in the preced-
week, 251,131 cars fewer than in
corresponding week last year and
094 cars fewer than in the cor-
ponding week two years ago.
creases were reported in all groups
commodities except miscellaneou
eight, coal and live stock.
The car loadings in detail were:

Week Ended	Change From Previous Week	Change From corresponding Week of 1
July 30.		
Misc. freight 177,193	+ 190	— 11
Mdse., less car lots 166,915	— 380	— *
Gr. and gr. products 40,509	— 862	—
Coal 87,231	+10,525	—
Forest products 15,410	— 134	—
Ore 6,547	— 73	—
Coke 2,325	— 149	—
Live stock 14,527	+ 240	—

Car loadings for the week
July 30 compare with those
follows:

EAT PRICES SOAR GHEST IN 60 DAYS

o Is Steady Buyer, With Large Speculative Lines Bought in Session.

NS 2⅝ TO 2⅞ CENTS

In Going Only to True Value, Brokers Say—Corn, Oats

Paramount's New Group Brings Definite Upward Tendency

Industry Brightens With Assurance of Money-Making Films

Confidence in increased grosses and profits are being expressed by leading executives in show business. The position of this industry, always affected by the quality of its marketable film, has become highly optimistic in the last week. This feeling has been created by the new Paramount program which will bring to the screens a line of definitely saleable pictures.

The Four Marx Brothers in "Horse Feathers;" Harold Lloyd in "Movie Crazy;" Marlene Dietrich in "Blonde Venus," a Von Sternberg production; "A Farewell to Arms" with Helen Hayes, Gary Cooper and Adolphe Menjou; Maurice Chevalier's "Love Me Tonight" with Jeanette MacDonald, directed by Rouben Mamoulian; "The Big Broadcast;" and "No Man of Her Own" with Clark Gable and Miriam Hopkins, will no doubt turn the tide to successful financial returns everywhere.

Trading between theatre owners and this leading picture company is most active, and contracts are being rapidly arranged in almost every part of the country. All indications point to a most profitable fall and winter season, and belief is expressed in all

HOG PRICES HEARTEN FARMERS IN IOWA

Rural Wealth Is Nearly Double —Urban Business wings Upward.

PROBLEM BRAVE

Market Complicates — Renters Now vored Position.

COTTON PRICES RISE TO HIGHEST OF WEEK

Return of $1 a Bale Recorded Since Federal Agencies Started Heavy Selling.

Trading on the Cotton E change creased materially yesterd mpathy with strong c ts prices advanced a the highest levels of ding at gains of 18 to Although the average perator was inclined rading until after the morrow of the first gov estimate of the seasor sion house took 10,000 time and sales of 10,000 ernment-financed cotton absorbed. October touch the high point of th month ago, and closed compared with 6 cents Saturday.

Rainfall conti ions, precipita Alabama, Geo while almost istricts. Fai edicted w



2 a hundred in ubled the farm wholly beside

31% GAIN IN JULY

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

WORD GOES 'ROUND —— Substantial institutional successes are always achieved by persistent, continuous effort, competent performance under high standards of quality and strict adherence to matured policies.

Such achievement comes to be accepted as a matter of course, without spectacular flares of excitement.

So, in a manner quiet enough to be convincing, the word goes 'round that MOTION PICTURE HERALD week after week does a complete job, that it is a great journal.

POSTERS

Several large producer-exhibitors ready to launch billboard campaigns

STOCKS

Part played by picture issues in market upturn is told in graph and table

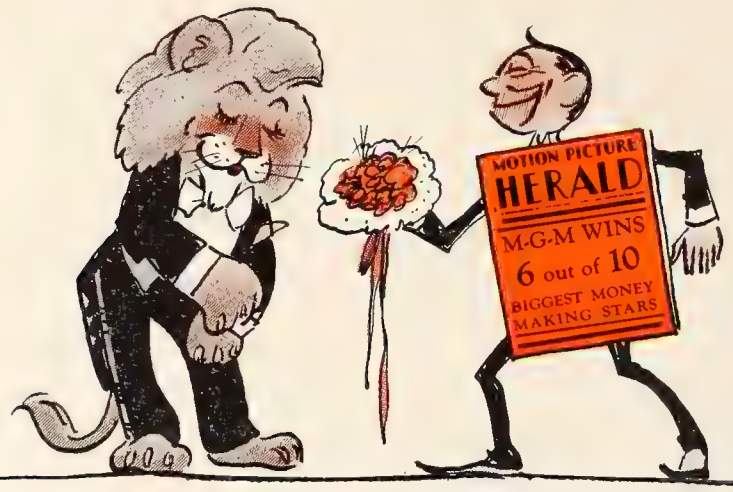
IMPROVING FILMS

New Research Council of Academy undertakes technical and artistic betterment in picture and equipment

Vol. 108, No. 8 — *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* — August 20, 1932

CAN LEO TAKE IT!

Sure, he's used to these tributes—



August 6, 1932 MOTION PICTURE HERALD

EXHIBITORS NAME THE TEN BIGGEST MONEY MAKING STARS OF 1931-32

Final Standings in Canvass of 12,000 American Theatres Cite Five Women and Five Men as B. O. Leaders

The Winners

1. *Marie Dressler*
2.
3. *Joan Crawford*
4.
5. *Greta Garbo*
6. *Norma Shearer*
7. *Wallace Beery*
8. *Clark Gable*
9.
10.

One Hundred and Fifty-Five Players Nominated by Grosses on Product of Past Year; Dressler on Top


MARIE DRESSLER


JOAN CRAWFORD


GRETA GARBO


NORMA SHEARER


WALLACE BEERY


CLARK GABLE

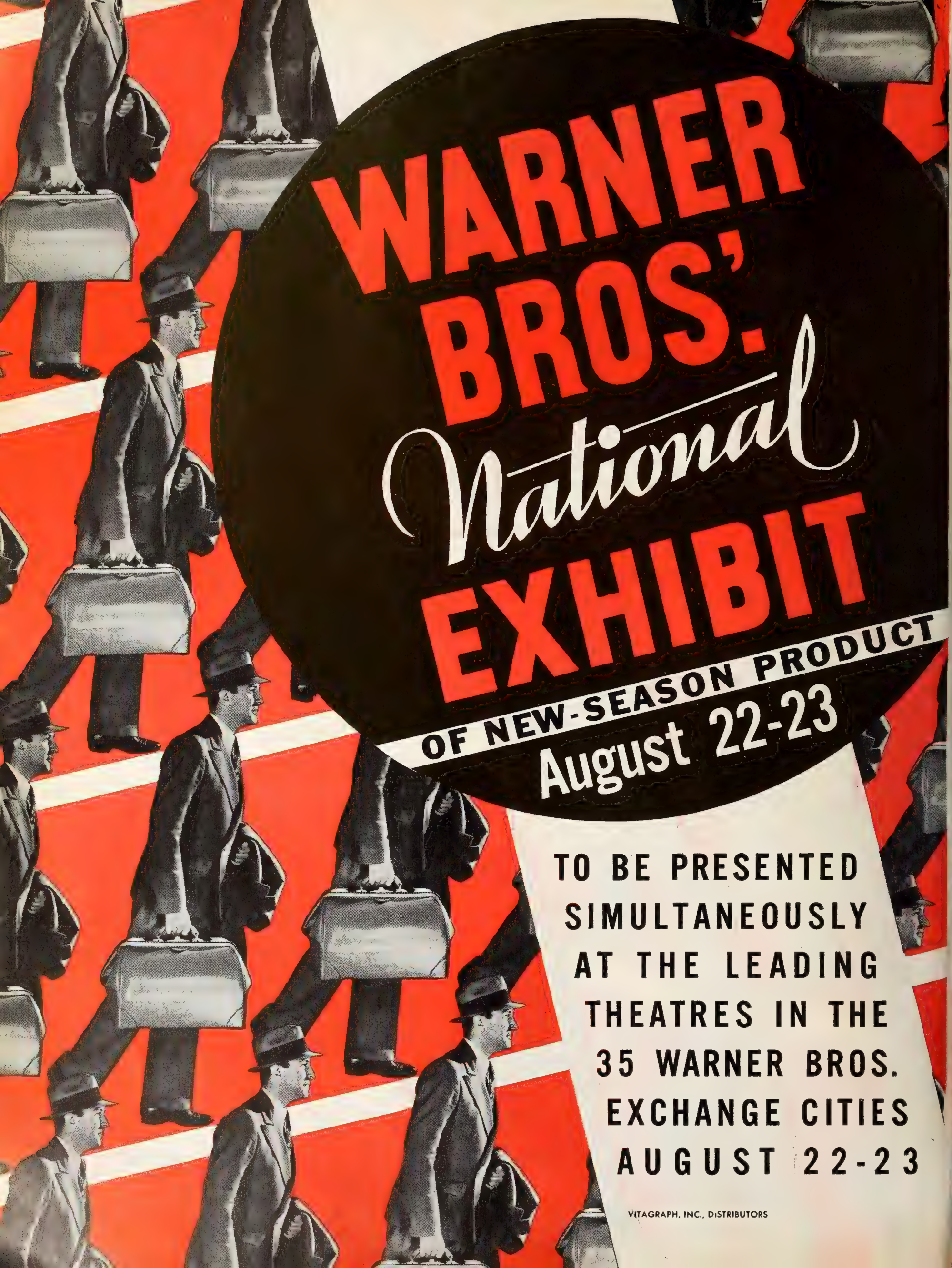
Ho! hum! Leo wins again! This time it's the most thorough theatre survey (12,000 Box-offices!) ever conducted in the motion picture industry. Is Leo proud? You said it—but he's not cocky! *He can take it!* He wins plenty of laurels, but he never rests on them. *That's the secret of his success!* Six out of Ten! That's STAR POWER!



THEY'RE OFF BY THE THOUSANDS

From every corner of the country . . . Exhibitors and representative picturegoers . . . All heading for the greatest picture show in history . . . Starting Monday, August 22nd . . . A TWO-DAY PREVIEW OF THE GREATEST PICTURES OF THE FALL . . . The first advance showing on record of a company's new-season product . . . A tremendous national demonstration to trade and public that *motion pictures will be better in 1932-'33!*

See for yourself at



WARNER BROS.' National EXHIBIT

OF NEW-SEASON PRODUCT

August 22-23

TO BE PRESENTED
SIMULTANEOUSLY
AT THE LEADING
THEATRES IN THE
35 WARNER BROS.
EXCHANGE CITIES
AUGUST 22-23

VITAGRAPH, INC., DISTRIBUTORS

See for yourself

Can any pictures be as great as these hard-boiled previewers say they are? Here's your chance to see with your own eyes—

"LIFE BEGINS"†
with **Loretta Young**
"Tremendous. A show for showmen."—*Hollywood Reporter.*

• • •

"DOCTOR X"†
All in Technicolor
"A great thriller"—*N.Y. Daily Mirror*

• • •

"CROONER"†
"A certain hit"—*Hollywood Reporter*

• • •

CONSTANCE BENNETT in
"TWO AGAINST THE WORLD"*

• • •

GEORGE ARLISS in
"A SUCCESSFUL CALAMITY"*

• • •

EDWARD G. ROBINSON
in **"TIGER SHARK"**†
with **Richard Arlen**

• • •

RUTH CHATTERTON in
"THE CRASH"†
with **George Brent**

• • •

"THEY CALL IT SIN"†
with **Loretta Young, George Brent**

† A First National Picture

"BLESSED EVENT"*
"Hilarious Epic"—*Los Angeles Times*

• • •

WM. POWELL and KAY FRANCIS in
"ONE WAY PASSAGE"*
"First Class Entertainment"—*Hollywood Herald*

• • •

RICHARD BARTHELMESS in
"CABIN IN THE COTTON"† with
Bette Davis, Dorothy Jordan

• • •

DOUG. FAIRBANKS, JR. and NANCY CARROLL
in **"SON OF RUSSIA"***
with **Lilyan Tashman**

• • •

"THREE ON A MATCH"† with
Joan Blondell, Warren William, Ann Dvorak, Bette Davis

• • •

SAMPLES OF NEW-SEASON VITAPHONE SHORTS

• • •

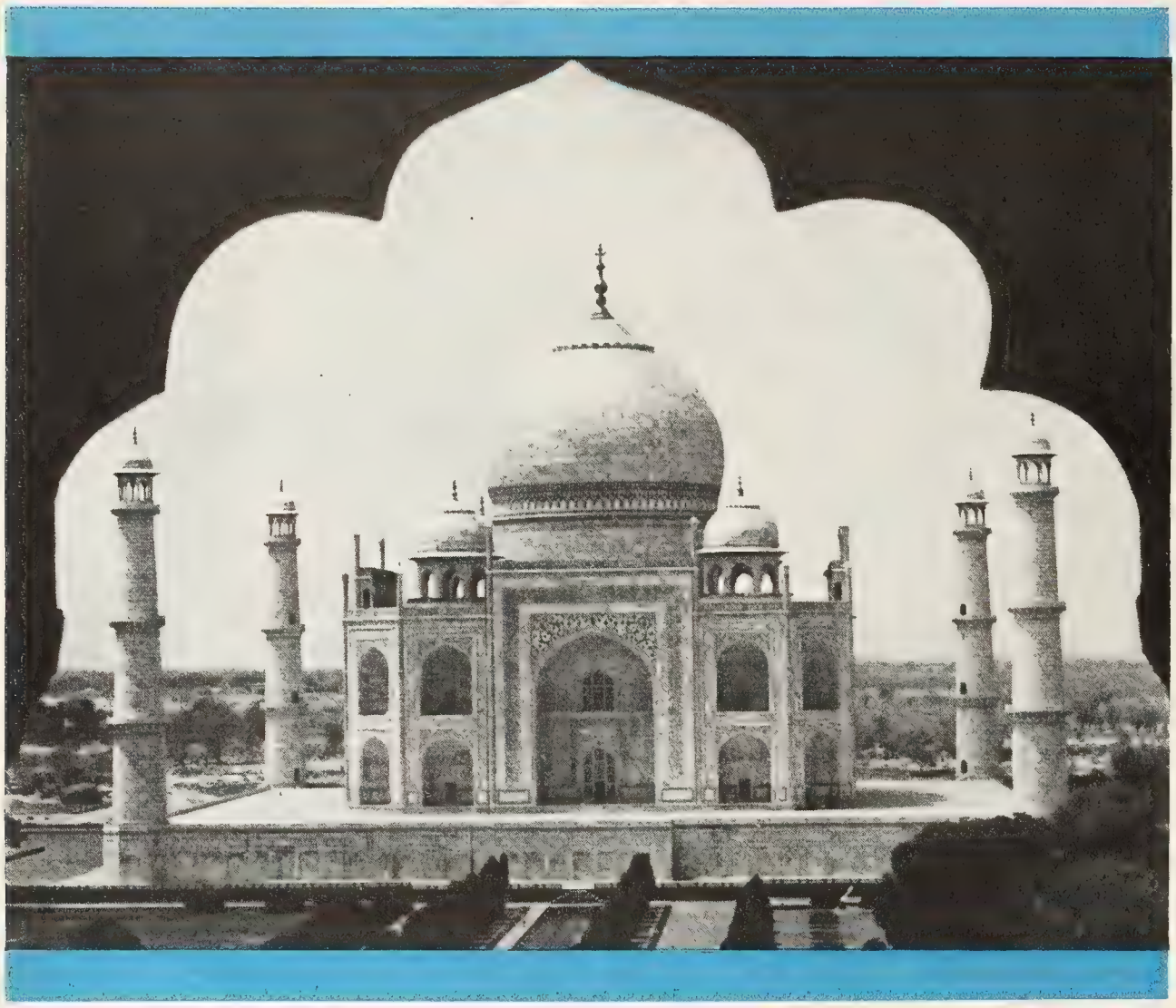
A TYPICAL 4-STAR WESTERN
with **John Wayne and Duke, his Devil Horse**

* A Warner Bros. Picture



No exhibitor who is interested in his business future will miss this unprecedented event! If you are one of the few who have not yet made arrangements to attend, telephone your nearest Warner Bros. Exchange at once to reserve FREE Tickets for yourself and one prominent local citizen to act as a "delegate" for your patrons. Exchange will also arrange for special low-rate accommodations at a leading hotel.

the thrill of the week



Still photograph from
"LURE OF THE ORIENT"
Magic Carpet of Movietone

Distributed by Fox Film Corporation
52 Issues a Year

Lure of the Orient . . . symbolized and expressed in the inspired architecture of the Taj Mahal in Agra, India, regarded by many as the world's architectural masterpiece. Caught by the cameraman in the full splendor of its rich symmetry. Just one of the scenes from the motion picture gem which brings to American theatre-goers quaint and exotic scenes from the Far East.

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AUG 19 1932

MOTION PICTURE HERALD

Vol. 108, No. 8 August 20, 1932

JOB FOR EXPERTS

EVEN in the motion picture business when a contract is to be drawn it is customary to call a lawyer, and even the most versatile of executives will readily consult a doctor if they have a tummy ache, a garage if the tenth cylinder does not fire, a tax expert if the treasury department gets quarrelsome. But it is impossible to find any person in this industry what or whom or where-so-ever who will not: First, give you an expert opinion on any motion picture anytime; second, who does not know all there is to know about writing advertising, always!

On four distinct occasions this season the writer of this page has had occasion to discuss outstanding copy performances with members of the advertising staffs of as many motion picture companies, commenting on certain outstanding jobs. In three of these instances the accompanying comment from the producer of the copy was, almost verbatim: "I wish you could have heard me trying to sell it—the higher-ups were afraid because it was different." In the fourth instance the proofs had been adroitly concealed from executive attention higher up.

Type, typography, color, printing and copy writing are quite enough for one man to know about. Lay judgments are likely to be about as valuable as a bachelor's advice to nursing mothers. Motion picture display advertising is looking better. This is possibly because it is not suffering too much supervision from above.

△ △ △

NO HARM IN ASKING

A DELICIOUS Broadway naivete is betrayed by an editorial in the current issue of "Equity," the magazine organ of the Actors' Equity Association, which ventures to suggest that the Federal Reserve System should extend credit to established theatrical producers to finance new plays, and thereby increase employment.

"Equity" makes argument that while it may be admitted that theatrical production is speculative, farming, "dependent on the vagaries of unpredictable weather, at the mercy of insects and blights," and unstable prices for products, is speculative, too.

When there shall be found in the halls of Congress a "Broadway bloc" controlling some fair number of votes comparable to the number of voting farmers, Equity will find the politicians and forces of government just as excited about the first night reviews as the crop reports and as solicitous about players and producers as they now profess to be for the horny handed sons of the soil behind the plow. But until then——.

IF POISON, IT'S SLOW

AFTER a season of reading the expressions of sundry alarmists who hold that the motion picture has put our civilization in the middle of the highway to Perdition, one is set to wondering about the status and condition of a certain good woman of Zanesville, Ohio, who has kept faithful fan record of seeing 4,350 motion picture programs since 1903—which was the year the photodrama was born. Our correspondent finds that this super-customer, Mrs. J. G. Lemert, appears in normal health and vigor, that she is a successful American mother with two grown children, and betrays no outward symptoms of the corrosive effect sometimes attributed to the films. The excellence of her status is indicated by active membership in the Order of the Eastern Star, the Legion Auxiliary and Roas Shrine No. 8. The best picture she can remember was "Hell's Hinges," with W. S. Hart, of the 1915-16 vintage. She has gone to Redwood City in California to visit a daughter, and has expressed no desire to look backstage at Hollywood.

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POINTING WITH PRIDE

THE publication this week by Coward-McCann of his novel entitled "A New York Tempest" reminds us that in Mr. Manuel Komroff, the artist and novelist, we have probably the most distinguished alumnus of motion picture business journalism. He has received signal recognition in the higher strata of the world of letters, and has in the last few years produced a succession of best sellers of rank, notable among them "Coronet," a two-volume novel. Mr. Komroff served a novitiate with type and words as a minor member of the staff of Film Daily under the late Mr. Joseph Dannenberg, and as a contemporary of Motion Picture Daily's Mr. Maurice Kann. Mrs. Komroff is Elinor M. Barnard, formerly of London, celebrated internationally for her able work in watercolor.

△ △ △

HOWARD FITCH TURRILL

THE first generation of the motion picture is passing rapidly. This week we record the death of Mr. Howard Fitch Turrill who for some two full decades was a faithful worker in various departments of motion picture endeavor, beginning in the dim days when the Mutual Film Corporation officed with the ancient Reliance studios in Union Square, just at the dawn of the feature era in 1912. He came of an historic Connecticut family. He brought to his motion picture work a competency and a code to which he steadfastly adhered all his life, a contributor to the good that is known of this industry.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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the dramatization of an idea by means of modern dynamic photographic art

INCREASINGLY the camera and photography come to the service of American industrial and commercial merchandising.

The motion picture, a 100 per cent photographic industry, may well observe with emulative interest the extraordinarily competent use of photography in other lines of selling activity.

The picture on this page is one of the most striking contemporary examples — from a newspaper advertisement prepared by Batten, Barton, Durstine & Osborn for the Central Republic Bank and Trust Company of Chicago, selling the importance of that city as a rail center and the fact that a majority of the big roads bank with Central Republic.

Motion Picture Herald's "Still of the Month" page is maintained for the appreciation and encouragement of photography in all departments of motion picture activity, from production to selling. For twenty years the advertising men of the motion picture have been struggling with preoccupied, and variously indifferent, directors-on-the-lot for better selling stills. The "Still of the Month" page in Motion Picture Herald during the last year has definitely recorded progress.

RETURN TO BILLBOARDS PLANNED BY PRODUCERS AND EXHIBITORS

Several Companies Prepare to Launch Campaigns in Line With Growing Note of Optimism in General Business

Steadily Increasing Number of Motion Picture Accounts Is Noted; Reactions of Circuit and Theatre Ad Men Rev'w'd

There is rapidly accumulating evidence that the motion picture industry will assume once more its position of prominence among the large users of billboard advertising space across the nation.

The spreading note of general business optimism is lending impetus to the industry's movement back to the billboards and is transforming nebulous plans into definite early action. Producers see in the billboards a show medium adapted to serve them in re-establishing some of the partially eclipsed prestige of the industry's big names, both corporate and individual. And exhibitors are looking upon the explosive messages of the boards with the somewhat wistful hope that in them lies the much-sought excitement that will awaken the public from its theatre-going lethargy.

Chiefly Institutional

The bulk of this billboard advertising, in particular that of the producers, would be institutional advertising. Many of the large producers and producer-exhibitors have decided upon a return to billboard advertising in volume for some time, and have been awaiting only the auspicious moment. Believing they have read the signs aright, several are whipping their campaigns into final shape, and one company, at least, is already entered upon the first stages of an extensive national drive.

Outdoor Advertising, Inc., one of the largest renters of billboards to the amusement industry, reports a steadily increasing number of motion picture accounts, and recently established a new service department to cooperate with amusement advertisers exclusively. Wayne Pierson, former motion picture advertising executive, has been placed in charge of this department, which coordinates the facilities of 1,175 poster plants throughout the country. No similar department has been maintained before by any outdoor advertising concern.

The first large producing company to embark on a new campaign this season is Paramount Publix which, with several strikingly original boards already in preparation in Brooklyn, N. Y., plans eventually to conduct a national outdoor campaign of significant scope in New York, Detroit, Boston, Chicago, San Francisco, Los Angeles, St. Louis and Philadelphia.

Metro-Goldwyn-Mayer, one of the largest users of billboard space, is continuing its heavy use of paper in advertising its more important releases. Pictures designed for long runs, such as "'Trader Horn," last year and "Hell Divers," "Grand Hotel" and "Strange Interlude," this year, have been given extensive outdoor billing, in charge of W. R. Ferguson and Phil Di Angeles. Metro has also employed the boards to a lesser extent for an occasional picture such as "Tarzan." Mr. Ferguson, MGM outdoor advertising manager, is convinced, he says, of the benefits.

In the theatre field, advertising executives are planning increased use for both program and institutional advertising. In the larger metropolitan centers, circuits are coming to rely upon them for their neighborhood theatres because of the cost of newspaper space on the basis of large city wide circulations. In New York, RKO, Publix, Loew's and Fox Theatres have several thousand boards under contract.

Oscar A. Doob, advertising manager of Loew's Theatres, frequently uses boards nationally for announcement of price and policy changes and similar institutional messages. Jack Hess, of Paramount Publix, favors them for neighborhood theatres and for long run pictures, as does Gabe Yorke of Fox. Robert Sisk of RKO believes the boards well adapted to getting off terse messages and for pictures of unusual theme, such as "Bring 'Em Back Alive." Skouras Brothers recently revoked an order against use of billboards by Fox West Coast theatres in and about San Francisco. The order, issued in reduction of operating costs, was revoked after having been in effect less than two months.

Mr. Pierson of Outdoor Advertising, points out that there has been no increase in billboard rental rates during the past nine years, although the circulation of the boards has increased tremendously with the large increases in metropolitan population. The advertising rates of other media, he said, are increased with every increase in circulation.

The attention commanding properties of the big sheets is demonstrated again and again, Mr. Pierson said. He cited the case of a Palmolive advertisement illustrated with a picture of a mother and child. Within a few weeks, he said, hundreds of thousands of letters were received calling attention to the fact that the mother was not wearing a wedding ring.

Of the reasons advanced for the decline in the use of billboards by the industry in the past 18 months to two years, virtually all were these: decline in the quality of pictures and restriction of advertising budgets.

With the decline in picture quality and the consequent drop in roadshowing and shortening of runs, showmen became unwilling to undertake the expense of long term billboard contracts, many theatre advertising men declared.

Some advertising executives contended that no more than a normal reduction of theatre billboard advertising has been made. Billboards, these said, are inevitably the first to go under the pressure of enforced advertising reductions.

Other factors cited were the constantly improving advertising facilities of newspapers and radio. Most theatre advertisers hold that for all practical first run purposes the daily newspaper is best adapted to fulfill the theatre's requirements, particularly with the recent amalgamation of large city newspapers.

R. B. Wilby, Publix-Wilby Theatres, Atlanta, Ga.: "We are using billboard advertising only to a small extent. From its very nature, it is flashy advertising, valuable for attractions of the type which George Schaefer has defined as 'I Got It' shows. Since most of our current attractions require considerably more than mere announcing, we are spending most of our money in the newspapers."

Lease Toronto Boards To Other Advertisers

The one big splash of 24-sheets in the past six months at Toronto was for "Grand Hotel" at the Royal Alexandra. The big posters are to be found regularly on rear or side wall spaces of four leading theatres, the Imperial, Shea's, Tivoli and Loew's. However, various other theatres are actually selling their wall space to other enterprises. A number of suburban theatres are using selected spots for 8-sheets. Some use of 24-sheets is also being made by film distributors. Occasionally Manager William Brady of the Madison theatre, outstanding independent, uses 20 to 25 stands.

This Week

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Stocks of 18 motion picture and allied equipment stocks appreciate $111,356,875 in six weeks *Page 11*

Academy Research Council undertakes duties of improving technical and artistic standards *Page 10*

Demand for admission charges above ten cents is likely from five companies *Page 19*

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RESEARCH COUNCIL BEGINS TASK OF IMPROVING STUDIO STANDARDS

Academy Unit Under Zanuck Starting Study of Increasing Maintenance Costs Due to Patching Reels Together

This week launches the work of an important new division of the Academy of Motion Picture Arts and Sciences in Hollywood, the recently formed Research Council. This organization takes over all important technical research and study formerly handled by a number of separate committees. Headed by Darryl Zanuck, who presides over the production activities of the Warner Brothers plant, its membership includes leading figures in various branches of motion picture activities. These, in turn, will call upon the best brains in all lines to solve the particular problems as they come up, and report back to the Council. Exhibitors and distributors, exchange operators, theatre projectionists, manufacturers of all kinds of theatre and studio equipment will be among those whose advice and support will be sought by the Council from time to time in its business of improving the technical and artistic standards of the motion picture. Then, through the machinery and membership of the Academy, the results will be properly disseminated to all interested persons after being formally set forth by the Council.

Under Mr. Zanuck's chairmanship, following are the members of the new Council: Irving Thalberg and B. P. Schulberg, ex-officio, as Academy officers; C. E. Sullivan of RKO Radio, representative of the producers' branch; Adolphe Menjou, representing the actors' branch; E. H. Griffith, directors' branch; Carey Wilson, writers' branch; Max Ree, art directors' section; Virgil Miller, cinematographers' section, and these representatives of the studios designated: William Holman, Columbia; H. A. McDonnell, Educational; E. H. Hansen, Fox; Douglas Shearer, MGM; Franklin Hansen, Paramount; Carl Dreher, Radio; Hans Weeren, Tiffany; A. M. Brentinger, United Artists; C. Roy Hunter, Universal; Nathan Levinson, Warner-First National.

Several important matters will be taken up immediately by the Council. An investigation will be launched to study the increasing maintenance costs in all film exchanges, due to mutilation of the Academy standard release print by projectionists who patch two reels together during the running of a show, cut them apart afterwards and return them to the exchanges. At the same time a study will be made of changes in theatre equipment since the advent of sound pictures. An effort will be made to devise a method for more exact changeovers between reels so as to keep dialogue and music running smoothly. Consideration also will be given to the very complex problem of the length of reels, which has become much more of a difficulty since sound was added.

Experts under the Council's jurisdiction will proceed with efforts to develop a 35 mm. camera sufficiently silent in operation that studios may do away with cumbersome "blimps" now used to house the machines and prevent mechanical noises from reaching the microphone. Considerable progress already has been made along this line over the crude housings used in the early days of sound pictures, commonly known then as bungalows or iceboxes, but even the best of the present "blimps" are far from satisfactory in many ways.

Methods of salvaging an enormous annual waste of film stock used in recording the sound track also will be worked out. The ordinary practice at present is to record one narrow sound track on a strip of 35 mm. stock, the remainder of the area being waste. "Split film" recording, by which at least two sound tracks can be put upon the same strip of film, on opposite sides, and various other possible adaptations of such methods will be given scientific and economic consideration by the Council and its designated investigators in the field.

The use of colors in costumes, draperies, furniture, wall coverings and the like for black and white photography is another matter which will have early attention with a view to standardization. The best pastel tints to avoid halation that results if actual white is used for such purposes as dress shirts, wedding dresses, curtains, etc., will be determined in this connection. Economies may be effected by studios and by actors, as well, if all agree, through Academy negotiations, upon certain acceptable tints which will become standard.

Another highly important subject up for immediate consideration is the matter of the brightness of a picture on a theatre screen, as seen by the audience. Many variable factors enter into this problem, such as the original ilumination on the set, the illumination used in projectors, kind and strength of the light source and the quality and condition of screens. It will be the aim of the Council to aid theatre operators in obtaining the best possible projection and picture illumination so that the public may see photography at its very best.

The Research Council will be prepared to take up all matters which involve improvements in the art and technique of the motion picture, whether it is the direct concern of production, distribution or exhibition. Already the predecessors of this Council—the Academy Technical bureau and the Producers-Technicians Committee—have accomplished important results, such as the new aperture standard, the Recording School of Instruction, and a score or more of published treatises on technical subjects. Having in the new Council the advice and resources of all branches of production, and the consultant counsel of other departments of the industry, real progress and improvement may be anticipated along many lines, and, with the improvements, substantial economies.

Developments such as the standard form artists' contract, the producer-writer code of practices, the anti-raiding agreement, the conciliation machinery and now, the new research council, are evidence sufficient that no matter what Hollywood may be charged with, the production community, through the Academy, is coordinating its efforts in every conceivable manner—that cooperation is its watchword, rather than competition. It is proper to say that slowly but surely the unparalleled creative resources of the production community are being pooled for the benefit of those engaged in production, distribution and exhibition and—which is most important—the man who lays his money down at the box office window.

Method for More Exact Changeovers Sought; Silent Camera Doing Away With "Blimps" Is Another Objective of Study

---

Iowa and Virginia Business Improves

General business improvement of 25 per cent has been reported from a number of cities in Iowa in the past week. The gain was marked at Fort Dodge. Theatre receipts of $1,500 to $1,600 were noted at Burlington as against a previous average of $1,100 to $1,200. Even greater increase was reflected at Dubuque.

A. H. Blank said the product for the new season appears better than in years. He is keeping his theatres open. He operates 32 Central States houses.

From Virginia Beach, Va., come reports that business is definitely on the rise in the seashore and river resort. Not more than half a dozen houses in the state are affected by the admission tax. About 50 theatres in Virginia are closed, but a number of new enterprises have been chartered.

Loew-RKO-Warner Pool at Memphis Dropped

The Memphis theatre pool of Loew's, RKO and Warner Brothers has been abandoned after four months of operation. All will resume individual operation when the theatres revert to their original owners, within a fortnight. Two reasons given for dropping the pool are that Loew's, handling joint management and operation, objected to carrying that burden, and distributors were dissatisfied with the returns.

Under the plan Loew's Strand and Palace were closed, the Warner became the de luxe house, Loew's State went to a split week picture policy, as did the RKO Orpheum.

Seeks Lower Film Duties

Movietonews, Inc., has filed an application with the United States tariff commission at Washington for an investigation of the present tariff rate on developed negative and positive newsreel film, for the purpose of obtaining a decrease in duty.

18 INDUSTRY ISSUES APPRECIATE $111,356,875 IN VALUE IN 6 WEEKS

Increase of $115,455,500 from Low of Year Is Recorded on New York Exchange, to $254,420,000, on Tuesday

by THE ANALYST

Stock issues of 18 motion picture and allied equipment companies listed on the New York Stock Exchange appreciated $111,356,875 in value during the "bull" market of the past six weeks, increasing $115,455,500 from the low of the year. The market value of the group totaled $138,965,000 at the year's low and $143,063,625 on July 8, when the current upward movement began; it jumped to $254,420,000 last Tuesday.

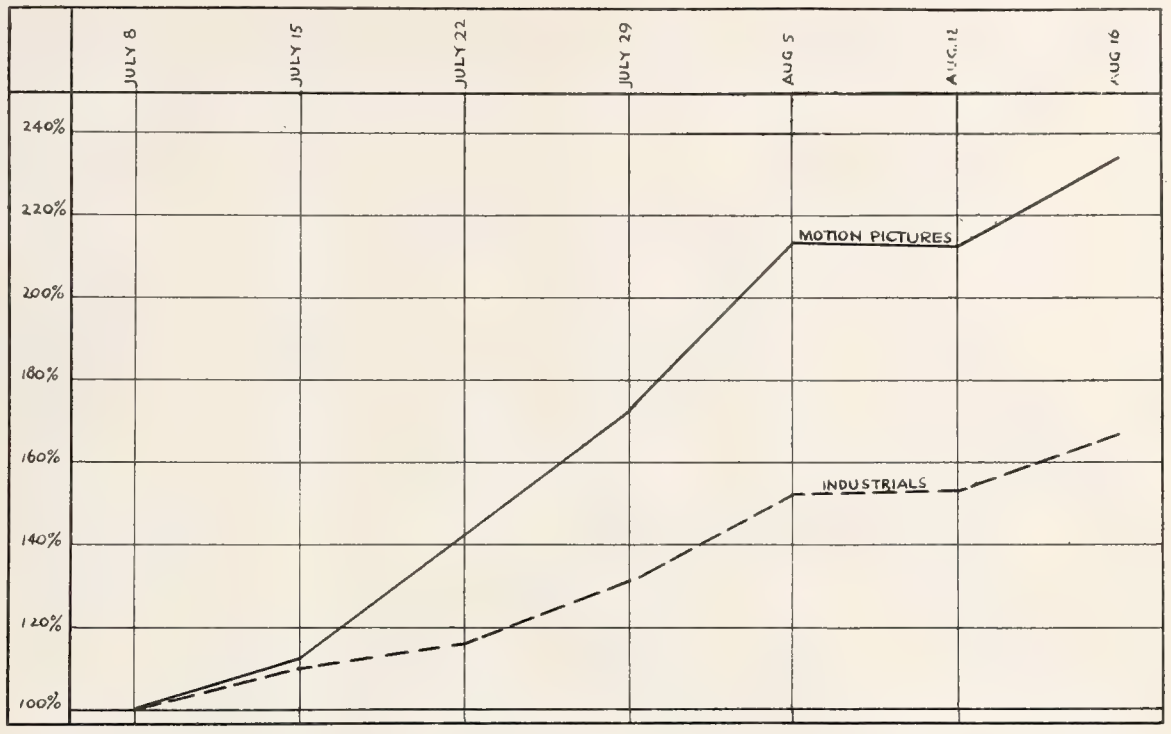
Although the rise from the low of July 8 was in most cases a steady upward trek, several issues showed sensational gains. Loew's common doubled in value, from 14 on July 8 to 28¼ on August 16, while the preferred hit 68 on Tuesday, as compared with 39 six weeks ago. Warner Brothers preferred rose 9 points during the six weeks; Universal Pictures preferred gained 8; Paramount, 4; Columbia, 5½; Eastman Kodak, 18¼; Keith-Albee-Orpheum, 13¼, and Metro preferred, 4⅜.

Trade bellwethers point to an industrial revival in the fall, already foreshadowed by daily reports of resumption of activities in many branches of the country's industrial structure, and the picture business, according to Wall Street observers, is expected to be one of the first to reflect the end of the so-called depression. The gains in film issues were enjoyed by every issue without exception, as follows:

Stock	LOW OF YEAR TO AUGUST 16 Gain in Points	Gain in Valuation	LOW OF JULY 8 TO AUGUST 16 Gain in Points	Gain in Valuation
Columbia Pic.	7¼	$1,232,500	5½	$935,000
Consol. Films	1½	750,000	1½	750,000
Consol. Film, pf...	2⅝	1,050,000	2¼	900,000
Eastman Kod. ...	18¼	41,975,000	18¼	41,975,000
Eastm. Kod. pf...	6¾	418,500	6⅝	410,750
Fox Film A.....	2¾	6,875,000	2¾	6,875,000
Keith-Alb.-Orph. pf.	13¼	877,500	13¼	877,500
Loew's, Inc.	15	22,500,000	14⅜	21,562,500
Loews, Inc., pf. ..	29	4,350,000	29	4,350,000
M-G-M pf.	4⅜	2,625,000	4⅜	2,625,000
Orpheum Circ. pf.	6½	399,500	6⅛	375,875
Paramount	4⅜	14,000,000	4⅛	13,200,000
Pathe Exch., Inc..	⅝	593,750	⅝	593,750
Pathe Exch. pf. A	2¼	546,750	1½	364,500
R-K-O	3½	8,575,000	3	7,350,000
Univers. Pic. pf...	8	160,000	8	160,000
Warner Bros. ...	2	7,600,000	1⅞	7,125,000
Warner Bros. pf...	9	927,000	9	927,000
Total gain in valuations		$115,455,500		$111,356,875

Stockholders of the motion picture companies made many millions of dollars in paper profits since the current rise in security and commodity prices started, and with reports of business improvement pouring in from all parts of the country and Wall Street getting set for another real "bull" market, more millions in value are expected to accrue to film stocks and bonds, which played such an active role in the midsummer stock recovery. Reacting favorably to a marked upward economic trend in the film business, the market value of a representative group of five motion picture stocks rose 134 per cent during the six weeks' "bull" market, making considerably more progress than a group of "blue chip" industrial stocks which increased 67 per cent in value. A comparison of the stock prices and increases of both groups during the six weeks, which follows, is based on the average weekly prices of 30 representative industrials selected by Dow, Jones, and of Fox Film A, Loew's common, Paramount, RKO and Warner common, representing the film group.

Date	Picture Stocks	Increase in Valuation	Industrial Stocks	Increase in Valuation
July 8.....	3.875	....	41.22	....
July 15.....	4.35	17%	45.47	10%
July 22.....	5.55	43%	47.69	16%
July 29.....	6.675	72%	53.89	31%
Aug. 5.....	8.25	113%	62.60	52%
Aug. 12.....	8.20	112%	63.11	53%
Aug. 16.....	9.075	134%	68.91	67%



The sensational rise in prices and valuations of motion picture securities has been a highlight of the "bull" movement in the stock market of the past six weeks. In the chart above, the appreciation in market value of a group of film stocks is compared with the increase by leading industrials. The comparison is based on the prices of July 8 when the movement began, this price representing 100 per cent. It includes a weekly average of a group of 30 "blue chip" industrials selected by Dow, Jones and Company, as compared with a group of motion picture stock leaders, including Loew's common, Fox Film A, RKO, Paramount and Warners common.

BULLETIN: The upward movement of motion picture stocks and bonds continued on Wednesday sending some issues to new high ground for the year and in spite of a market for the day which was off slightly. Paramount was one of the big features of the day, closing at 7, an increase of 1⅛, Loew's gained 2½ points on a close of 30¾. RKO gained ⅞ of a point, closing at 5⅞ after reaching 6½ earlier in the day. Fox Film "A," Warner Bros. common and Consolidated Film each showed gain. Picture issues in the bond market responded accordingly.

Sharp rises also took place in bond issues of motion picture companies, for which an increasing investment demand was in evidence. Loew's and Paramount were the highlights, with Keith 6's '46 following closely. Paramount-Broadway Corporation 5½ s gained 20 points during the six weeks period and 22 points since the low of the year. Warner and other issues were well taken at steadily rising levels, as illustrated in the accompanying table:

MOTION PICTURE BONDS	Low of Year	Low on July 8	Close Aug. 16	—Pt. Gains— Low of Year to Aug. 16	Low July 8 to Aug. 16
Bond					
Gen. Thea. 6s '40.....	1	1	3⅝	2⅝	2⅝
Keith 6s '46.....	24	24	40	16	16
Loew's 6s '41.....	64	70½	86	20	18½
Para.-B'way. 5½s '45.....	34	36	56	22	20
Para.-Fam.-L. 6s '47.....	13	14½	33	20	18½
Para.-Pub. 5½s '50.....	10⅛	11½	29	18⅞	17½
Pathe 7s '37.....	49	49	58½	9½	9½
Warner Bros. 6s '39.....	9¼	15½	25	15¾	9½

Increased attendance at theatres noted by Paramount, RKO and other large circuits was evidently reflected in the motion picture stock market, and the subsequent upward reaction of prices of all film issues immediately made itself felt directly in the business by lending moral support to a general feeling of optimism. Paramount reported business in recent weeks well up over the June and July levels and exhibitors in various sections have been heartened by booming wheat and cotton and the reopening of factories all over the country.

[*Complete tabled picture of the movement of film issues appears on the following page.*]

RISE OF MARKET VALUES

One of the remarkable features of the "bull" market in stock issues during the past six weeks is the extent to which the market value of several "blue chip" picture stocks was doubled, tripled and in some cases nearly quadrupled by the rising movement in prices. A graphic picture of the new movement and its relation to previous market conditions in film issues is shown in the following recapitulation of stock prices and valuations:

MOTION PICTURE STOCKS, NEW YORK STOCK EXCHANGE

Stock	Approx. Shares Outstanding	Low of Year	Valuation	Low July 8	Valuation	Close Aug. 18	Valuation
Columbia Pic.	170,000	4¼	$722,500	6	$1,020,000	11½	$1,955,000
Consol. Film	500,000	1	500,000	1	500,000	2½	1,250,000
Consol. Film pf.	400,000	2¾	1,100,000	3⅛	1,250,000	5⅜	2,150,000
Eastman Kodak	2,300,000	35¼	81,075,000	35¼	81,075,000	53½	123,050,000
East. Kodak. pf.	62,000	104¾	6,494,500	104⅞	6,502,250	111½	6,913,000
Fox Film A	2,500,000	1	2,500,000	1	2,500,000	3¾	9,375,000
Keith-Alb.-Orph. pf.	65,000	7	455,000	7	455,000	20¼	1,332,500
Loew's, Inc.	1,500,000	13¼	19,875,000	13⅞	20,812,500	28¼	42,375,000
Loew's, Inc pf	150,000	39	5,850,000	39	5,850,000	68	10,200,000
M-G-M pf.	600,000	14	8,400,000	14	8,400,000	18⅜	11,025,000
Orph. Circ. pf.	63,000	3¼	204,750	3⅝	228,375	9¾	604,250
Paramount	3,200,000	1½	1,800,000	1¾	5,600,000	5⅞	18,800,000
Pathe Exch., Inc.	950,000	¼	237,500	¼	237,500	⅞	831,250
Pathe pf. A	243,000	1¼	303,750	2	486,000	3½	850,500
RKO	2,450,000	1¼	3,675,000	2	4,900,000	5	12,250,000
Univ. Pic. pf.	20,000	23	460,000	23	460,000	31	620,000
Warner Bros.	3,800,000	½	1,900,000	⅝	2,375,000	2½	9,500,000
Warner Bros. pf.	103,000	4	412,000	4	412,000	13	1,339,000
Total valuations			$138,965,000		$143,063,625		$254,420,500

MOTION PICTURE STOCKS, NEW YORK CURB MARKET

Stock	Approx. Shares Outstanding	Low of Year	Valuation	Low July 8	Valuation	Close Aug. 16	Valuation
Educat. Pic. pf.	200,000 A						
Gen. Theatre pf.	950,000	⅛	$118,750	⅛	$118,750	⅜	$356,250
Nat. Screen	85,000	12	1,020,000	12	1,020,000	13	1,105,000
Sentry Saf. Control	240,000	⅛	30,000	⅛	30,000	⅜	90,000
Technicolor	600,000	⅝	375,000	⅝	375,000	2½	1,500,000
Trans-Lux D.P.S.	780,000	¾	585,000	⅞	682,500	1¾	1,365,000
Universal Pic.	250,000 A						
Total valuations			$2,128,750		$2,226,250		$4,416,250

A—Not traded during period.

UPTURN STARTED, SAYS WALL STREET JOURNAL

Wall Street Journal, in commenting on economics of the picture business, said this week:

"Motion picture companies are now starting their annual fall upturn with the release of the new program of films and the return of the public to the theatres. Box office receipts of the large Broadway houses have shown a marked increase with the showing of new films. Paramount's new Marx Brothers picture brought the gross of the Rialto up to $50,000 for the week, against $12,000 weekly during the July slump.

"With the many economies in force, lower film costs, lower theatre rentals and lower salaries, there is an opportunity for the large film producers to get out of red ink by the end of the year, particularly if there is an improvement in general business."

E. C. Grainger and Kupper Head Fox Sales Divisions

Fox Film Corporation has divided the United States into two distribution divisions in a change of sales policy. E. C. Grainger, who has been handling circuit sales, becomes eastern division manager, in charge of all sales east of the Mississippi. William J. Kupper, formerly assistant to James R. Grainger, general sales manager, is named western division manager.

MGM May End Foreign Versions

M-G-M will discontinue all foreign language production upon completing its ten foreign versions now in work as a protest against quota laws and other restrictions on American film exporting, Arthur Loew, foreign director of M-G-M, announced. Unless the quota laws are changed, he said, Metro would withdraw from the foreign language production field permanently.

The attitude of American producers is that foreign countries should let exhibitors decide what to do about imported films rather than have the governments put restrictions on outside product, Mr. Loew said. M-G-M would like to continue to do business abroad but refuses to donate its money to foreign governments. The big problem confronting the American companies, according to Mr. Loew, is whether foreign countries can dictate to them.

"If we permit them to dictate to us this year, what can we expect next," he asks. "Foreign countries will probably tell us how much to pay their artists and carpenters if we permit them to tell us how to do things abroad."

In the last two years M-G-M has invested between $4,000,000 and $5,000,000 in foreign production on the Coast, Mr. Loew said. Hundreds of foreign players will be thrown out of work within the next few weeks, and will not be put back on the payroll until the foreign quotas are changed to their former status, he added.

According to Mr. Loew, the United States is expected to take a definite stand against stringent legislation on imports.

Paper Protests Fining of Exhibitor Opening Sunday

Sharp criticism against the discrimination practiced by local authorities in fining George H. Bubb, operator of the Rialto theatre in Canton, Pa., for opening on Sunday, has been registered editorially by *The Canton Sentinel,* local daily paper. The paper points out a general disregard of the blue laws of 1794, and terms discriminatory the fact that Mr. Bubb, in his theatre operation, is the only violator prosecuted.

Skouras, Warners Working on Deal

Spyros Skouras and Warner Brothers are negotiating a deal whereby Skouras would take over 15 Warner theatres in Wisconsin on a pooling arrangement for a trial period of six months, and if the arrangement proves satisfactory at that time a long-term deal would be effected for this block and other of the Warner theatre properties. The houses would be operated in conjunction with the Fox Midwesco circuit, which Mr. Skouras now operates with other divisions of the Fox theatre interests.

Final Papers in Cleveland Zoning Suit Still Unsigned

Settlement papers of the Cleveland exhibitor suit in which the independent exhibitors charged producers and distributors with monopoly in restraint of trade through unfair protection policies, are still unsigned, although it is understood that all details have been satisfactorily concluded.

THE CAMERA REPORTS



EXHIBITORS HEAR PARAMOUNT HEAD. Members of the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware in session in Philadelphia, at which the principal speaker was Adolph Zukor. Following Mr. Zukor's address, the executive committee adopted a resolution thanking him for the encouragement and enlightenment in his remarks, which "bespoke good will and optimism" for the motion picture industry.



AT OPENING. Of MGM's latest starring vehicle for Norma Shearer, "Strange Interlude," adapted from the Theatre Guild success by Eugene O'Neill. Shown are Sid Grauman, at whose Chinese theatre the picture was reproduced; Miss Shearer, and Irving Thalberg, MGM production executive and husband of the star.



LONG SHOT. Fetching in both foreground and background. Colleen Moore, for years one of the silent screen's biggest money-making stars, who has returned to pictures as an MGM featured player. This is a most recent study of Miss Moore, and was made on the grounds of her California home.



IN DEATH'S SHADOW. Billie Burke, widow of Florenz Ziegfeld, working in a scene for "Bill of Divorcement" at the RKO Radio studio. She is shown with John Barrymore, Director George Cukor and staff.



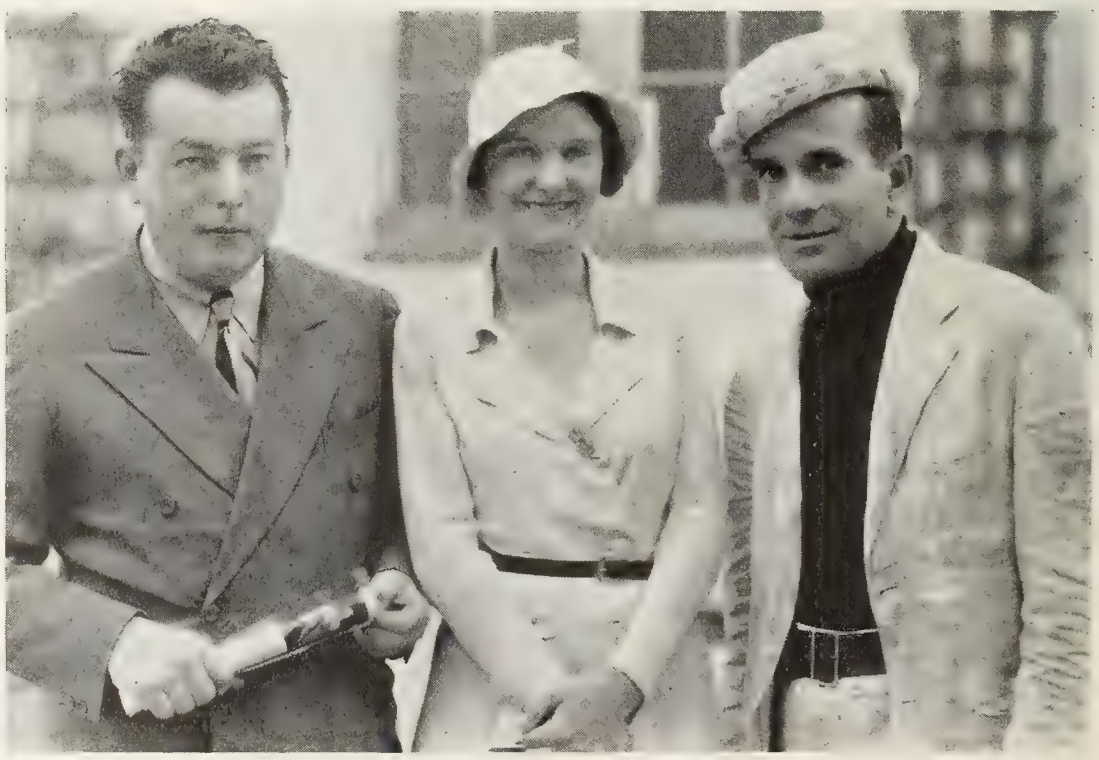
FIRST BIRTHDAY. (Above) Soon to be celebrated by this child of screen celebrities. She is Barbara Bebe, daughter of Bebe Daniels and Ben Lyon. Mother, by the way, will return to the screen soon in First National's "Silver Dollar."



NEW FILM FACE. (Left) William Daly, whom Universal has recruited from the New York stage. He will make his first screen portrayal in "Air Mail," to which Gloria Stuart and Lilian Bond have also been assigned.



REFRESHED. So we may assume, at least, for here is Ruth Chatterton, Warner star, as she returned the other day on the Bremen from a vacation in Europe, scheduled for an early return to work.



GENTLEWOMAN OF THE PRESS. Ethlyn Hayden, British newspaperwoman, who reported the Olympic Games for London papers, as she visited the United Artists studio. She is shown with Director Lewis Milestone and Al Jolson, the latter appearing costumed for his role as a big city vagabond in "The New Yorker." Milestone's current production is "Rain."



SUPPORTS BOY STAR. (Above) Jane Parker, one of the newcomers to the screen, who has been cast in a featured role of MGM's "Father and Sons," which is a starring vehicle for Jackie Cooper.



AIRING THEMSELVES. Warner folk who greeted 105 CBS stations the other night—Bob Goldstein, Patricia Ellis, Joe E. Brown, Lloyd Bacon, Jack L. Warner (who was the M. C.), Edward G. Robinson, Mervyn LeRoy, Bebe Daniels, Ken Murray, Paul Muni, Glenda Farrell and David Manners.



BUFFOON. (Right) In his own right, rather than in that of the old clothes man. He is the prim, well established Charley Chase, whose enduring brand of humor in Hal Roach comedies merits this notice.



BROADWAY STAR GOES FILMWARD. As Frank Morgan, star of such successes as "Topaze" and "The Band Wagon," left New York for the RKO Radio studios to portray Ashton Wolfe, French detective, in "Secrets of the French Police." He is shown receiving the good wishes of his friend, Earl Carroll, proprietor of the droll and pulchritudinous "Vanities."



ON DECK. Figuratively as well as literally, for with the new season approaching, E. W. Hammons, president of Educational, returned from his sojourn abroad. He is shown with Mrs. Hammons on the Olympic.

TO TALK OR NOT TO TALK

Professional Story Tellers of Japanese Picture Houses Strike Against Sound Films

The benshi—professional story teller who explains the development of theme of the motion picture as it unfolds upon the screen—presents a problem to the industry in Japan that is little closer to solution today than when the transition from silent to sound productions first began.

Strikes of the organized benshi have cost the more extensive circuits very large sums of money. The effects have been felt also in two other directions: first, there have been fewer than a dozen Japanese dialogue pictures made since sound pictures first started; second, distribution of American pictures is handicapped by benshi interference.

Three Speakers on Payroll

The motion picture always has been exhibited in Japan with the aid of the benshi. This professional speaker, in the tradition of the film theatre, has become as necessary to the Japanese patrons' entertainment as the orchestra or organ or piano was to the American in the day of the silent picture. There are at least three speakers on the payroll of each theatre. If talkers make headway in Japan these men will be out of work. They are an organized body and are fighting to retain their jobs. To dismiss an employee in that country is a difficult matter requiring "heart balm" with numerous other conditions attached to the dismissal.

With the exception of theatres in the six principal cities, the programs all are mixed, made up of a Japanese silent picture and an American or European production. Unless an exhibitor can obtain a steady supply of Japanese talkers he cannot afford to install sound equipment, and he cannot get the pictures because of the benshi complication. More than 90 per cent of all the motion picture theatres in the Empire are owned or controlled by three Japanese producing companies and these concerns have neither the courage nor the finances to make a wholesale change to talker apparatus.

The most difficult task of the American distributor has been to induce exhibitors to install sound equipment. The electric companies do not maintain a sales staff in the territory and the American distributors must sell the equipment for the electrics if they are to have showrooms in which to exhibit their product.

After the theatre does install sound equipment it has the problem of making the English dialogue picture understandable without the aid of the benshi. Most theatres continue to use the professional story teller, reducing the volume of sound sufficiently to permit his voice to be heard above the screen sound. This is the most common method but it has proved unsatisfactory because the picture dialogue, while not loud enough to be audible to the audience, nevertheless is sufficiently loud to destroy the best effects of the benshi's story.

Some Superimpose Titles

Some distributors are now importing superimposed Japanese titles in most of their pictures. This practice has been found helpful though not a perfect solution. The system works out fairly well in the large cities, where the patrons consist primarily of students and upper class residents, but when the pictures reach the smaller places, most of the people cannot read fast enough to catch the meaning of the titles.

There has been only one American picture dubbed in Japanese. This has by far been given the heartiest endorsement in Japan. The picture was Fox's "The Man Who Came Back," starring Janet Gaynor and Charles Farrell.

In the general economic situation of the present, all companies have been adopting the least expensive method. Whether superimposed titled pictures will draw audiences in normal times, or whether productions will have to be dubbed for best results, is to be determined when normal times reappear.

Another factor in the situation is the fact that Japan is possibly the most competitive film market in the world for American companies. The five larger American distributors compete for approximately 15 per cent of the entire Japanese film rental business, the 85 per cent going to Japanese films.

"K.D." Is Elected Photoplay Chief

Kathryn Dougherty, for many years treasurer of Photoplay Magazine, was announced this week as the new president and publisher filling the vacancy resulting from the death of James R. Quirk. She is widely known in the world of the motion picture as "K. D." and as a close associate of Mr. Quirk through the years of the rise of Photoplay.

Miss Dougherty continues as treasurer of the concern and takes on her new duties in execution of a succession program evolved under the advice of Mr. Quirk some months past when medical reports made provision of the sort appear discreet. The election of the new president is by action of the board of directors, which includes Robert M. Eastman, Frederick Secord and Edwin C. Crawford, in addition to Miss Dougherty and John C. Toumey, her husband, who succeeds Mr. Quirk on the board.

No successor to Mr. Quirk as editor of Photoplay is being named. Presently a statement will issue from Miss Dougherty's office naming a board of editors, made up of members of the editorial staff of Photoplay now with the organization.

Warner Promotes Dover

William Dover has been named manager of studio personnel of Warner Brothers on the Coast, and will handle the engaging of directors, writers and artists in the signing of long-term contracts, directing dealings with all agents. He is taking over former activities of Rufus LeMaire except those that Maxwell Arno will perform as casting director.

75 Cent Quarterly Paid by Eastman

A quarterly dividend of 75 cents on common and the regular quarterly distribution of $1.50 on preferred has been declared by Eastman Kodak Company. Both dividends are payable October 1 to stock of record September 3. The two preceding quarterly dividends this year were $1.25 each, the extra quarterly disbursement of 75 cents a share, which had been paid for some years, having been omitted at the February meeting. Dividend of 75 cents places the stock on a $3 annual basis.

William G. Stuber, president, in a statement said:

"At the February meeting, when the extra dividend was omitted, the directors concluded that until business conditions substantially improved dividends should not be paid unless earned. Although current earnings on the common stock are somewhat in excess of the dividend declared, the directors nevertheless feel that the sound financial position of the company must be maintained and that the declaration of any larger dividend at this time would be unwise.

"While earnings during the balance of the year depend largely on general business conditions, it is expected that a dividend on the common stock of at least 75 cents will be declared out of earnings in the last quarter. If that occurs, the company will have declared common stock dividends, out of earnings, aggregating at least $4 a share during 1932."

Current earnings of Kodak are running behind a year ago, when they totaled $13,408,785, equivalent, after preferred dividends, to $5.78 a common share. However, in recent months there has been a distinct pickup noted in the company's European business. The Stuttgart, Germany, plant of the Nagel works, is operating overtime. The Nagel property was purchased last year by Kodak to round out its line of cameras. Kodak has two other plants in Germany, two in England, and one each in Canada, France, Hungary and Australia.

At the close of last December, when the last report was submitted, Eastman had net current assets of $61,354,983. Current assets total $76,604,082, of which $16,321,217 was cash and $10,789,568 was marketable bonds and stocks. The remainder of current assets consisted of accounts and bills receivable of $15,951,456 and inventories valued at $33,541,840. Current liabilities totaled $15,249,099, made up of accounts payable of $6,644,683, notes payable of $4,000,000 and dividends payable of $4,604,415. The current ratio was 5 to 1.

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184 Films to Be Released In Germany During 1932-33

The German Exhibitors Association estimates that 184 features will be released in the country during the season 1932-33, according to a report of George R. Canty, American trade commissioner in Berlin. Fifty-eight of the films will be from American producers.

Among the German producers Ufa leads with a first series of 20 features scheduled for release. The total figure compares with approximately 250 features released in Germany in 1931-32.

THE GOOD OF THE MOTION PICTURE

Give the Good Points a Boost And the Others Would Vanish, Declares This Woman Exhibitor

The following article is a sterling expression of the wholesome hometown friendship of the interior of our big America, written by an exhibitor who has intimately related her theatre to her community and what it expects of the screen.

Here is significance, a voice of authority, more perhaps in the manner of the speaking than in what is directly said.

It is unlikely that any important executive of production, busy with the weighty affairs between Broadway and Hollywood, can ever come closer to the heart of small town America than in this story of this little theatre out on the Iowa prairies. It reveals considerably more, inferentially, than many columns of statistics and highpower research reports.—TERRY RAMSAYE.

by Mrs. J. Lester Therme

Wampas Theatre, Keosauqua, Iowa

The average picture fan is a clean-minded person with a dream-world complex, and he sees his make-believe world come to life on a silver screen. Pick up any of the motion picture magazines, and you'll see a heart-throb printed there—somebody in a dark corner has found light and inspiration and happiness in "going to the movies."

The fans are the best censors. They know their movie world. They hand their own "bouquets"—they throw their own "brickbats." All the uplift ladies and gentlemen, the greater proportion without doubt sincere in their efforts to better the world, may rest assured that the motion picture is being well taken care of, and by those who keep themselves accurately informed. Did you ever wonder why commissions and committees and other legislative groups are appointed to bring in findings of the evil in current pleasures? If only they would give the good points a boost, the bad would of necessity drop away, as the better part gained in momentum. It would take patience—infinite patience—and painstaking care for the new treatment to get under the skin.

The Good of the Picture

If you would see the good of the motion picture, sit in on the exhibitor's end of it. Also, try taking the theatre from out your city. It's the big friendly stove of your busy downtown world, and it keeps the folksy feeling alive on Main Street, and its cheer and its warmth are one big factor financially to your small city or little town.

What other form of entertainment which gives so much for so little could have stood the test of the years and still hold to its public? Day in, day out, it grinds out a play, a newsreel, a comedy, and we laugh, we sigh, we're breathless over the daring of one, we cry over the ill-fate of another! But always we return for another ticket that we may see one more phase of this ever-changing world and the ever-changing inhabitants thereof. Popularly priced and within the reach of all! And the "one who runs the show" gets first-hand knowledge of human nature, and most of what you glean is fine.

It's the happiest crowd of all that attend the picture shows. They haven't much to spend, but they want their bit of pleasure along with the more prosperous. The fellows that line up roughshod in their work-aday clothes, and file in for the Saturday night show, taking a rear seat, glory be! but they are a loyal bunch! We call them the "back-seat contingent."

Six years we have acted in the capacity of theatre managers of our baby playhouse in a little town of less than a thousand inhabitants. Made money? Not much, hardly any, and lately we're in the red a greater part of the time. All the hard luck that can come to a rural community has been ours with which to contend. But the little spent has helped to keep up the morale of a town torn by bitterness and small hates over financial disappointments. And it has been those who have kept on "coming to the movies" that are the most charitable today. Somewhere they have found a courage to carry on, and the movies have helped.

Children Tell the Story

If you want to get the real works, just meander down the aisle and find a seat with the kids! They'll leave their seats, and snuggle close to you, and get a double reaction from the picture, because they have somebody "big" with whom to share their fun. The Saturday Matinee can crowd your heart with genuine pleasure.

You've never heard a child yet, a boy or a girl, cheer the bad man. It's jeers for the villain and cheers for the hero. One small boy there was, who walked out on his show, his reaction to injustice was so strong, and he wouldn't come back for the happy ending, his "heart was too full of sorrow."

Then there are the "couples." What matter if they do cuddle close in the friendly dark of the theatre. Aren't they seeing themselves and their love in a glorified form on the screen? Many a time has the little play-house served as a "parlor" to a boy with his girl friend, and it's a safe and happy place for them to be. We've offered annual passes to the ministers of the town, but only two ever availed themselves of the privilege. One used to slip in to the last show on Saturday night, just to relax, and get a new angle on his line of vision. And the boys and girls were all his loyal friends.

Sunday Shows and Intrigue

And then one day we came to Part Two of our theatre history as managers, opening our little house for Sunday showings—a decision we did not force on the people until our movie project was doomed to die financially. We blazed a trail for Sunday Shows in the county and the neighboring towns, but how the trail tried to blaze us! We were harangued in the pulpit; we were intrigued against in more ways than one; but we kept the wise and silent tongue, and there are still shows in the baby theatre. Some of the results have been very good. For one thing, it helped to keep many shekels at home where they were needed.

The motion picture has been the outcome of the changing times, not a complex problem that has changed the world. The good old days with the family gathered 'round the home fires or tucked into bed by 9 o'clock, are past, it's true. But in their place it is not an uncommon happening to have the family circle gathered at the movie, their enjoyment in each other just as great as when the "way back home" taffy pullings and appleroastings served as the piece de resistance. It isn't changing hearts; it is a changing world.

One woman there was, who took her share of bettering the world very seriously. She never went to a picture show but that she came away offended. She was a preacher, it was revealed, after she had enlightened a luncheon audience on the "Movie Menace." Very likely she felt it her duty to look for flaws. They are there, to a degree, but not to the extent some would have you believe. Studying the picture product day in, day out, has brought about a very definite decision in our minds that there is a marvelous improvement, and a consistently steady one, in the motion picture.

A woman who "mayors" a small town near here was asked at a social gathering if she had any children. "Oh mercy, no!" was her horrified reply, "I haven't time for children. I'm too busy a woman. This town and the W. C. T. U. take all my time."

The Exhibitor's Problem

If theatre box office receipts depended on the clubwoman, the movies would have died a natural death long ago. The last people in the world to coax into your playhouse with a high-class picture, for which they so often voice a need, are the cultured ladies and gentlemen. To put over an outstanding feature is the hardest work we do and the least profitable.

There is fascination in dealing with the theatre-going public. Showmanship is a talent. Over-advertising quite often creates a resentment, especially when the promise falls short of fulfillment. If an exhibitor could always see his feature for sale before selling, it would save many a headache. Our bargain night, which has been a part of our weekly program for years, is "TAKA CHANCE" night. It is trading sight unseen a program for the minimum admission. And they come—*how they come.*

And now I come to the end of my story. It's a Big Book which lays open for the movie theatre audience travel, stories educational themes, but it was created first for entertainment values, so let it be first, last and always, entertainment. It's wholesome and inexpensive and truly American, and those who strut its stage, publicity agents to the contrary, are just the nice, normal folk we ourselves claim to be.

CANADA OFFERING BRITISH FILMS FREE ENTRY IN PLACE OF QUOTA

Waiving Duty and Censorship Costs Would Save $288 on Each Feature to British Producers or Exporters

by W. M. GLADISH
Canadian Correspondent

The report of the sub-committee on films, presented this week to the British Imperial Economic Conference at Ottawa, was of a general nature, on progress of British product and standardization of censorship. There was no reference to quotas or other restrictions, but from trustworthy sources came a report that tariff agreements with secret schedules will be adopted for probably five-year terms and terminable thereafter by six months' notice.

For some enthusiasts, the Conference has been proving a flat disappointment with regard to film questions but in certain Canadian quarters there is a mounting belief that the quota battle was won and lost before the parley was formally opened. It is felt that the resolutions of protest which had been previously voiced against any quota proposals by the various independent exhibitor organizations in Canada gave a Canadian viewpoint so definitely that quota proposals were knocked on the head before being advanced, it is declared. Oscar R. Hanson of Toronto, general manager of Allied Exhibitors of Ontario, led the attack of the independents against prospective quota measures.

Would Save $288 a Feature

It is generally agreed among Canadian newspapers and elsewhere in Canada that the agitation did some good in bringing some trade facts to light. In any event, the Canadian Government has apparently followed another tack by offering free entry into the Dominion for British films in lieu of a British film quota. Moreover, there has been a strong suggestion that the Provincial Governments can help the cause along by arranging free censorship for British pictures, all of which would give the British industry a rather substantial advantage in its Dominion holdings. Distributors of United States films in Canada have hinted that such favorable treatment towards British films would be considered acceptable under the circumstances while the same proposals are treated with favor by the independent exhibitors. Officials of the biggest theatre circuit in Canada have maintained a discreet silence in the matter, at least for the reason which is to be found in the well-defined rumor that the return of Famous-Players Canadian Corporation to Canadian control, with a Gaumont-Beaverbrook-Fox background, is "already in the bag" and awaits only formal announcement on the return from Europe of N. L. Nathanson, former managing-director of the company, on or about September 10.

Removal of the Canadian duty on British film imports and free censorship of British films by Canadian provinces would mean an average saving to the British producer or exporter of $288 per feature, the total cost of censoring the usual feature across Canada being $168.

Of further interest is the intimation by Hon. R. J. Manion, Canadian press liaison officer, that technical phases of various subjects before the parley will be further dealt with in the months to come by more or less permanent Empire committees which are to be set up, before the Conference closes, for the working out of details. While the Canadian Minister declined to give specific information regarding this plan, insofar as films or any other subject is concerned, this statement gives rise to the belief that final arrangements for film preferences within the Empire may not be fixed until some time after the Conference itself has become a matter of history. Then, too, there is the absolute certainty that Conference conclusions on any and all points will not become actualities until Imperial and Dominion Parliaments have passed upon the Conference agreements in order to make them law. Therefore, it is difficult to imagine that any definite move affecting British films in Canada or any part of the Empire will be made until October or November at the earliest. Reports and recommendations of the committees appointed by the Conference may not be received in time for Parliamentary consideration this fall and it is therefore possible that some questions may not be decided until well on into 1933.

Brilliant Film Audience

The "Gala Empire Motion Picture Display" of the Imperial Conference, held in the Ottawa Capitol last Friday evening, had all the earmarks, and more, of a world premiere at Hollywood. The British film show attracted a most brilliant gathering of 2,500—mostly statesmen, high government officials, scientists, soldiers, scholars and financiers of the Empire. Outside, thousands stood for hours in the brilliant reflection of the theatre front to watch the arrivals and departures. Lines of "Mounties" kept the spectators in place while traffic officers escorted the limousines of famous personages to the theatre entrance.

The arrival of Their Excellencies, the Governor General and the Countess of Bessborough was signaled by the playing of the national anthem by the scarlet-coated Guards Band, and the show was under way. As for the program itself, England, Canada, New Zealand, Australia, Ireland and Wales were all represented in the nine short subjects while the feature was "The Faithful Heart," a Gainsborough picture presented by Gaumont-British. Truly it was a British night. South Africa, Southern Rhodesia and Newfoundland had also sent short subjects for the gala performance but they were silent films and were not used.

The Imperial Economic Conference, which opened in Ottawa on July 21, will probably be in session until the first or second week in September. Each of the self-governing countries within the British Empire sent official delegates, the countries represented being Great Britain, Irish Free State, Australia, New Zealand, India, South Africa, Newfoundland, Southern Rhodesia and Canada, with the smaller colonies also having representation.

A special sub-committee of the Conference deals with the subject of motion pictures and this body will study the information that has been collected and will hear representations from designated delegates of British countries. No formal announcement is likely to be made regarding the phases of the subject that will be discussed. It has been intimated that trade representatives from foreign countries will not be heard on the floor of the meeting but statistics on foreign film production and trade will be available.

Believe Final Arrangements for Picture Preferences May Not Be Settled Until After Imperial Conference Closes

CITES INCREASED GROSS IN BUSINESS REBOUND

"For the first time in the history of this circuit I am pleased to announce that we are in the black," said Ed Dubinsky, president and general manager of Publix-Dubinsky theatres at Kansas City, as he told of business being on the rebound.

Increased grosses in recent weeks were cited by Mr. Dubinsky, as well as reduction of house rents and other expenses. The circuit operates 22 Class A and B theatres in Kansas and western Missouri, including two downtown first-runs in Kansas City.

Rin Tin Tin Dead; Son Will Carry On

Rin Tin Tin is dead, but the name of the dog star goes on. Rin Tin Tin, Junior, has been in training for several months under watchful eye of Lee Duncan, owner, as understudy to the German police dog beloved of patrons, young and old, in the days of the silent picture.

Rin Tin Tin died of old age—he was 14—at the home of Mr. Duncan in Hollywood and he was buried there, with players who had co-starred with him among those who paid their respects.

Nat Levine, head of Mascot Pictures, had signed with Mr. Duncan for a return of the veteran German police dog in talking pictures. The first was to have been "Pride of the Legion."

Rin Tin Tin won his name, and fortune for his owner, in a large number of pictures and as a Warner Brothers attraction. His first picture for Warner was "Tracked in the Snow Country" and his first starring vehicle was "Frozen River."



AT LAST!..ON THE SCREEN
IN A BLAZE OF GLORY!



The grandest romance ever written . . . most famous of all American plays sweeps to the screen a flaming pageant of a forbidden love. White man . . . brown girl . . . caught in the volcanic drama of life . . . on the moon drenched shores of a magic isle . . . where blood runs hot and the heart is free and man holds in fierce embrace the alluring image of elemental woman as the jealous God in the Mountain of Fire sunders the earth and splits the skies and hurls the sea to a bottomless pit because she broke the savage Taboo!

PARADISE



KING VIDOR'S

"BIRD OF PARADISE"

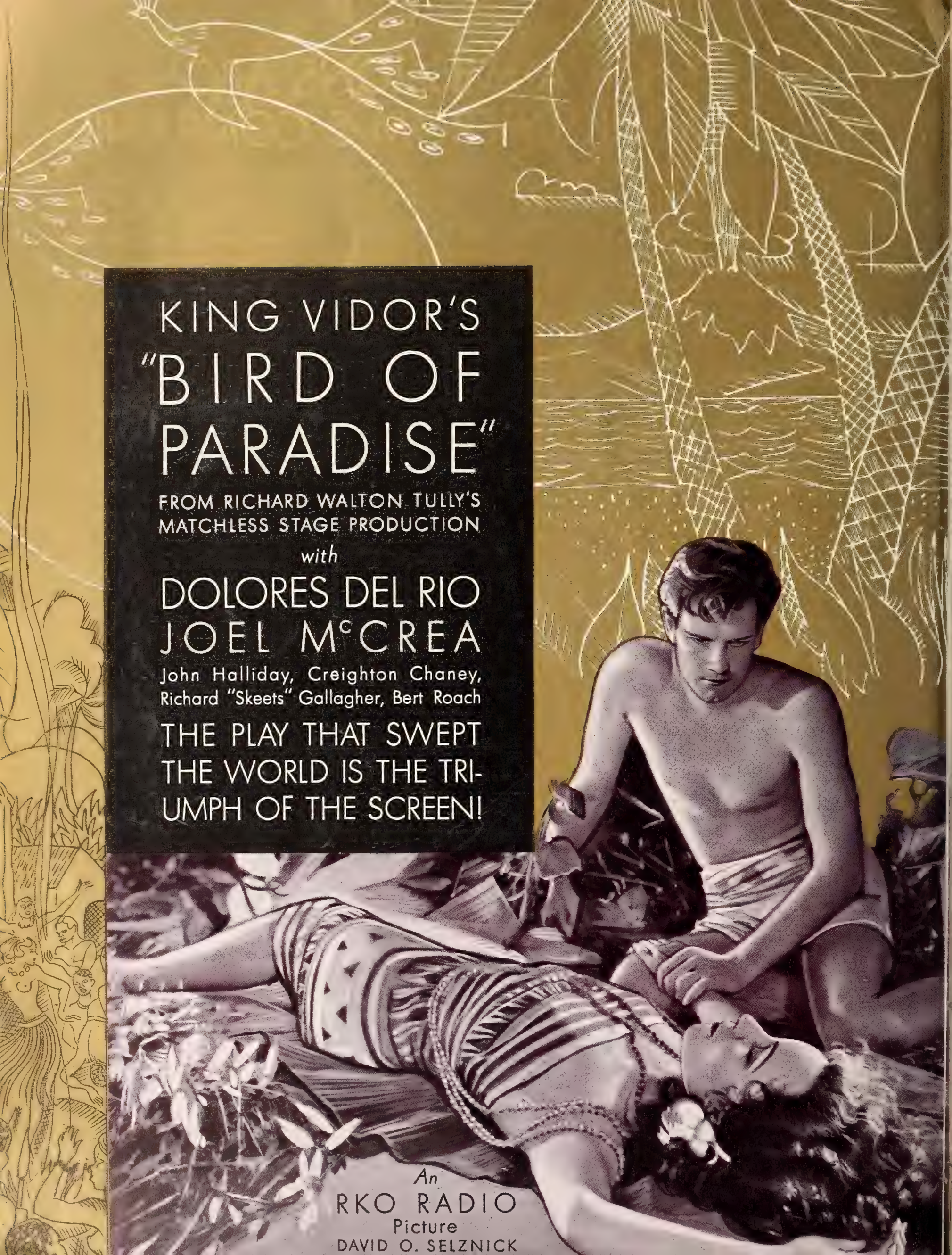
FROM RICHARD WALTON TULLY'S
MATCHLESS STAGE PRODUCTION

with

DOLORES DEL RIO
JOEL McCREA

John Halliday, Creighton Chaney,
Richard "Skeets" Gallagher, Bert Roach

THE PLAY THAT SWEPT THE WORLD IS THE TRI-UMPH OF THE SCREEN!



An
RKO RADIO
Picture
DAVID O. SELZNICK

DEMAND FOR ADMISSIONS ABOVE DIME LIKELY FROM 5 COMPANIES

Two Are Definitely Committed by Contract Provisions to Enforce Insistence on Theatre Charge of Over Ten Cents

Doubt Higher Admission Requirements Will Be Enforced Without Regard to Local Conditions; To Aid First Runs

There is a definite likelihood that at least five of nine large distributors will insist this season upon theatres in many situations maintaining admissions in excess of ten cents, but only two are definitely committed by contract provisions to enforce this policy nationally.

Fox and Paramount have written a 15-cent minimum admission requirement into their contracts, while RKO Radio, Warner-F N and MGM are committed to a policy of more careful study of minimum admissions than heretofore. The Radio and Warner-F N contracts, however, retain the ten-cent minimum admission provision, with the qualification that it shall be maintained "unless a greater minimum admission charge is specified elsewhere in the contract."

The MGM contract specifies no minimum admission requirement, but space is provided for the listing of admission schedules, and the exhibitor must account to the distributor on the basis of the admission rates recorded in the contract. MGM licenses on a percentage basis almost exclusively. Further, a reduction of the scheduled admissions subjects the exhibitor to protection and availability penalties.

Advance Run Earnings Hit

The effect of the price cutting wave in the subsequent run field the past year, distribution executives say, was to reduce to a serious extent the earnings of advance run theatres maintaining higher admissions.

Clauses specifying minimum admissions were first written into licensing agreements at the insistence of exhibitors and to protect theatres in the lower admission brackets from non-theatrical competition.

On the basis of statements made by distribution executives who were interviewed, there appears to be little basis for belief that the higher admission requirements will be invoked uniformly on a national scale. The impression was given that contractual remedies will be resorted to only in localities and instances where price cutting of last season took place on a scale large enough to impair exhibition standards and distribution revenues. Local market conditions also are a factor. It was pointed out by one film executive that a 15-cent minimum admission in Chicago is economically cheaper than a ten-cent minimum in many sections of the South.

Could Be Invoked

The contracts of Columbia and United Artists are also worded in such a manner that a minimum admission in excess of ten cents could be invoked wherever deemed advisable by the distributor, inasmuch as they specify that a ten-cent minimum shall prevail "unless a higher minimum is specified elsewhere in the contract."

The legality of the minimum admission clause never has been defined and there appears to be some doubt in the minds of several attorneys for distributors as to whether a clause specifically fixing a minimum admission can be enforced. The legal point involved is the prohibiting by the Clayton anti-trust act of the fixing of a resale price "of goods, wares and merchandise" by their distributors. There is a question, however, never defined by a proper court of law, whether copyrighted motion pictures are to be construed as "goods, wares or merchandise." Copyright licenses are, in fact, excluded throughout the Clayton act's references to the fixing of a re-sale price.

A recent decision of the supreme court of Kansas in a United Artists' contract case held against the distributor, citing as one of the reasons for the "illegality" of the contract the clause specifying the ten cent admission, which was construed to be in violation of the prohibitions against the fixing of a re-sale price. The state court, however, it is pointed out, is without jurisdiction in the matter of copyright.

Summary of Policies

Following is a summary of the indicated policies on minimum admissions which will be pursued by the large distributors.

Fox Film Corp.: Edmund C. Grainger, assistant sales manager, said that a 15-cent minimum provision had been written into the company's contract.

Paramount: George Schaefer, general sales manager, made the following statement: "We are convinced that we can protect the quality of our product only by an assured film rental from first run theatres. This vital revenue cannot be assured if the pictures played by a theatre charging 60 cents admission are played right afterward for a ten-cent admission."

RKO Radio: Ned Depinet, general sales manager, refused to comment on the company policy. Paragraph 13 of the Radio contract reads:

"The exhibitor warrants and agrees that during the period each of the pictures shall be exhibited in the theatre the exhibitor will charge for admission to the theatre an actual admission fee which shall not be less than ten cents, unless a greater minimum admission charge is herein elsewhere specified, for each exhibition and that such pictures shall not be exhibited unless such admission fee is charged." Space is provided in another part of the contract for the listing of admission prices.

World Wide (Tiffany): Joseph Goldberg, general sales manager, said the company would not attempt to increase admission requirements beyond the ten-cent minimum.

United Artists: Al Lichtman, vice president in charge of distribution, said the company would not adopt any uniform practice. The company's new contracts are not yet available.

Universal: L. J. Schlaifer, general sales manager, said the different situations existing in different localities made it appear to be inadvisable to adopt one policy to cover them all.

MGM: Felix Feist, general sales manager, made available a copy of the company's contract.

The admission provisions of the contract require the listing of afternoon and evening admissions for both children and adults, and include the following agreements: "that a main consideration for the grant to exhibitor of the run and/or protection and/or availability herein provided for is that the respective admission prices prevailing at said theatre are as set forth above; and that if such admission prices at said theatre shall be hereafter reduced distributor shall have the right to change or modify the run, availability and/or protection herein provided for." In addition, the exhibitor further "agrees that if the license fee of any photoplay is to be computed either in whole or in part upon a participating basis, exhibitor shall account to distributor on the basis of the respective admission prices set forth above, provided that any of the prices of admission are greater than the amounts set forth above exhibitor shall account to distributor on the basis of such larger amounts." Violation of the agreement automatically gives the distributor the right to terminate the contract and to collect as damages the amount due the distributor as license fees from the unplayed portion of the contract.

Mr. Feist intimated that the full provisions would not be invoked without regard for existing local conditions.

Warner-F N: Sales executives declined to comment.

The company's contract provides space for the listing of detailed admission information beneath the phrase: "Exhibitor further agrees that the following minimum admissions shall be charged:". In addition, Paragraph 14 of the company's contract provides that: "the exhibitor warrants and agrees that during the period each of the photoplays herein provided for shall be exhibited in said theatre the exhibitor will charge for admission an actual fee which shall not be less than ten cents, unless a greater minimum admission charge is herein elsewhere specified, for each exhibition and that such photoplays shall not be exhibited unless such admission fee is charged."

Columbia: Charles Rosenzweig, general sales manager, declined to state the company's policy.

Paragraph 14 of the company's contract provides that: "The exhibitor warrants and agrees that during the period each of the photoplays herein provided for shall be exhibited in said theatre the exhibitor will charge an actual admission fee which shall not be less than ten cents, unless a greater minimum admission charge is herein elsewhere specified, for each exhibition and that such photoplays shall not be exhibited unless such admission fee is charged. If during any such period, less than said sum of ten cents or such other minimum charge is charged for admission to said theatre the license of the photoplay then being exhibited and/or all the other photoplays embraced hereunder and then not yet delivered to the exhibitor shall at the option of the distributor forthwith terminate without prejudice to and in addition to any other rights and remedies the distributor may have hereunder or at law or in equity."

Space is provided in the fore part of the Columbia contract for the recording of admission prices.

CINEMA UNIVERSITY PLAN UP TO BRITONS

Exhibitors' One Objection to Stoll-Marchant Project for Educationals Is Financing with Sunday Show "Hush Money"

by BERNARD CHARMAN
of London correspondent staff

Britain suddenly is becoming all educationally minded. There has broken in the trade and lay press the story of a new "cinema university," proposed to be established in the metropolis. Back of the plan are Sir Oswald Stoll, famous showman and chief of Stoll Films, and Sir James Marchant, who has long been known to nurse the idea of a "people's cinema," and associated with them is the famous Zeiss optical concern.

According to plans already drawn by Sir Giles Gilbert Scott, front-rank British architect, the building will be constructed around a planetarium, which it is confidently figured will prove as big a magnet to Londoners as its famous prototypes at Chicago, Stockholm and elsewhere. Radiating from this will be a series of self-contained theatres, each with its own screen and projection gear, where educational films covering such subjects as science, history, travel, literature and hygiene will be provided. A film library is another item.

Stoll Subjects as Nucleus

As a nucleus it is understood that the "university" will have the use of film subjects produced by Stoll at the Cricklewood studio, worked up in educational style. The trade has not yet had time to declare itself on the project, but as usual is keeping a wary eye open so that it can leap in at the psychological moment. The promoters have obtained option on a site in the heart of the West End, and their advance announcements suggest that they are all set to go.

At the same time a letter appeared in the *Times,* above the signature of H. Bruce Woolfe, managing director of British Instructional Films, which set out to refute the suggestion that the trade is opposed to the proposal to establish a national film institute, the main constructive suggestion in the report recently issued by the Commission on Cultural and Educational Films. Himself a member of the Commission, Bruce Woolfe said: "I have been regularly present at the meetings of the Commission and its committees, and I believe that nothing but good can come from the close association of educators and representatives of the trade. . . . So far from interfering with the proper business of the industry, so far from being what has been described as a 'beneficent despot,' I believe that the institute would be a very helpful servant both of the public and of the trade; that it would bring into the cinema a new public which has hitherto held aloof, and that it would supply the trade with valuable information as to what is being done throughout the film-producing countries."

Without going into the question of how far Mr. Woolfe can be considered speaking for the trade (the chief activity of his company centers 'round the production of films of a semi-educational, though avowedly popular, type), it must be allowed that the trade will at least agree in part with the statements he has made. The trade is frankly not antagonistic to the suggestion, even if it is no more than tolerant; it is the proposal to finance the project out of the hush-money milched from theatres opening on Sunday that is responsible for any resentment voiced. One of the trade's mouthpieces put it prettily when it said, "The trade objects to a film institute being born with a silver spoon in its mouth—when it is our spoon."

One or two of the brighter spirits realize that this procedure does at least insure that a certain proportion of the hush-money will find its way back into the trade, if only indirectly, while others, scared at the low ebb that pictures have just now reached, will give their support simply because it indicates an opportunity to attack on a fresh salient. Anyway, the Commission is going steadily ahead with its work, confident that it will obtain the cooperation of leaders of the industry on both sides, and is taking steps to bring some of the big shots into its ranks. Whether the trade likes it or not, there is going to be a film institute.

Roxy Reopening With Old Policy

The Roxy theatre in New York reopens Saturday with the former policy reinstated, following announcement by Fox Film Corporation that it has entered into a contract for its operation with Harry G. Kosch, receiver, with the consent of Nicholas Roberts, chairman of the bondholders' protective committee, and the trustees of the first mortgage under an order of United States district court.

Fox's "The First Year" is the opening attraction. Product other than from Fox also will be exhibited.

Spyros Skouras has been named executive head of the Roxy. Frank Cambria, managing director, has named Clark Robinson as art director, David Ross musical director, and Russell Markert director of the Roxyettes. There will be an orchestra of 70, chorus of 40, ballet of 24 and 32 Roxyettes.

A. P. Waxman is director of advertising and publicity. Bert Ennis has settled his contract with the receivers.

Leonard Mitchell Dies

Leonard Mitchell, head of a sound effects library bearing his name, died on Tuesday in New York from a clot of the heart. He had been suffering from indigestion.

Mr. Mitchell, one time member of the reportorial staff of the Exhibitors Daily Review, was 39 years old. Among recent pictures for which he arranged sound effects were "Explorers of the World," "Bring 'Em Back Alive" and several releases for Ideal Pictures. His wife survives him.

Best Sellers And Renters

The following listings of Best Sellers and Best Renters in the field of fiction were compiled for The Retail Bookseller, published by The Baker & Taylor Company, New York:

The Best Sellers
June 20 to July 18

1. The Fountain, by Charles Morgan.
2. Benefits Received, by Alice G. Rosman.
3. Younger Sister, by Kathleen Norris.
4. The Rueful Mating, by G. B. Stern.
5. Happiness Hill, by Grace L. Hill.
6. Secret Sentence, by Vicki Baum.
7. Ballerina, by Eleanor Smith.
8. The Store, by T. S. Stribling.
9. Undertow, by A. Hamilton Gibbs.
10. The Good Earth, by Pearl S. Buck.

The Best Renters
June 10 to July 10

1. Magnolia Street, by Louis Golding.
2. Modern Hero, by Louis Bromfield.
3. Old Wine and New, by Warwick Deeping.
4. The Good Earth, by Pearl S. Buck.
5. The Fountain, by Charles Morgan.
6. District Nurse, by Faith Baldwin.
7. State Fair, by Phil Stong.
8. Three Loves, by A. J. Cronin.
9. Bright Skin, by Julia Peterkin.
10. Heat Lightning, by Helen Hull.

Allied of Ontario Elects Gordon Filman President

At the first meeting of the executives of Allied Exhibitors of Ontario following the second annual meeting of the association, in Toronto, the new directors added two more representative exhibitors to their number, these being Gordon Miller, Regent theatre, Peterboro, and Manuel Gebirtig, Bluebell theatre, Toronto.

The following officers were then elected by the directors for 1932-33: President, Gordon Filman of Moorehead and Filman, London, Ont.; first vice-president, Fred Guest, Delta theatre, Hamilton; second vice-president, M. Gebirtig, Bluebell theatre, Toronto; secretary, Harry Alexander, Park theatre, Toronto; treasurer, W. S. Brady, Madison theatre, Toronto; assistant treasurer, H. B. Wells, Toronto. Oscar R. Hanson was retained as general manager.

Amusement Tax Threatened

Attempts to saddle an amusement tax on the theatres in Kansas will be made in the next session convening in December. The trend is indicated in the nomination of F. J. Oyler for Democratic state senator from the fourteenth senatorial district. One of his campaign planks was a declaration in favor of an income tax, a limited sales tax and a tax on amusements.

Harry Cohn in New York

Harry Cohn, president of Columbia, arrived in New York Sunday from the Coast.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Someone has started a rumor about the imminence of standardization of the 2,000-foot reel. For the sake of accuracy, the facts are these: The technical section of the Academy of Arts and Sciences has had the matter under consideration for more than a year and though the 2,000 reel will undoubtedly become standard at some time in the future, there is not the slightest chance of its adoption for quite a while. The industry does not favor the scrapping of any existing equipment for the present because of the initial outlay, even though an estimated saving of $500,000 a year through standardization on reels is possible. It would take many months before anything approaching a standard can be reached, as the question involves theatre practice, union politics, studio and exchange standards, equipment costs, mechanical requirements of projectors, exchange cutting and handling facilities, etc.

▽

A thought for tomorrow from Herschel Stuart, RKO theatre executive: "Good or bad executives are like good or bad eggs . . . and can be soft, medium or hard-boiled, depending upon how long you keep them on the fire."

▽

Hal Hall, cameraman and editor of "The American Cinematographer," says he missed seeing an excellent motion picture the other day because of the suggestive advertising used by the theatre. Some day, he said, he hopes to see a full-page advertisement in the newspapers headed something like this: "If You Want to See the Cleanest and Sweetest and Most Entertaining Picture in Years, Go to the, etc." . . . And why not?

▽

Tuxedo is the official uniform of the Chicago musician and if any theatre orders the wearing of costume, summer formal, evening dress or any clothes other than tuxedo, musicians, according to union rules, must charge $1.00 extra per engagement.

▽

Lou Guimond, director of advertising and publicity for Pat Powers, is wearing a saintly halo these days and his publicity material to the press is being influenced accordingly, as evidenced by the following communication in which Mr. Guimond strives for the height of something or other in truthfulness:

Dear James:

Thank you for not using the enclosed (still) pictures. Don't bother to call me up and tell me they're lousy. I know it.

This is also to remind you that you are to get in your wheel chair and come down to 630 Ninth Avenue at 2:30 P. M., Thursday, to witness one of the greatest, most tremendous, thrilling, marvelous mystery stories ever screened. Try and not be more than 15 minutes late and if you are that late, all our tea and cookies will be gone anyway. You know, we English serve tea at every screening. If you don't like these pictures, you might let me know, and we will send you some that are worse.

▽

"Charlie Chaplin as an actor is so painstaking and meticulous that the book which he started a year ago is still only half finished, and his next motion picture production will have to wait until the book is completed," according to Miss Willa Roberts, managing editor of "Woman's Home Companion." All of which should interest Al Lichtman, who has charge of distributing United Artists' pictures.

▽

Superimposed captions in English clarify the plot development of Amkino's new Russian importation, "The House of Death." But the translations at times are so literal that they add an unintended comic touch. For example, as the hero sinks to the floor in a fatal heart attack, he breathes this: "I seem to be greatly agitated," and again, "I believe I am going to have a seizure."

ON July 14, Harry Huffman took over the local operation, in association with RKO, of the Orpheum theatre in Denver. RKO entered into an arrangement whereby the Orpheum and Huffman's other houses, the Aladdin, Rialto and Tabor, were pooled. The Orpheum, under RKO management, had lost from $4,000 to $6,000 weekly. At the end of Mr. Huffman's first week of operation, he cut the loss in half. At the end of the second week the house showed a profit. In the third week, the theatre was on its way to a house record.

In addition to operating three theatres in the city, Mr. Huffman personally manages the Orpheum. He didn't want a house manager. He wanted to greet his patrons himself, at the "spill" and at other times. He makes up his master ads, works out his exploitation and publicity and follows it through personally. Because he is so well known in his city, he often talks from the stage concerning some particularly meritorious forthcoming attraction. And they believe him.

The blackout is focused by and from the RKO home office. This "shining example" of individuality was officially made known by the company last Saturday.

▽

The Honorable Harry H. Woodring, governor of Kansas, takes his elections nonchalantly—like certain cigaret smokers. The night of the recent primary, when his political figure was at stake, friends tried to locate Governor Woodring to tell him his nomination was apparently assured. But the governor was forgetting politics for the evening—secure in a Topeka picture theatre.

▽

Fox informed the press the other day that Director Henry King has returned to the studio from an airplane tour which included Oakland, Sacramento, Stockton, Pleasanton, Sonora, Knight's Ferry, Modesto and Hollister, the purpose of which was to find a hog equal to playing in the company's new picture, "State Fair." No suitable animal has been found.

▽

A group of the boys along the Rialto were discussing activities of picture executives the other day when one chap volunteered the opinion that Merlin Hall Aylesworth must find himself in somewhat of a peculiar position as operating chief of both National Broadcasting and Radio Pictures—what with trying to keep people at home to listen to his NBC programs while at the same time attempting to move them out to attend the nearest RKO theatre.

▽

Ye all know that when a man bites a dog it's news. Frequently, national distributors are successful in getting two or three simultaneous playdates on Broadway, due to booking connections plus the fact that many companies control one or more socalled "show windows" on the main street. Last week, however, Columbia Pictures—which never owned a theatre any place—accomplished the coup de theatre when four Broadway playhouses booked as many Columbia pictures. RKO took "American Madness" for its Mayfair; Warners booked "Hollywood Speaks" into the Winter Garden; Paramount saw "War Correspondent," liked it and spotted the Holt-Graves feature into its ace Broadway run, and "The Blonde Captive" headed the show at Loew's State.

World Wide, too, is to be commended for obtaining the only Capitol booking in 18 months outside of Metro, which owns the house. "Last Mile" has been bought by the theatre for showing late this month.

FEW landlubbers know it, but it is possible to call the doctor from the middle of the ocean in case of need—possible to do it in a hurry and get an answer almost at once and not even have to pay the doctor—thanks to David Sarnoff, president of RCA, which controls some three or four motion picture subsidiaries.

According to the *New Yorker,* a special service, organized for the benefit of seamen on American ships without doctors, takes care of it and hundreds of calls a year go out over the sea and are answered, often saving lives. The United States Public Health Service, the Radiomarine Corporation and Western Union work together on it. It's purely humanitarian.

The plan works simply. Suppose a fireman on some small freighter 200 miles out of New York is badly scalded, or, as once happened, a sailor takes 20 tablets of aspirin to help him out of a hangover and then doesn't come out of the aspirin. The ship's master addresses the newest Radiomarine station, say New York: "WNY Medico." Messages so addressed have priority over anything but SOS calls, are relayed from ship to ship if necessary, and get immediate attention. If a Public Health Service field station is nearby, it is called on the telephone; if it is some distance away, Western Union relays the message without charge. The Public Health doctors have a consultation and then wireless instructions for treatment.

The plan was authored in 1921 by Captain Robert Huntington in New York and worked on a shoestring on a single home-made radio station until Mr. Sarnoff heard of it and arranged the present setup.

▽

Lugging a specially made long-horned saddle, ideal for "holding-on" purposes, and dressed in a pair of chaps which he says are as wild as they are wooly, Groucho Marx set out from Hollywood boulevard the other day for a sojourn on a ranch near Victorville, Calif. Groucho may stay more, or less, than a week—"depending on which breaks first—the horse or me."

▽

Life in a big city. The other day Frederic William Wile, who is featured by Columbia Broadcasting, crossed New York in a taxicab while en route to Albany to see Governor Roosevelt. He noticed the driver's name was Gordon Godowsky and when they stopped for traffic lights, Mr. Wile inquired if the chauffeur was related to the celebrated pianist, Leopold Godowsky. The driver said that he was the musician's son.

▽

The age of this gag did not prevent its resurrection by Allied Pictures, which claims the day following the announcement by M. H. Hoffman, Jr., that he would produce "I've Got Five Dollars," he received 18 telephone calls from friends who wanted to borrow money.

▽

Mr. Colvin Brown, our general manager, what with his labors attending the Chicago convention, followed by a cruise in the fleet that accompanied the Myth II, has taken to the sea-swept shores of Long Island for repose and sunshine. He called up the office from Quogue this week to find out what day it was. It was Tuesday in New York, but there is no time at all in the sand dune country.

▽

Paragraph appearing currently in RKO's managerial publication:

"Will the managers who received a gross of white gloves for ushers in July, that were ordered in May, please return them (in August) to the vendor for credit?"

"Will you love me in December as you did in May?"

BOX OFFICE CHAMPIONS *for* JULY

Reverting to a normal number of productions (following the necessity of listing 11 pictures as "champions" for June), the July box office leaders settle rather definitely in the lighter vein. Perhaps this becomes a midsummer month. At any rate, totally absent among the July "champions" are the heavy urges, the profound social documents, the deep searchings into the human mind, which tended to characterize the oversized June list. Instead, July distributes first honors among the exotic savageries of RKO Radio's "Bring 'Em Back Alive," and the classic civilities of "Rebecca of Sunnybrook Farm," by Fox. This dual sharing of honors, indeed, proceeds through the month's list, the result being that the six pictures in the higher brackets represent only three rankings. In the second place, according to the nation's key box offices, are "What Price Hollywood," RKO Radio farce, and the Warner Brothers pugilistic melodrama, "Winner Take All." In the next position are "Million Dollar Legs" and "Make Me a Star"—both from Paramount and both constructed frankly to add to the sum total of laughter in the nation.



BRING 'EM BACK ALIVE

RKO RADIO

(1) Official record of the RKO Van Beuren Malayan Jungle Expedition. Suggested by the book, "Bring 'Em Back Alive," by Frank Buck and Edward Anthony. Directed by Clude E. Elliott. Music by Gene Rodemich. Cinematographers: Carl Berger and Nick Cavaliere. Sound: Paul M. Robillard. Released July 19, 1932.



REBECCA OF SUNNYBROOK FARM

FOX

(1) Based on the novel and play by Kate Douglas Wiggin and Charlotte Thompson. Screen play by S. N. Behrman and Sonya Levien. Directed by Al Santell. Art director: Duncan Cramer. Sound: Joseph Aiken. Cinematographer: Glenn MacWilliams. Cast: Marian Nixon, Ralph Bellamy, Mae Marsh, Louise Closser Hale, Alphonz Ethier, Sarah Padden, Alan Hale, Eula Guy. Released July 3, 1932.

WHAT PRICE HOLLYWOOD

RKO RADIO

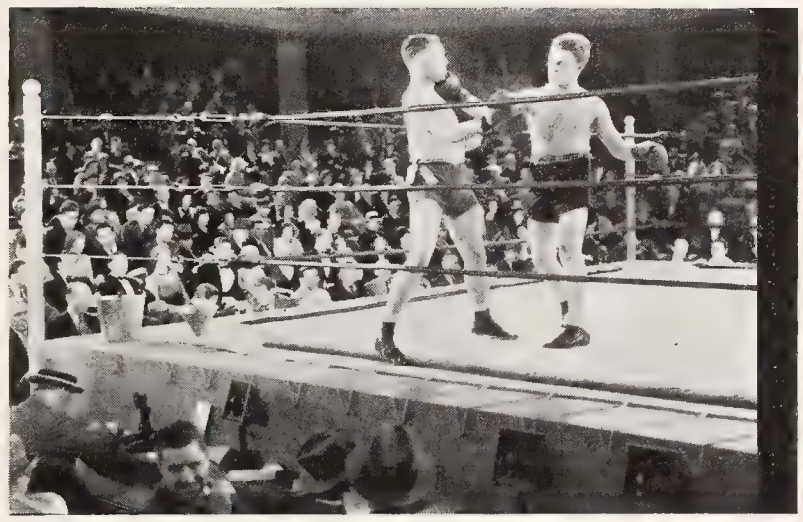
(2) Story by Adela Rogers St. John. Screen play by Gene Fowler and Rowland Brown. Continuity by Jane Murfin and Ben Markson. Directed by George Cukor. Film editor: Jack Kitchin. Sound: George Ellis. Cinematographer: Charles Rosner. Cast: Constance Bennett, Lowell Sherman, Neil Hamilton. Released June 24, 1932.



WINNER TAKE ALL

WARNER BROTHERS

(2) Story by Gerald Beaumont. Adapted by Wilson Mizner and Robert Lord. Directed by Roy Del Ruth. Film editor: Thomas Pratt. Cinematographer: Robert Kurrle. Cast: James Cagney, Marian Nixon, Guy Kibbee, Clarence Muse, Virginia Bruce, Dickie Moore, Allen Lane, John Roche, Ralf Harolde, Alan Mowbray, Clarence Wilson. Released July 16, 1932.



MILLION DOLLAR LEGS

PARAMOUNT

(3) Story by Joseph L. Mankiewicz. Screen play by Henry Myers and Nick Barrows. Directed by Edward Cline. Cinematographer: Arthur Todd. Cast: Jack Oakie, W. C. Fields, Andy Clyde, Ben Turpin, Lyda Roberti, Hank Mann, George Barbier, Susan Fleming, Dickie Moore, Hugh Herbert. Released July 8, 1932.



MAKE ME A STAR

PARAMOUNT

(3) From the novel, "Merton of the Movies," by Harry Leon Wilson. Stage play by George S. Kaufman and Marc Connelly. Screen play by Sam Mintz, Walter DeLeon and Arthur Kober. Directed by William Beaudine. Cinematographer: Allan Siegler. Cast: Stuart Erwin, Joan Blondell, Zasu Pitts, Ben Turpin, Sam Hardy, Charles Sellon, Helen J. Eddy. Released July 1, 1932.



MOVE TO PREVENT OVERSEATING BY LAW SURPRISES NEW ZEALAND

Fox Asks Wider Protection Over K. C. Suburbans

Extended protection demands by Fox Midwest Circuit over independent neighborhood houses in Kansas City is seen by independents in that territory as an answer to their proposed zoning plan covering the new season. Recently the Independent Theatre Owners of Kansas City submitted a uniform zoning plan to take the place of the uniform zoning schedule which has been in effect there for two years. The independents' schedule cuts first run protection in the case of houses charging less than 50 cents top. Protection is thus reduced by from seven to 14 days, depending on the first run admission price.

First run theatres charging less than 35 cents, such as the Publix-Dubinsky Liberty, which charges 25 cents, would have prior run only over first subsequent runs, with no protection stipulated.

Subsequents where the admission is more than 20 cents would have pictures available seven days ahead of houses charging five cents less. For each five-cent drop in price charged by subsequents below 20 cents, immediate prior runs would get 14 days protection.

Regarding double bills, the independents propose that one picture be played in regular date of availability, while the other must reach the availability date for theatres charging 10 cents, with the exception that when a dual bill runs first run, then both pictures can be shown in the regular spot.

The Fox Midwest schedule seeks to restrict double bills by a clause providing double protection. Thus, protection of 126 days given first runs over certain houses classed as fourth runs, would be extended to 252 days, or 36 weeks, in event these fourth runs play a double bill.

An analysis of the two proposed schedules discloses they are greatly at variance. The Fox plan extends protection over subsequents, including some Fox houses, and gives Fox houses preferential protection over independents. The present system of basing availability on admission price is discarded.

The independents' plan, on the other hand, would apply protection uniformly to all houses, whether circuit or independent, and places all theatres on an equal basis. Certain features of the existing uniform zoning plan are incorporated in the independents' schedule.

Max Stahl Joins United Artists

Max Stahl, for 12 years associated with E. W. Hammons and Educational, has been appointed branch manager at Cincinnati for United Artists. He succeeds E. J. Eichenlaub.

Minister of Industries Given Power to Refuse Licenses in Places Where Existing Theatres Are Considered Sufficient

by CLIFF HOLT, Sydney
Sydney Correspondent

Revolutionary changes in the regulations governing the licensing of theatres in New Zealand have caused surprise, and some concern, not only in that country, but in Australia as well. Under the revised regulations, the minister of industries and commerce is vested with power to refuse licenses for new theatres where it is considered that the requirements of the residents of the various localities are fulfilled by the existing theatres.

The conditions, in detail, are as follows:

1. Any locality having within it one or more theatres providing adequately for normal requirements, having regard to the quality of film exhibited, theatre accommodation, prices charged, and other relevant considerations.

2. Any locality where, in view of conditions existing in the industry and the limited number of films of reasonable exhibition value obtainable in the market, the opening of any additional cinema would cause undue hardship to licensed exhibitors.

3. Any locality where the erection of an additional show would be likely to result in unreasonable economic waste.

The conditions, as they stand, are really no excuse for alarm. The first protects the country exhibitor, who is doing his job well, against an opposition that would probably turn his slender profits into a loss for both; the second is undoubtedly aimed at distributors who set up their own theatres, merely as an outlet for the product they are unable to sell on merit; and the third is a protection against the investor who believes that you have only to get into the motion picture business to make a fortune. There is, in truth, but one danger. In the first condition appears the clause, "having regard to the quality of film exhibited." Is the minister of industries and commerce, or anyone else for that matter, competent to judge the entertainment quality of a picture?

▽

A Newsreel Feat

By reason of a record in laboratory work, 86 suburban theatres, six important country theatres, and four city theatres were enabled to show the Fox Movietone News pictures of Phar Lap's victory at Agua Caliente on the same day the American prints arrived in Sydney. It was triumph for efficiency, and a compliment to this company's manpower.

As can easily be imagined, Australia was intensely interested in the film record of their champion's last race, and there is no gainsaying the fact that among American newsreel items, the Phar Lap feature constituted the biggest drawcard ever known. Besides Fox's print, Universal and Paramount also landed their own shots.

Warner Places "Life Begins" on Roadshow Basis

Warner Brothers' "Life Begins" has been temporarily withdrawn from the general release schedule because of the roadshowing of the picture at the Hollywood theatre, New York, on a two-a-day basis. The opening matinee performance, August 25, will be attended by editors, writers and critics. Guests at the evening performance will be municipal and social leaders. The first public performance will be the August 26 matinee.

Complete absence of ballyhoo and exploitation stunts is decreed for the campaign for the opening run, which is being handled entirely by S. Charles Einfeld, in charge of Warner advertising and publicity, and his staff. For the week prior to the opening, only the title and date are being announced; no descriptive copy of any kind is being used in the ads and very little, if any, art work in the display advertising. The title itself is being relied upon to sell the production.

Featured in "Life Begins" are Loretta Young, Eric Linden, Aline MacMahon, Frank McHugh, and an all-star cast.

Jack Warner Appoints Four to 'Roosevelt for President' Group

Jack L. Warner, vice-president in charge of production at Warner studios, who recently was appointed chairman of the Motion Picture Division's "Roosevelt for President" organization, has named Winfield Sheehan, Jesse L. Lasky, Henry McRae and Merian C. Cooper to the division's committee on permanent organization.

Warner executives who have joined Jack Warner in the industry's "Roosevelt for President" campaign include Benjamin Warner, Major Nathan Levinson, Lou Halper, William Dover, George Thomas, Al Green, Hal Wallis, Ray Griffith, Darryl Zanuck, Lucien Hubbard and William Guthrie.

Maurice Blache Organizes California Newsreel

Maurice Blache of the Blache Film Laboratories has organized the California Talking Reporter Newsreel, appearing once a week with four or five news stories, 500 feet in all, based solely on the San Francisco territory. Tieups with local newspapers are to be arranged. George Lyng, head cameraman, formerly with Pathe, has been with International Newsreel for 10 years.

Mr. Blache has been in newsreel work since 1907, when he was with the Gaumont Company in Paris. For the last 12 years he has been Kinogram and Pathe News cameraman at San Francisco.

New Music Rights Charter in Work

Negotiations for the right to use American music in talking pictures produced and distributed by Electrical Research Products' producer-licensees are being carried on with John G. Paine, agent and trustee for a large group of American publishers, according to a statement issued on Tuesday by Donald S. Pratt, manager of Erpi's Music Rights Department. The launching of negotiations was reported in the issue of August 6.

Negotiations are also being carried on with English and Australian publishers, Mr. Pratt said. These are being conducted between Erpi's English and Australian music rights representatives and Charles James Dixey and Sidney William Edwards, who, respectively, act in capacities similar to that of Mr. Paine in this country.

Erpi's contracts with continental European publishers are individual ones and renewal negotiations are being conducted by Erpi's Paris office.

Over 400 catalogs of music are involved in the negotiations, 150 being American.

Erpi's Music Rights Department, Mr. Pratt said, is a nonprofit organization maintained for the convenience of its licensees. He declared that substantial economies in overhead costs are effected by the centralized handling of the music rights situation as each producer would otherwise be obliged to organize and maintain its own music rights department.

Turrill, 20 Years In Industry, Dies

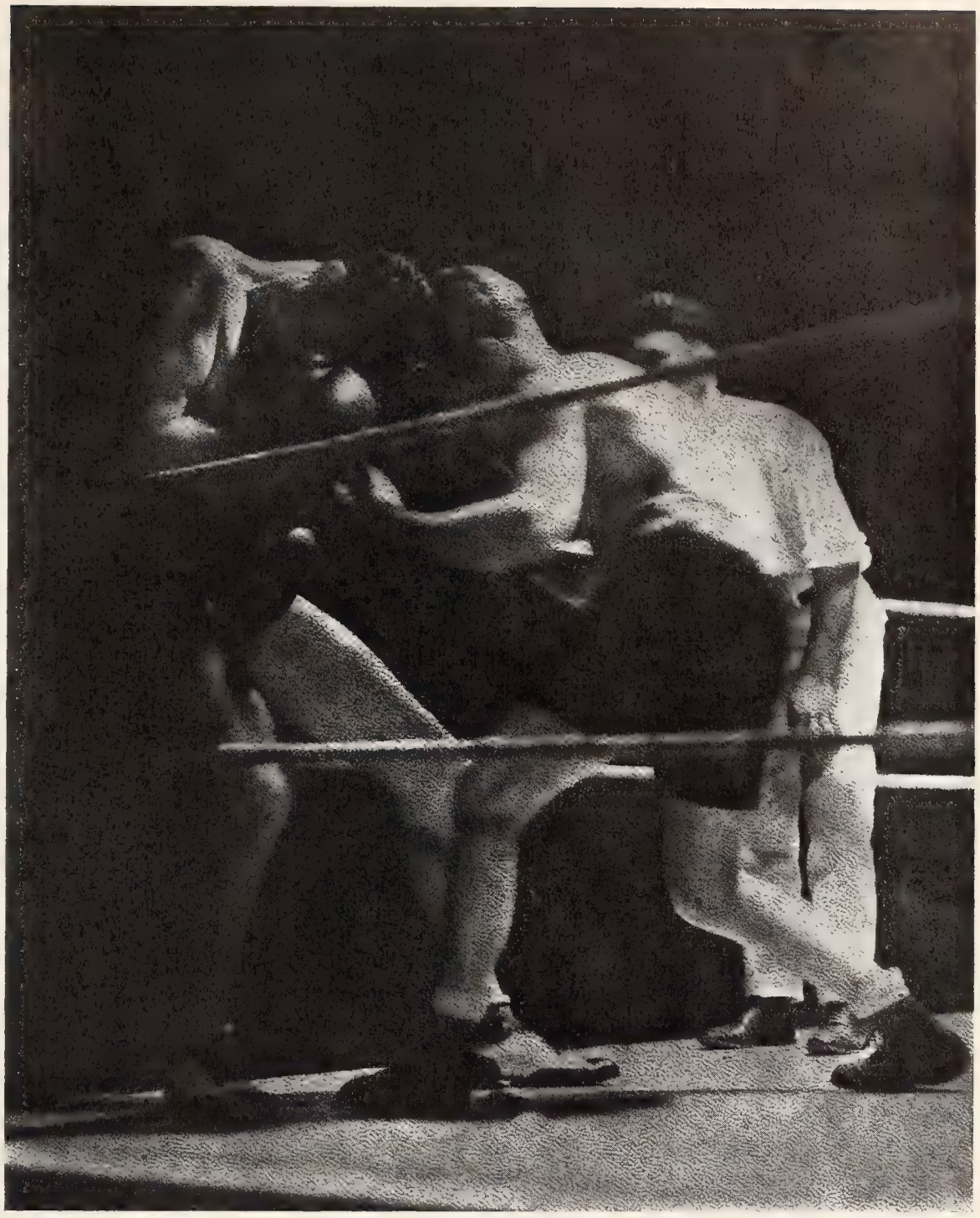
Howard Fitch Turrill, veteran of motion picture production of the days of the old Mutual Film Company, died last Friday in New York following a heart attack suffered while he was riding in a subway train. He was a member of the investigation department of Radio Corporation of America at the time of his death and was 58 years old.

Mr. Turrill joined the production staff of Mutual Film Company in 1912 when that company was writing one of the earlier chapters of the industry. Later he joined Paramount. He was for years in the production department of Famous Players-Lasky. Mr. Turrill was on the RCA staff for two years.

Mr. Turrill was born in New York, the eldest son of the late James Edward Turrill, an official of the Standard Oil Company. Turrill is a modification of the name Tyrell, historic in New England. Surviving are his wife, Mrs. Ida Simpson Turrill; two daughters, Janet Fitch Turrill and Mrs. Marian Turrill Stafford, of New York, and two brothers, Robert Turrill of Miami, Fla., and Charles Lamb Turrill of Prague.

Freeman at RKO Studio

Charles Freeman, formerly New York booking manager for RKO vaudeville, has undertaken his new duties as special contact man at the studio on the Coast. The aim is closer cooperation of vaudeville and pictures, acts to be constructed upon picture themes.



COPY EXTRAORDINARY—The material on page 8 of this issue of Motion Picture Herald had no more than been put together, presenting its argument for a fuller recognition of the capacities of the camera as an instrument of motion picture selling, than arrived a striking exemplification of application in the most unusual product announcement of Majestic Pictures for the 1932-33 season.

The picture above is reproduced from the Majestic announcement. This brochure is the work of Charles Reed Jones, who is a writer of fiction and other types of copy quite remote from his advertising and exploitation activity. This picture is from a specially posed photograph to represent a pictorial phase of "The Comeback," listed in the array of Majestic product.

This brochure is spectacularly interesting because of its sharply pointed simplicity and a vividness of showmanship achieved with a dignity of treatment that confers distinction on the product. It is well calculated to contribute to the now rapidly improving status of the independent sector of motion picture production and marketing. The entire Majestic program is represented by black and white photographic reproductions entailing the use of the camera as the instrument of illustration. Chaste typography and printing of high quality on a paper stock chosen for its fitness for the job are contributing elements.

TERRY RAMSAYE

New Dutch Company Formed

A new sound film producing company, International Eidophone, Ltd., has been established in Amsterdam, Holland. A subsidiary company, Deutsche Eidophone Film, has been organized in Berlin. Working and licensing contracts have been concluded with Tobis and Klangfilm for sound apparatus.

Harris Theatricals Organized

Harris Theatricals, Ltd., has been incorporated at San Francisco with a capital stock of $25,000, to act as theatrical agents, conduct theatres and carry on a general theatrical business. The principals, Sam Harris, Herbert Harris and Ella H. Weston, were formerly associated with Ackerman and Harris.

TAX ON DISCS DRAGS OUT SPECTER OF THEATRE SHUTDOWN IN MEXICO

Industry Breathed Again After Modifying of Quota Law, But Now Comes New Import Duty of Three Dollars for Each Disc

by JAMES LOCKHART
Mexico City Correspondent

The specter of Mexico finding herself virtually destitute of motion picture entertainment is stalking this land again. The same spook was abroad down here last summer when the national legislature approved a law which in substance meant an increase of 1,000 per cent. in import duties on all "talkie" films and discs which are in languages other than Spanish. The rise was from 7.50 pesos (about $3) to 75 pesos (some $30) per kilo (2.2046 lbs.) on such product. The big idea was to protect Mexico's motion picture production industry, which was then, and still is, very much in its infancy. Mexico City newspapers then printed harrowing tales about the prospective effects of the new duties, to the effect that with the exception of a few small houses that might be able to stagger along by exhibiting old-time silents, the Republic would be deprived of picture diversion; the general shutdown of theatres would throw about 50,000 persons out of work and cost the federal government between 4,000,000 and 5,000,000 pesos a year in the form of lost revenues from cinema taxes, and so on. Some exhibitors predicted all this would happen within six weeks.

However, all those terrible things didn't come to pass. A committee of film and disc importers and exhibitors waited upon President Pascual Ortiz Rubio and urged him to do something that would give them a break. He did. He signed a decree suspending the law until April 21 last, in order to allow plenty of time for a complete study of the situation. When April 21 rolled around, the law went into effect, but with some modifications, chief of which was the clause that the $30 per kilo levy would be charged against only those importers who exceeded the quotas which they must register with the ministry of finance. This quota thing placed the importers into two groups, A and B. The A group were those who imported not more than 120,000 meters of film a year and the B group those whose annual importations were between 120,000 and 200,000 meters. While levies continued plenty high, the modifications were generally acceptable to importers, distributors and exhibitors.

Specter Out of Closet Again

Now the specter has come out of the closet again. Its promenade was provoked this time by a decree issued by President Ortiz Rubio providing that on and after August 1 the import duty on non-Spanish dialogue or musical "talkie" discs be fixed at ten pesos (about $3) the disc. It is explained that this measure fixes that rate per piece, regardless of its size or weight. Mexico City newspapers assert that August 20 will witness a general shutdown of picture theatres throughout the country, and declare that distributors have advised exhibitors they have involved the 30 days notice of contract cancellations clause in supply agreements. Distributors aver that such is not the case, and that before such action is taken it must be approved by their headquarters in the United States. There is considerable rumpus, however, and it is the subject of a meaty editorial by the leading Mexico City newspaper, "El Universal." Under the caption "The Errors of Nationalism in Motion Pictures," the newspaper remarks, in part:

"Once again the Mexican public seems to be in imminent peril of being left without the entertainment it prefers, not only because of its quality but also because of its reasonable prices, the movies. It seems in fact that from August 20 on distributors will cancel contracts they have with exhibitors of the country. The reason why they have set that date for the cancellation of their obligations is a contract clause providing 30 days notice of cancellation. The distributors base their decision upon the impossibility in which they find themselves to operate under conditions created by the new import duty. The history of their fiscal troubles can be reviewed in this style:

Equilibrium Broken

"When importation duties were increased by a recent law, their business could be carried on with a very small margin of profit. This was possible because means were found for obeying the law and maintaining at the same time operating costs. This was done by discarding photoelectric sound pictures and using only those of phonographic records. This unstable equilibrium has, however, just been broken by the creation of a new tax of 10 pesos for each of these discs. Such a thing is easily understandable. Three copies of each picture are imported, and with each of them eight sets of discs, in order to guarantee the efficiency of the projection and to make the sonority last as long as possible. A nine-reel picture which pays ten pesos per kilo as film duties and another ten pesos for each disc, costs in taxes 1,416 pesos (about $708, at par of two pesos per dollar), which added to the 3,700 pesos of cost, at 3.5 American cents per foot, give a total of 5,116 pesos, without taking into consideration such other expenses as freight, packing, office maintenance, etc.

"It is clear that these outlays can be retrieved by volume production and exhibition, the distributors contend. But it is well known that in the movies, as well as in any other art or industry, masterpieces are not abundant. Instead, in the general case of standard pictures, which are in the majority, expenses are not retrieved. As a consequence of this, the distributors operate with losses, and are therefore compelled to suspend their activities, unless there is a favorable change of conditions in the business. Fiscal measures against imported pictures are not only of a financial inspiration, that is to say, it is not only to increase the Government's income, a thing that is never attempted by the creation of prohibitive taxes, that they have been decreed. The reason for the increased levies is both social and economical. It is pretended on one side to foment the national movie production industry, mother of 200 pictures that nobody has ever seen, according to optimistic data emanating from municipal sources. On the other hand, it is to make a demonstration of wild nationalism, demanded by certain intense patriots who have become alarmed about the fact that several million pesos leave the country every year as payment for the pictures we import.

Leading Newspaper Blames Financial Policy, Attempt to Nurse Weakling Home Industry, Plea to Nationalism

Risk of Destroying Exhibition

"These two elements form the protectionist policy to which we will owe very soon the ruin of the exhibiting industry, the aggravation of the difficulties of the graphic industry, half smothered now by the monopoly of newsprint paper, and a considerable increase in the unemployed.

"So that our economic nationalism doesn't make blunders it is well that it learns certain elementary things, for instance, the impossibility of keeping a balance of accounts by perpetually being the creditor. Only a mercantilism of the rural school can suggest the wish that we receive in international commerce more than we deliver. From that mercantilism the movie nationalism draws its arguments. It gets alarmed because, as a result of the lack of our artistic, technical and economical capacities to produce even tolerable national pictures, we have to buy them abroad.

Economic Absurdity

"It would be uneconomical to endeavor to manufacture pictures similar to the foreign productions if that cost us a greater effort than to produce other goods which we could exchange for them. Imagine then, the economic absurdity that is demonstrated by our desire to produce here motion pictures of little if any quality at the cost of enormous sacrifices, instead of applying that energy to the production of other articles, with which, by exchange, we can obtain with less effort the excellent pictures that are made abroad.

"All these reasons induce us to think that the state had better revise its policy of cinematographic protectionism by means of which only unfavorable results can be obtained: because it will cause the death of the exhibiting industries with all the prejudices it entails, because it will deprive the public of the diversion it prefers, or, in the best of cases, it will increase the prices of such entertainment besides decreasing its quality, and because not even by it will they attain the establishment of a national cinematographic industry, for which infinite conditions are missing, among them a transcendental one—the lack of a market capable of supporting it."

HOW WOULD YOU LIKE TWELVE SUCCESSIVE WEEKS OF TYPICAL 'TARZAN' BUSINESS?

The 12 Episodes of

JUNGLE MYSTERY

Will do the trick!

Wild animals that will drive you wild with thrills!
Unexpected shocks that will give you a real wallop!
Every episode ending with bring-'em-back suspense!
Action piled on action piled on action piled on action!

Featuring

TOM TYLER

Based on "Ivory Trail" by **TALBOT MUNDY.** Directed by Ray Taylor and with a cast including Noah Beery, Jr., William Desmond, Cecelia Parker, Philo McCullough and Carmelita Geraghty, it offers 12 chapters of sensational, thrilling jungle adventures. An ADVENTURE SERIAL.

ACTION • EXCITEMENT • THRILLS • WILD ANIMALS

AND ONLY ENOUGH DIALOGUE TO CARRY THE THEME!





"Neither snow nor rain couriers from the swift

AIRMAIL

With **RALPH BELLAMY**, GLORIA STUART, PAT O'BRIEN, SLIM SUMMERVILLE, Lilian Bond, Russell Hopton, David Landau, Leslie Fenton and many others. Produced by Carl Laemmle, Jr., from story by Dale Van Every and Frank Wead. Directed by JOHN FORD. Presented by Carl Laemmle.



nor heat nor gloom of night stay these
completion of their appointed rounds

AIR

Will make you proud-er of your country . . . more prosperous in your theatre and more hopeful for your future!

MEETINGS

MOTION PICTURE HERALD presents each week a calendar of events and meeting dates of exhibitor and production associations and other non-commercial organizations in the industry. The secretaries of all such associations are urged to forward to the editor necessary data for inclusion herein, of both regular and board of directors meetings.

AUGUST

18—United Scenic Artists: Monthly meeting, 2560 North Beachwood Drive, Hollywood. Executive, William B. Cullen.

19—International Allied Theatrical Stage Employees—Local 37, Studio Branch: Directors' meeting, 6472 Santa Monica Boulevard, Hollywood. Business Representative, Lew C. G. Blix.

22—International Brotherhood of Electrical Workers—Local No. 40, Studio Branch: Meeting of executive committee, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

23—International Brotherhood of Electrical Workers—Local No. 40, Studio Branch: Regular monthly meeting.

Allied Theatre Owners of New Jersey: Regular meeting, at 303 West 42nd Street, New York. President, Sidney E. Samuelson.

Federation of Motion Picture Studio Crafts: Meeting of 14 studio locals, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Assistance League: Board of directors meeting, at 5604 DeLongpre Avenue, Hollywood. President, Mrs. Lee Wray Turner.

24—Breakfast Club: Weekly meeting, at 3213 Riverside Drive, Los Angeles. President, Carl Laemmle; Manager, Harold B. Link.

Brotherhood of Studio Carpenters, Local 946: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

25—16mm. Motion Picture Board of Trade: Semi-monthly meeting and luncheon, at Hotel Victoria, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

29—International Brotherhood of Electrical Workers—Local No. 40, Studio Branch: Meeting of executive committee and regular monthly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

30—International Brotherhood of Electrical Workers: Monthly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

Federated Motion Picture Studio Crafts: Meeting of 14 studio locals; Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

31—Brotherhood of Studio Carpenters: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

SEPTEMBER

Weekly meetings of New York Theatre Owners' Chamber of Commerce will be resumed early in September, at headquarters in the Times Building, New York City. President, Charles L. O'Reilly.

1—Independent Motion Picture Producers' Association: Monthly meeting, at 6048 Sunset Boulevard, Hollywood. President, M. H. Hoffman; Secretary, Nat Levine.

6—Troupers, Inc.: Monthly meeting, at 1642 El Centro Avenue. President, Joseph De Grasse; Secretary, Adabelle Driver.

Assistance League: Weekly meeting of directors, at 5604 DeLongpre Avenue, Hollywood. Managing Director, Mrs. Lee Wray Turner.

Motion Picture Relief Fund: Monthly meeting, at 5481 Santa Monica Boulevard, Hollywood. Managing Director, Mrs. Abraham Lehr.

7—233 Club: Semi-monthly meeting, at 6735 Yucca Street, Hollywood. President, John LeRoy Johnston; Secretary, Abraham S. Goldman.

8—Associated Motion Picture Advertisers: Weekly meeting and luncheon and annual election of officers, at Sardi's, West 44th Street, New York. President, Ed Finney; Secretary, Al Sherman.

16mm. Motion Picture Board of Trade: Semi-monthly meeting and luncheon, at Hotel Victoria, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

9—International Alliance Theatre Stage Employees: Board of directors' regular meeting preceding monthly membership meeting, at 6472 Santa Monica Boulevard, Hollywood. Business Representative, Lew C. G. Blix.

12—Motion Picture Make-Up Artists' Association: Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

International Alliance Theatre Stage Employees: Monthly meeting, at 6472 Santa Monica Boulevard, Hollywood. Business Representative, Lew C. G. Blix.

Masquers' Club: Semi-monthly meeting, at 1765 North Sycamore Street, Hollywood. Harlequin, Antonio Moreno.

International Alliance Theatre Stage Employees: Monthly meeting, at 6472 Santa Monica Boulevard, Hollywood. Business Representative, Lew C. G. Blix.

13—Allied Theatre Owners of California: Semi-monthly meeting, at 1584 West Washington Boulevard, Los Angeles. President, G. A. Metzger.

Motion Picture Operators' Union: Semi-monthly meeting, at 1489 West Washington Boulevard, Los Angeles. President, C. C. Harden.

14—Motion Picture Producers and Distributors of America: Quarterly meeting of board of directors, at 28 West 44th Street. President, Will H. Hays; Secretary, Carl E. Milliken.

19 to 24—16mm. Motion Picture Board of Trade: Second annual exposition, at Hotel Victoria, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

19—Assistant Directors' Association: Semi-monthly meeting, at 1605 Cahuenga Boulevard, Hollywood. President, Harry W. Scott; Executive Vice-President, Richard L'Estrange.

21—233 Club: Semi-monthly meeting, at 6735 Yucca Street, Hollywood. President, John LeRoy Johnston; Secretary, Abraham S. Goldman.

22—16mm. Motion Picture Board of Trade: Semi-monthly meeting and luncheon, at Hotel Victoria, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

26—Mayfair Club: Monthly gathering at Biltmore Hotel, Los Angeles. President, Fred Niblo; Secretary, Irving Thalberg.

OCTOBER

5—M.P.T.O. of Wisconsin and Upper Michigan: Board of Directors' meeting, at 536 West Wisconsin Avenue, Milwaukee. President, Fred S. Meyer; Secretary, W. L. Ainsworth.

24—Mayfair Club: Monthly gathering at Biltmore Hotel, Los Angeles. President, Fred Niblo; Secretary, Irving Thalberg.

NOVEMBER

Allied Theatre Owners of Texas: Annual convention, first week in November, date undetermined. 312½ South Harwood Street, Dallas. President, H. A. Cole; Secretary, A. W. Lilly.

10—Academy of Motion Picture Arts and Sciences: Annual meeting and banquets for awards to selected studio artists.

24—Mayfair Club: Monthly gathering at Biltmore Hotel, Los Angeles. President, Fred Niblo; Secretary, Irving Thalberg.

Copyright Bureau Checking Coast Exhibitor Violations

The Copyright Protection Bureau has assigned Harold Groves, division manager of the bureau from New York, to full charge of an investigation of all theatres in California, in an effort to check on lost playing time and stop leakage of revenue. Prosecution of exhibitors may result from the intensive investigation.

The bureau is attempting to check the amount of playing time and rental receipts that are lost through exhibitors "holding over," "bicycling," and "switching" pictures without authority or the payment of rental called for under the circumstances. Loeb, Walker and Loeb, Los Angeles attorneys, have been retained to prosecute the cases against exhibitors.

Hoeffler Makes Jungle Film

Paul L. Hoeffler, producer of "Africa Speaks," is in Denver, following several months in India, Ceylon, China and Japan, where he filmed a jungle picture, adding sound at the time of filming. Sale of the film is being negotiated on the Coast.

Academy Enrolls Six Directors

Six prominent directors have enrolled in the directors' branch of the Academy of Motion Picture Arts and Sciences on the Coast. The new members are Howard Hawks, Eddie Buzzell, William Wyler, James Whale, Edgar Selwyn.

Warners Offers Greta Garbo Role In Kreuger Film

Press material which came on Monday from the publicity department of Warner Brothers said:

"Greta Garbo may appear on the screen next in a story based on the life of Ivar Kreuger, late Swedish match king, whose name was once romantically linked with that of the famous actress.

"An offer to this effect, providing that scenes in the picture could be made on the Kreuger summer estate near Stockholm, will be made the actress by Warner Bros. The picture is already named 'The Match King.'

"If Miss Garbo accepts this unusual offer she will play on the screen the role of a mysterious actress who figured in the life of an international financier, not unlike the role she is popularly supposed to have played in real life.

"Reports have persisted, although she denies them, that Miss Garbo intends to buy the Kreuger summer estate and establish her own producing studios there. The Warner Bros. offer would not, in any way, interfere with such plans, since that company is willing—even anxious—to make sequences of 'The Match King' in which she appears on the Kreuger home grounds.

"Warren William, already announced for the Kreuger role in the picture, could be sent to Sweden on short notice if Miss Garbo is willing to consider the Warner Bros. offer. While no figures have been given out, it is understood that the actress has been offered enough money for the one picture to pay for the estate she wants to buy. The recent failure of a Beverly Hills bank in which the actress is known to have had a sizeable deposit has brought hope that Miss Garbo will consider the proposal.

"'The Match King' will be an adaptation of a popular novel by Einar Thorvaldson, which closely parallels the life and remarkable career of Ivar Kreuger, whose suicide some months ago astonished the financial world. At the time of Kreuger's death there were many reports in circulation that the great Garbo had figured romantically in the match king's plans for the future, and it was claimed by many that much of the carefully saved Garbo fortune had been lost in the collapse of the match king's affairs.

"These rumors were never verified and Miss Garbo did not change her plans nor fail to follow her announced intention of retirement from the American film capital. The news that she would purchase the Kreuger summer estate from the receivers handling his affairs was not released until Miss Garbo had sailed from New York. At that time it was stated with some show of authority that the actress, in association with various European stage managers and directors, would use the Kreuger estate as a studio for the production of pictures. This led at once to the Warner Bros. offer, since 'The Match King' was the property of that company and the production heads had been at a loss for a name big enough to cast in the role which, it was admitted, Miss Garbo would fit so naturally.

"As a matter of fact, Miss Garbo could probably name her own figure for the picture, since Warner Bros. intend to make it one of the important productions of the year."

Allied Pictures Moves

Allied Pictures Corporation has moved headquarters to Allied Building, Pathe Studios, Culver City, Cal.

LEW CANTOR TO BRING PLAYS TO HOLLYWOOD

Stock Company Will Present 100 Plays for Film Producers to Look Over, as Short Cut to Broadway Hits

A new wholesale market for story material will soon be opened in Hollywood by Lew Cantor, Broadway play producer, who will place before motion picture producers a "show-case" for legitimate productions which have not been sold for pictures. Mr. Cantor, producer of "Many a Slip," in which Sylvia Sidney scored a success; "Courage," "Mendel, Inc.," "Soldiers and Women," and other plays, has arrived in Hollywood with a portfolio of some 100 plays selected from the properties of the Shuberts, John Golden, Theatre Guild, George Tyler, Lawrence Weber and the William A. Brady interests.

Cantor will produce these plays in Hollywood with a stock company composed of dramatic actors and perhaps a guest star occasionally recruited from pictures. Plays will be changed weekly, the idea being to afford production executives and studio chiefs an opportunity to see Broadway hits enacted to better enable them to pass on their suitability for pictures. By using the guest star system it is hoped to establish the suitability of parts for the same player in pictures. Also, considerable time is expected to be saved in presenting dramatic or comedy pieces of the stage right in Hollywood.

Many of the plays were negotiated for by picture companies while they were running on Broadway, but for one reason or another, deals were not closed. In several cases, bids of producers did not meet the demands of the stage people.

The first show to be produced will be the Theatre Guild's "Camel Through the Needle's Eye," followed by "That's Gratitude," "Topaze," "Bird in the Hand," "On the Spot," "Philip Goes Forth" and "Maggie, the Magnificent."

Usually, screen producers are made to depend on "scouts" or on personal visits to Broadway in order to view stage possibilities for the screen at first hand. Sometimes, the home offices made recommendations. Mr. Cantor proposes to establish a short cut by bringing Broadway to Hollywood.

Edward Griffith Suggested for Post of Congressman

Hollywood friends of Edward H. Griffith, Radio Pictures director, have suggested that his name be proposed as a candidate for a seat in Congress representing the studio city. Several open political meetings have been held in Hollywood during the past month at which a large number of prominent members of the industry were present.

Universal Managers in New York

H. M. Herbel, manager of Universal's Chicago exchange, George Levine, Milwaukee manager, and Manager Morris Joseph of New Haven, are in New York conferring with I. J. Schlaifer, general sales manager.

Supply Dealers Reelect Robin

Delegates to the annual convention of the Independent Supply Dealers' Association, assembled early this week at Chicago, reelected J. E. Robin of Palisades, N. J., president, and L. G. Dolliver, San Francisco, vice-president. Henry C. Dusman, Baltimore, was elected secretary-treasurer. In his annual address before the convention, Mr. Robin expressed optimism, citing general business improvement which he found in a tour of the country and which he believes will soon make itself felt in increased theatre buying power with regards equipment and parts.

A larger display of theatre equipment and accessories than at last year's convention was evident. Among exhibiting firms were: Wenzel Co., Chicago; Operadio Equipment Co., St. Charles, Ill.; Ward Leonard Co., Mt. Vernon, N. Y.; Herman A. DeVry, Inc., Chicago; Motion Picture Machine Co., Milwaukee; Van Cleef Bros., Chicago; Da-Lite Screen Co., Inc., Chicago; Brenkert Light Projection Co., Detroit; Sterling Electric & Mfg. Co., Los Angeles; Radiart Corporation, Cleveland; City Sales Service Corp., Chicago; Stafford-Johnson Co., Ionia, Mich.; Globe Ticket Company, Philadelphia, Pa.; Cinema Sound Equipment Co., Chicago; General Register Corp., The Automatic Ticket Register Co., New York and Chicago; Oliver Mfg. Co., Cleveland, Ohio; National Carbon Co., Cleveland, Ohio; Ideal Seating Co., Grand Rapids, Mich.; Carbon Products, New York City; Strong Electric Corp., Toledo, Ohio; Imperial Electric Mfg. Co., Los Angeles, Calif.; The Continental Electric Mfg. Co., Chicago; General Seating Co., Chicago; The Robin Generator Co., Imperial Electric Co., Akron, Ohio; Square D Co., Detroit, Mich.; Columbia Printing Co., Chicago; Duo Vac Radio Tube Corp., Brooklyn, N. Y.; Duo Fire Guard, Chicago; Holmes Projector Co., Chicago; Essannay Electric & Mfg. Co., Chicago; Ultraphone Mfg. Co., Chicago.

Dealers at the meeting, in addition to the officers, were: J. F. Dusman of J. F. Dusman, Baltimore, Md.; J. J. Pear of Amusement Supply Co., New York; A. F. Morrone, Superior Motion Picture Supply Co., Pittsburgh, Pa.; E. E. Oliver & John R. Cox, Oliver Theatre Supply Co., Cleveland, Ohio; L. G. Dolliver, Western Theatrical Equipment Co., San Francisco, Cal.; H. W. Graham, Graham Brothers Theatre Equipment, Denver, Col.; C. White, Quality Theatre Supply Company, Omaha, Neb.; L. L. Foster, Capitol Theatre Supply Co., Boston, Mass.; J. Guercio & Wm. Barthel, Chicago; R. Colvin, Exhibitors Supply Company, St. Louis, Mo.; Ray Smith, The Ray Smith Company, Milwaukee, Wis.; George MacArthur, MacArthur Theatre Equipment Co., Detroit, Mich.; A. E. Thiele, Des Moines Theatre Supply Co., Des Moines, Iowa; J. E. Robin, New York.

MUSIC NOTE OF THE PAST

It Seems That Pathe Prepared Cue Sheets for "Il Trovatore," a 1910 Innovation Before Sound

Turning through the not so dusty files in the front hall and background of Motion Picture Herald *the other day, a bound volume of The Moving Picture World for December of* 1910, *some twenty-two years ago, presented a charming article of that pre-sound, pre-feature day, on the subject of "Music and The Picture". One may fancy that it will be read by the showmen of a sound conscious era with a special appreciation of the fact that the art of picture presentation has arrived somewhere.—THE EDITOR.*

Pathe, of New York, have taken a step in furthering the association of suitable music with the moving picture which we desire to applaud. One of their releases, shortly to be in the hands of the exhibitor, is the story of Trovatore. This is an Italian subject, worked out and acted in Italy by the Pathe-Italian company. It deals with the familiar themes of love, hatred, revenge and the like. It has all the glamour, movement, mystery and enthralling interest of Italian melodrama. Of course, as the educated reader of this paper knows, the story of Trovatore was set to music by Verdi and forms one of the most popular operas in the repertory of the New York Metropolitan Opera House. To emphasize the popularity of Trovatore, we may say that the music is very familiar to the general public. It long ago achieved the glory of being placed on the street organ.

Now, when this release comes out, the exhibitor will have an opportunity of suiting the action of the play to the music, or rather suiting the operatic music of Verdi to the action of the play, as shown in the film. Pathe engaged the services of a competent man to prepare the music of the opera for use when the film is projected. So it comes about that, for something like fifty cents, the exhibitor can procure the music of Trovatore, especially arranged for simultaneous use with the film. All that will be required will be to place the music in the hands of the pianist, who will take his cues from the subtitles on the film. Thus: suppose we reach the legend of the Count recognizing his long lost brother, then that would be the cue for the pianist, who would play the music under that caption. Plainly and simply it amounts to this, that for the first time accompanying music for a feature film has been provided by Pathe. We hope that the exchanges and the exhibitors will take advantage of this offer, not merely because we want to see Pathe's experiment a success, but also because, as we have over and over again urged, we want to see the picture on the screen accompanied by suitable music from the orchestra—whether that orchestra simply consists of a piano or a number of pieces.

It is no use lamenting the past, but we wish this sort of thing had been carried out before on an extensive scale, because then we should have been farther along the line of progress in the popularity of the picture than we are at present. Several men interested in the selling of sheet music have spoken to us on the subject of the provision of suitable music for the picture. It is unquestionable that there is much to be done in this respect and money to be made thereby. The absurdity of accompanying the presentation of a picture on the screen with unsuitable music has been dwelt upon so often in these pages that, though the evil is great, we have not the heart to repeat our displeasure. On the contrary we try to help matters along by devoting a page each week to "Music for the Picture," and we gladly welcome the stimulus to much needed improvement in this little evidence of Pathe enterprise.

There should be a large sale for the Trovatore music. The exhibitor in advertising the film should draw special attention to the fact that the music of the opera accompanies it. By such means he will stimulate the interest of the public in this particular picture, and in the picture generally. If it were generally known that appropriate music always accompanied the picture on the screen, the interest of the public in the picture would be increased. As has been pointed out in these pages and elsewhere, there seem to be signs that the interest of the public in the picture is inclined to wane, and it therefore behooves all concerned to use every legitimate endeavor to retain that interest. If every exhibitor throughout the country saw to it that suitable music accompanied the pictures, there would be something done towards refuting the allegations of the enemies of the picture, that the picture has seen its best days.

Knapp Repeats in Golf; Wins Quigley Trophy

John Knapp, owner of the Rialto theatre in Hollywood, repeated his victory of last year in the annual film golf tournament on the Coast and won the Martin Quigley Trophy presented by the editor-in-chief and publisher of Quigley Publications. Mr. Knapp made a low gross of 77. Second place went to Mal Halling, manager of Atlas Pictures.

George Davis, Theatrical and Motion Picture Producer, Dies

Funeral services were held on Sunday at the Free Synagogue in New York for George Henry Davis, 71, who died at the Hotel Alden where he lived with his wife and two daughters. Born in San Francisco, Mr. Davis was long associated with the Belasco theatrical enterprises and headed Banner Productions and Quality Pictures, independent companies.

Otterson Returns from Europe

John Otterson, president of Erpi, returned to New York this week on the Majestic from a European trip. He said that business abroad will improve as rapidly as American producers can solve the problem of foreign language in pictures.

Rising Farm Price Cheering Film Men

Exhibitors and exchange men of Kansas City alike feel encouraged over latest reports that crops, livestock and farm products in the hands of the farmers have increased tremendously in value since the current increases in commodity prices began.

While the farmer is still far from prosperous, he is beginning to smile with rising prices and bountiful crops, which in some districts represent the best harvest in years. That means that the farmer will have more money to spend in the towns, and in the theatres.

The Federal Reserve bank at Kansas City estimates the increase in value of farm commodities in the tenth federal reserve district as 400 million dollars. This is a highly conservative estimate, according to George H. Hamilton, governor of the bank, who says many of the correspondent banks placed the increases at twice that amount.

The tenth Federal Reserve district includes western Missouri, Kansas, Nebraska, Colorado, Wyoming, Oklahoma, and northern New Mexico.

RKO's Five Madison Houses Going to Madcine Corp.

RKO's five houses in Madison, Wis., will be taken over September 1 by Madcine Corporation, under the supervision of H. J. Fitzgerald, general manager of Fox-Midwesco theatres. Madcine Corporation is owned jointly by RKO and Fox-Midwesco and has operated the Strand and Parkway theatres at Madison, both formerly operated by Fox.

After the transfer, the city's two deluxe houses, the Capitol and Orpheum, in addition to the Parkway, Strand and Garrick, will be controlled by Madcine. At present the Capitol and Orpheum are the only two RKO houses operating at Madison, but the Strand, it is understood, will open September 1. John Schornberg is expected to continue as manager of the Madcine properties.

It is understood that slump in business at the local RKO houses and desire to trade for properties elsewhere prompted the transfer.

Standard Film of Midwest Holds Annual Convention

Standard Film Service, with exchanges in Cleveland, Cincinnati and Detroit, held its annual convention in Cleveland last Saturday to Monday. Present were: Nat Lefton, president; J. S. Jossey, district manager for Monogram; S. P. Gorrel, Cleveland manager; L. P. Hudson, Cincinnati manager; Lew Lefton, Pittsburgh manager, and George Kirby, R. J. Burns, Cincinnati; Frank Belles, Harry Haiman, Rudy Novich and Milton Lefky, Cleveland.

Fleischer Granted Injunction

Judge Coleman, in federal court, New York, has granted a preliminary injunction to the Max Fleischer studios against unlicensed manufacturers of dolls imitating the cartoon figure, Betty Boop, according to an announcement from Paramount, which releases the cartoon series.

Youngclaus Ruling Distorted: Myers

Attempts are being made to create a false impression of the meaning of the Youngclaus decision restraining the protection agreement in the Omaha territory, says Abram F. Myers, chairman and general counsel of Allied States Association.

"The decision merely holds that the exchanges, chain theatres and subsidized exhibitor leaders may not combine and conspire to impose protection on independent theatres not participating or acquiescing in the proceedings," Mr. Myers said.

"It puts an end to the activities of exhibitor leaders who profess to represent the independent theatres, but who respond to the crack of the producers' whip in return for salaries, chain theatre dues and favors in connection with the operation of their own theatres.

"Exhibitor leaders whose plans to make themselves solid with the powers that be at the expense of helpless and uninformed independents were frustrated by the Youngclaus decision now claim that the way has been left open for the chains, acting individually, to negotiate for unlimited protection, free from the restraining influence of these leaders.

"We venture to suggest that before the distributors undertake to negotiate individually with the chains the protection which must in the nature of the case be more or less uniform, they had better withdraw from the Motion Picture Producers and Distributors of America, the several film boards of trade and all other agencies through which they have been accustomed to act in concert in imposing protection on the exhibitors.

"As for us, we have never seen eight horses run a dead heat in a square race, and if they were harnessed together, we would know there was something phoney.

"Counsel for the producers sententiously announces that there will be no appeal from Judge Munger's decision 'because this case is not of sufficient importance.'

"The fact is that those in charge of the big companies did not dare risk the public attention which would result from carrying this case, with its damaging and damning findings, to the higher courts."

Of proposed exclusive-run showings Mr. Myers declared:

"There has been mentioned the possibility that a certain chain of theatres, some of which are operated in conjunction with one of the largest producers, may succeed in persuading such producer and others to sell it exclusive runs in competitive situations.

"We think the producers might well ponder the petition in equity recently filed by the Government in New Orleans against the United Theatres, et al."

Fox Missouri Convention Dates Changed to Aug. 23-24

Dates for the first divisional convention of Fox Midwest theatres at Excelsior Springs, Mo., have been changed from August 17 and 18 to August 23 and 24, according to L. J. McCarthy, assistant to Elmer C. Rhoden, division manager at Kansas City, now in New York on product deals. Fox managers at Kansas City are hopeful Rhoden will be able to induce Spyros Skouras to address the convention.

Constance Bennett Sailing

Constance Bennett will sail for Europe next month, according to advices from the West Coast, and may be away from the United States for a year, having recently purchased a home in the South of France.

OUT OF THE DOLDRUMS

Meehan Tells of Seven Previews in the Week and Not One "Palooka" Among Them All

by LEO MEEHAN
Hollywood Staff Correspondent

With production speeding up, the new fall product being greeted enthusiastically at previews, studio payrolls building up day by day, Hollywood is coming out of the doldrums with a whoop. You can see more broad smiles on the Boulevard these days than have been in evidence for months.

Here's a list of those given preview showings the past week. There's not a palooka in the lot. At least two or three should rank high in the entire season's product. "Once in a Lifetime," Universal; "Tiger Shark," Warner Bros.; "Love Me Tonight," Paramount; "Night Mayor," Columbia; "Okay America," Universal; "Passport to Hell," Fox; "The Crooked Circle," World Wide. If audience reactions, and my own (and those of the Missus, who trails along with me to these ultra-first night showings) are worth counting, then we think motion pictures are very much on the up-and-up.

Hilarious, Farcical Satire

So let's report on Universal first, being as how the Laemmle organization presented two of their big numbers this week. "Once in a Lifetime" is a hilarious, farcical satire on this village of Hollywood, and the way pictures are, or are supposed to be, made. Probably you recall the stage play was a big success. Junior Laemmle and his staff have made it quite as sparkling entertainment. It should rank high in the group of pictures about Hollywood scheduled for this season. The other from Universal is "Okay America." This is the one they tried to get Walter Winchell, New York columnist, to do. His teeth weren't straight, or something; anyhow, he went back to columning before they ever got started. Lew Ayres went in, and how that boy comes out! William Anthony McGuire, who knows his Broadway, cooked up a yarn that drags in the radio, the newspapers, the Lindbergh case, the White House and most everything else that has been on the front page these past few months. Lots of fast action, laughs, meller-drammer, and Ayres at the best he's been for a long time. Junior and Uncle Carl have a right to the broad smiles they're wearing.

And speaking of Broadway and Winchell and newspaper headlines, Columbia has one called "Night Mayor," which is a thinly disguised though muchly fictionized portrait of Hizzoner James J. Walker, pet aversion of Mr. Seabury. Lee Tracy plays it to perfection. Next time Lee goes to Gotham, Mayor Jimmy either will have him thrown in irons, or greet him officially on the courthouse steps. Packed with laughs, the story relates in high-powered details what a tough job it is to be boss of a town like New York. Tracy is going like a house afire these days, dashing from one studio contract to another, and delivering at all of them. Columbia promised stories this year that would be as up-to-the-minute as this morning's headlines. This is one of them.

While the rage for wild animal pictures is at its height, Warner Brothers sought to do something different. So they've corraled a few schools of wild fish, turned them loose on Edward G. Robinson, and called the photoplay "Tiger Shark." They sent a troupe down off the coast of Lower California, which Mack Sennett, John Barrymore, Leo Meehan and all other experienced deep sea fishermen know to be the world's most perfect fishing grounds. Robinson plays the part of a Portuguese fisherman, making a living by capturing the gamest of all fishes, the tuna. You may only know it by the slice, in cans from San Pedro, California. If you've never seen one of these babies bend a hickory rod double, you're in for one of the thrills of your life when you see the picture. But these fishing boats also attract the great "heavies" of the deep, too; and there's where the tiger sharks come in —schools of them. They provide melodrama in this one that will cause you to try to push out the back of the seat in front of you. Robinson's portrait of the naive, lovable fisherman is equal to the best from this distinguished actor. And the setting is so rugged and novel it is like a fine travel picture and a powerful drama all boiled down into one entertainment.

Plenty of Melodrama

"A Passport to Hell" is another one of those carrying the naughty word in celluloid since Mr. Hays let Paramount use "Merrily We Go to Hell." We got a press invitation from the Fox studio to see the picture which read: "A Passport to Hell With Elissa Landi." Well, Elissa does go in that direction in the picture, all right enough. It's pretty sombre stuff, with tomtoms beating in the background, the tropical heat of Africa, jungle mystery, spies. There's plenty of melodrama and emotional intensity.

Turning to much lighter things, there is the inimitable Chevalier and his pretty picture consort, Jeanette McDonald, in another one of those delightful Lubitschy Paramount comedies with music, "Love Me Tonight." It is lavish, one of those million-dollar affairs, eye-filling, tuneful, very, very romantic. It has a flock of funny men, headed by Charlie Ruggles and Charlie Butterworth, and is a grand cure for the blues, acidosis or what have you. Paramount certainly does things with the musical productions.

World Wide cuts loose with one of the real novelties of the season in "The Crooked Circle." It is designed to give the horse-laugh to the shock pictures, the terror stuff. It has all the usual elements, weird characters, hordes of criminals, trick doors, eerie lighting, etc. And it proceeds in a most unusual and astonishing manner to kid them all to death. Here's a comedy with originality and imagination. One minute you shriek with horror, the next with laughter.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

O. K. America

(Universal)

Comedy Drama

There's plenty in this well put together, nicely acted story of today to intrigue the curiosity of all types of theatre-goers. Radio broadcasting has made the title already a household word and this story of a Walter Winchell type columnist has been brought to the screen in a novel manner. It differs radically from "Is My Face Red" in following a similar idea.

Lew Ayres is the broadcasting columnist who gets to know everything and prints all he knows regardless of whether the editor or paper owner likes it and regardless of what effect it will have on the individuals mentioned. The first part of the picture is given over to the hectic manner in which he gathers his spicy items. Then it switches to a gangster kidnaping. One of Lew's news sources gives him a tip on who has the girl. Lew seeks out the gangsters and tells them he is going to print the news, but that if they want to save themselves a lot of trouble as well as the girl's father and mother a lot of heartaches, they will let him act as their go-between. He gets the money from Secretary Drake, but the gang doublecrosses him because the "Big Fellow" has some chestnuts he wants pulled out of the fire and plans to use the girl as a tool. The story reaches all the way up to the president of the United States, whom Lew interviews in company with Drake and his wife. Coming back to the "Big Boss" he reports the deal is made until he knows that the girl has been delivered to the police. Then he tells the "Big Boss" that he has doublecrossed him. He kills him and later that night is bumped off himself by a couple of gunmen while he is making a nationwide broadcast.

Primarily it is a topical story—today's headlines, characters and events—with the hysteria that followed the Lindbergh kidnaping being worked into the story in a way that eliminates any thought that it might be objectionable. There are personalities to sell, with Lew Ayres, as the cocky columnist, caring for nothing or no one, sticking out head and shoulders above everyone else. At the same time that cast does convincingly fine work.

Go after business on this one with lines that suggest novelty, plus a peak behind the curtains on what makes the wheels go 'round in gangster activities. But don't stress the gangster element too strongly. Concentrate on a personality that out-Winchells Walter Winchell, a man who has always played the game along lines that he thinks square and a fellow who when he sees his doom has the courage to take it without a whimper.

There is room for all sorts of exploitation and ballyhoo, with tieups with newspapers and radio stations readily available. You shouldn't have any difficulty lining up the support of both, inasmuch as the picture serves to show how both can be of great public service. If you go in for special lobbies, tieup with your local radio station to duplicate a broadcasting booth in your foyer. Or if you don't want to make it that elaborate, use a loudspeaker system broadcasting direct from your projection rooms. Get your patrons interested in this one in advance and spend a little extra money ballyhooing it.—McCarthy, Hollywood.

Produced and distributed by Universal. Original story by William Anthony McGuire. Screen play by Scott Pembroke. Photographed by Arthur Miller. Directed by Tay Garnett. Release date, Sept. 8, 1932. Running time, 78 minutes.

CAST

Larry Wayne	Lew Ayres
Miss Barton	Maureen O'Sullivan
Mile-Away Russo	Louis Calhern
City Editor	Walter Catlett
Jones	Alan Dinehart
Alsatto	Edward Arnold
Joe Morton	Rollo Lloyd
Ruth Drake	Margaret Lindsay
Mrs. Drake	Nance O'Neill
Secretary Drake	Wallis Clarke
Mrs. Wright	Marjorie Gateson
Police Commissioner	Frank Sheridan
Sam	Henry Armetta
Jerry Robbins	Emerson Tracey
Phyllis	Ruth Lyons
"The Big Fellow"	Berton Churchill
Obituary	George Clark
O'Toole	Frank Darien

CREDIT DUE THESE FOR "LIFE BEGINS"

Following is a summarization of production staff and cast of Warner Brothers' "Life Begins," which was discussed by Terry Ramsaye in last week's issue:

Based on the play, "Birth," by Mary McDougal Axelson. Screen play by Earl Baldwin. Directed by James Flood. Co-directed by Elliott Nugent. Photography by James Van Trees. Art director, Esdras Hartley. Film editor, George Marks. Technical director, Dr. Harry W. Martin. (Temporarily withdrawn from general release schedule due to roadshowing). Running time, 72 minutes.

CAST

'Grace Sutton	Loretta Young
"Jed Sutton	Eric Linden
"Miss Bowers"	Aline MacMahon
"Dr. Brett"	Preston Foster
"Florette"	Glenda Farrell
"Banks"	Frank McHugh
"Mrs. Banks"	Gloria Shea
"Dr. Tubby"	Walter Walker
"Mrs. West"	Clara Blandick
"Mrs. MacGilvary"	Vivienne Osborne
"Mrs. Tubby"	Elizabeth Patterson
"Tony"	Gilbert Roland
"Dr. Cramm"	Hale Hamilton
Psychopathic Patient	Dorothy Peterson

Love Me Tonight

(Paramount)

Musical Comedy

This thoroughly enjoyable musical comedy, bright and full of life, expertly set to tuneful rhythm and convincingly portrayed by a suitable cast, should be a credit to the box office. A preview audience composed of 100 motion picture critics from New York and out-of-town newspapers arose and applauded when Maurice Chevalier and Jeanette MacDonald completed "Love Me Tonight" on the screen of the Criterion theatre on Broadway. In those names you have the material to place before your community. They spell romance and Chevalier's women admirers will not be disappointed.

True, it is sophisticated entertainment, but ultra-smartness was moderated pleasantly by the deft and highly commendable direction of Rouben Mamoulian.

The story in itself is inconsequential. Maurice is a Parisian tailor, a very nice, but very poor young man. Circumstances take him to the palace of a great baron and there he finds it advantageous to pass himself off as a nobleman. He is a tremendous success socially. Jeanette MacDonald, of the Baron's family, falls in love with him and when she finds out that Maurice is, after all, only a tailor—well, she still loves him.

From the first shot the picture maintains sparkling and sometimes spicy wit. The action—it seems each step and word—is impressively synchronized with music written by Richard Rodger and Lorenz Hart, and the settings of operatic grandeur are splendid in their massiveness. Occasional bits of dialogue, while not vulgar, might raise an eyebrow or two, but not so with the action.

Unquestionably splendid entertainment for practically all classes of adult audiences, except perhaps in those localities where a sophisticated operetta with Continental flavor does not strike an appreciative response. The support is especially worthwhile, likewise the photography.—Cunningham, New York.

Produced and distributed by Paramount Publix. Directed by Rouben Mamoulian. Screen play by Samuel Hoffenstein, Waldemar Young and George Marion, Jr. Based on a stage play by Leopold Marchand and Paul Arment. Music by Richard Rodgers and Lorenz Hart. Photographed by Victor Milner. Release date, Aug. 26, 1932. Running time (may be reduced), 104 minutes.

CAST

Maurice Courtelin	Maurice Chevalier
Princess Jeanette	Jeanette MacDonald
Cicompe Gilbert Vareze	Charlie Ruggles
Count de Savignac	Chas. E. Butterworth
Countess Valentine	Myrna Loy
Duke	C. Aubrey Smith
First Aunt	Elizabeth Patterson
Second Aunt	Ethel Griffies
Third Aunt	Blanche Friderici

The Crooked Circle

(World Wide)

Comedy and Thrills

Here is a comedy thrill picture that ought to prove better than average audience pleaser. Taking the old formula of "terror" pictures—a haunted house, a mysterious gang of criminals, weird characters, all kinds of trick doors, graveyards and strange goings on—the producers have loaded it up with a lot of foolish comedy supplied by James Gleason and Zasu Pitts that should alternately give your audiences the creeps and then send them into spasms of laughter.

As far as the story is concerned, any attempt to give it a logical description would be just as funny as the picture itself. It's so cleverly and smartly mixed up, with surprising developments and unanticipated events, that the element of suspense is maintained at high pitch.

The start is a little slow, creating the impression that another spine-tingling mystery picture—full of melodrama—is under way. But when the locale is moved to the haunted house and James Gleason as a dumb motor cop and Zasu Pitts go to work, then the fun begins.

Right in your lap!



THE 4 MARX BROS. IN "HORSE FEATHERS"



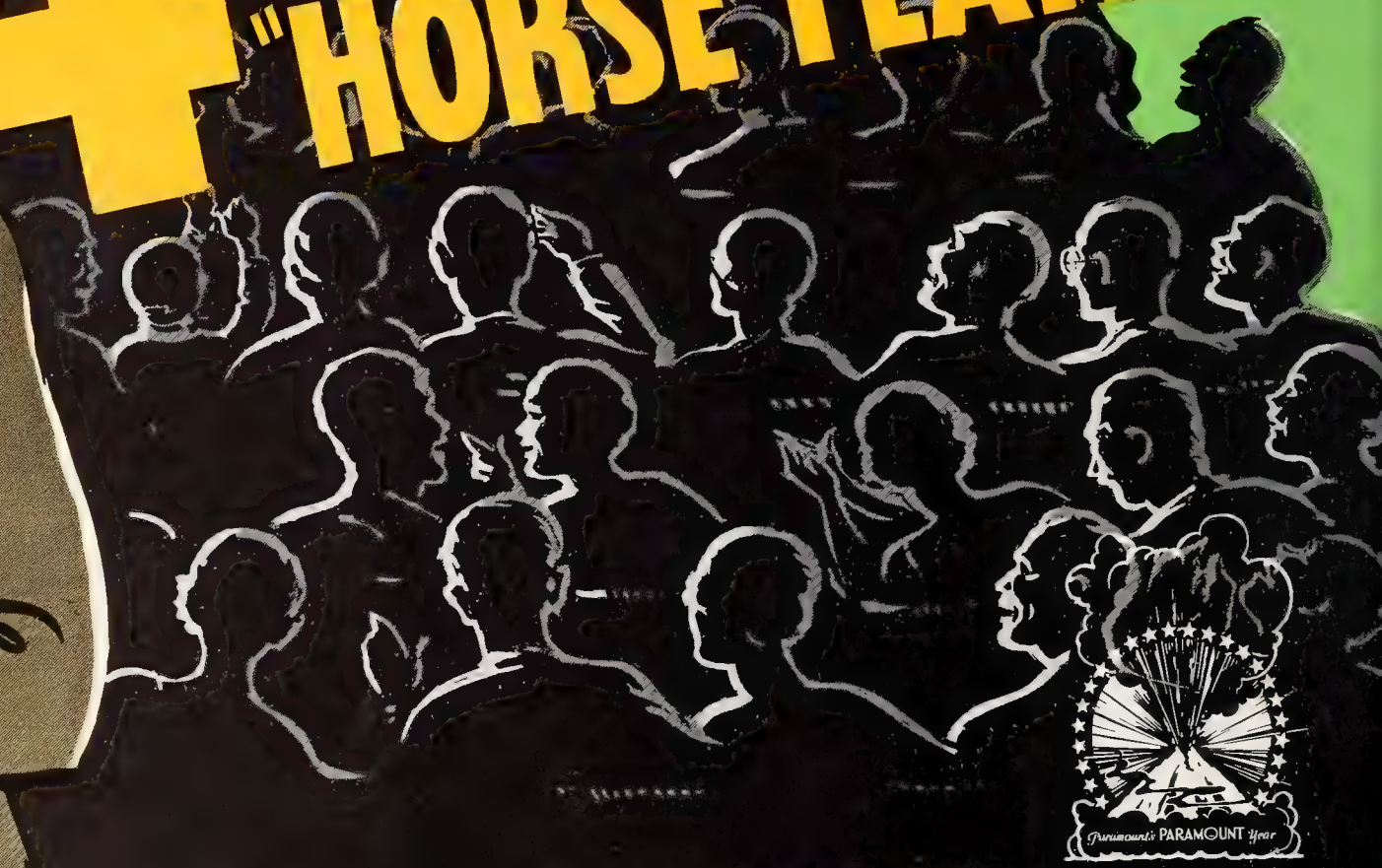
A Paramount Picture

Happy days are here again!



THE 4 MARX BROS IN "HORSE FEATHERS"





Paramount's PARAMOUNT Year

Paramount's PARAMOUNT Year

It's the kind of fun that kept a preview audience (that didn't know it was going to see a preview) sitting in tense suspense, then roaring with laughter, then breaking into the picture time after time with bursts of applause.

Because "The Crooked Circle" is such a clever mixture of squeamy mystery and downright farcical comedy, you should have no difficulty in selling it. The title is catchy and can be worked into all sorts of gags that will convey the nutty idea of the picture. Names are there a-plenty and, although Ben Lyon is billed as the headliner, he plays second fiddle to Gleason and Pitts. Yet they are the only ones who play "straight" all the way through. As far as the others are concerned, the story alternately puts them on both sides of the fence—right down to the final climax, which is a surprise that will confound all the amateur sleuths in your audience who know just how the picture is going to turn out before it is half over. They won't analyze this one—a thought which suggests a good idea for your interest-creating campaign. Defy them to figure it out.

"The Crooked Circle" can be shown to any type of audience any time. The kids should eat it up and it might be a good idea to have as many of them in the house as you can get at each performance to launch the enthusiasm. But the grownups, who are looking for something new and a little different, will find plenty to thrill them and plenty to make them laugh. Smart showmen, who are looking for something unique to offer their patrons, will get behind this one with a real campaign.—McCarthy, Hollywood.

A William Sistrom production. Story and screen play by Ralph Spence. Additional dialogue by Tim Whelan. Directed by H. Bruce Humberstone. Photographed by Robert Kurrle. Running time, 76 minutes.

CAST

Brand Osborne	Ben Lyon
Nora	Zasu Pitts
Crimmer	James Gleason
Thelma	Irene Purcell
Yoganda	C. Henry Gordon
Harmon	Raymond Hatton
Harry	Roscoe Karns
Colonel Walters	Berton Churchill
The stranger	Robert Frazer
Yvonne	Ethel Clayton
Rankin	Frank Reicher
Dan	Christian Rub
Policeman	Tom Kennedy

After Divorce

(MGM)

Comedy-Drama

Although the underlying theme of this picture is neither new nor novel, it is full of human interest and should prove to be more than popular in those theatres that cater to family patronage. Undoubtedly the women folk will find it highly interesting, inasmuch as there is plenty in it that will bring everything from subdued smiles to hearty laughter and more than once it will cause a lump to rise in the throat.

Because it is a story of boy life, every effort should be made to awaken the interest of your juvenile patrons. With Jackie Cooper playing the leading role, as the big draw, the youngsters should become enthusiastic, and there is enough real punch in the story to make it attractive to the menfolk.

For the type of the story it really is, the title appears to be a little too lurid. There is nothing sophisticated about "After Divorce." Therefore, it would seem wise to play down the title and concentrate attention on the cast personalities, backing these up with heart-interest catchlines.

The story concerns a boy (Jackie Cooper), the son of Lewis Stone, who is divorced from Lois Wilson. Next to his father Jackie adores his older brother, Maurice Murphy, more than anyone in the world. His mother is married to Conrad Nagel. Nagel wants to love the boy, but he doesn't understand him. Every boyish escapade calls for a reprimand and finally a beating. Resentment towards his stepfather surges in Jackie's heart. Finally after a number of scenes—the comedy of kids, the drama of mother love and the tragedy of a misunderstanding stepfather—Jackie runs away, hoping to go to his real father. Searching for him on the river, his older brother meets with an accident. Jackie finds his father, tells Stone his story and Stone decides to take him away from it all. News is brought to him about his other boy. He goes to him. A blood transfusion is necessary. Nagel's blood is better than his. The real stepfather then comes out to Jackie. Because he has saved his brother's life he is the little boy's hero. Stone notes it and sails away, leaving his boy happy in his newly found associations.

If you disregard the title (which is subject to change) you have plenty to sell the average audience. Your patrons know what to expect from Lewis Stone and Conrad Nagel. Jackie Cooper is more of the real boy that real boys know and understand than he has been in any of his other pictures, even "The Champ." The other juveniles in the picture make it easy to build a campaign that will attract the kids. But the youngsters do not make up your entire patronage. Sell the mothers, grandmothers, aunts, big sisters on the heart-interest, with particular attention devoted to the angle that they will find much in "After Divorce" that will awaken their sympathies. You will be doing the male contingent of your patrons a favor, particularly the dads who don't understand their youngsters, by telling them that here is a picture that will open their eyes and make them see those mischievous, sometimes trying rascals in an entirely different light. Go after this in the right way, keying your audience to expect something different in the line of family stories, and you should do much better than average business.—McCarthy, Hollywood.

Produced and distributed by MGM. Story by Maurice Rapf and Samuel Ornitz. Screen play by Delmer Daves. Photographed by Oliver Marsh. Directed by Charles F. Riesner. Release date, August 27, 1932. Running time, 78 minutes.

CAST

Terry Parker	Jackie Cooper
Dr. Shumaker	Conrad Nagel
John Parker	Lewis Stone
Mrs. Shumaker	Lois Wilson
Lucille	Jean Parker
Al Parker	Maurice Murphy
Kenny	Lawrence Grant
Snoop	Richard Wallace
Interne	David Newell
Spike	Oscar Rudolph
Rosetta	Louise Beavers

Hell's Highway

(RKO Radio)

Drama

Stark drama is the keynote of this newest RKO Radio production. It is a realistic story of men condemned to the chain gang in a convict labor camp, of the terrible conditions under which they exist, the cruelties, the hates and fears engendered in the hearts of men condemned to such punishment. There is little comedy other than the ribald jests of rebellious and dangerous men. Romance is present only by inference until the closing sequences.

Because of the subject with which it deals there is nothing dainty about "Hell's Highway." It's bitter drama of bitter men, but despite its harshness it should prove to be a sensational picture. During the past few months a number of newspapers have been devoting much space to conditions in chain-gang prison camps, stories can be expected to have whetted the public appetite to see in picture form what those conditions are supposed to be. In addition, there is the public interest in almost any news story about a big jail break.

The story, which rings in all the stuff that has been featured in headlines, concerns Richard Dix, a dangerous convict, whom the guards fear for his boldness, and whom his fellow prisoners admire for his reckless courage. A break is scheduled. Dix is going along with the others when he hears a voice which he recognizes as that of his younger brother. That voice causes him to desert those who are escaping. A guard murders his wife at the same time the escape is on. People believe the convicts responsible for the killing. They are rounded up and lynched.

Back in the camp later another break is planned. Dix tries to keep his brother from going—knowing that if he is not killed he will be recaptured. But the boy is let out of the cage in which Dix has locked him. Then follows the wild chase, the countryside again up in arms and the militia called out. Johnny meets Dix after all the other convicts have been killed or recaptured. A rifle shot wounds him. Dix realizes the hopelessness of trying to go on and carries the boy back to the convict camp. The warden of the prison tells him that while Johnny can expect clemency, he will be hanged. Dix makes a dash for freedom but is mown down by machine gun bullets.

Inasmuch as "Hell's Highway" is a straight-from-the-shoulder entertainment, no half way measures should be adapted in selling it to your patrons. You will best intrigue their curiosity if you come right out and tell them that this is livid drama, drama of dangerous men who think only of mutiny and murder if that will open the way to freedom to them. Back that up with lines that will impress them that here is realism that will stir their imaginations, and whether they believe the story or not as an exposure, they cannot help but be impressed by its dynamic and dramatic power.

The picture is far too strong to use as a children's feature and it is suggested that you try to substitute something else if you have it booked on a day that a youngster's matinee is scheduled. It should be sold with straight advertising in all the forms you customarily use, and although it is possible to work in some striking exploitation and ballyhoo along the chain-gang idea, the writer thinks that such showmanship would kill off patron interest rather than increase it. While you may conclude that it is strictly a men's picture, there is some heart-interest in it that may hold the interest of women, and while it undoubtedly is a little strong for the more weak-nerved of the feminine sex, there is enough drama to grip their attention.

Given the backing of a truth-telling campaign, with the name of Dix, who is really great in the picture, featured in all advertising, you can count strongly on "Hell's Highway."—McCarthy, Hollywood.

Executive producer, David O. Selznick. Directed by Rowland Brown. Story by Rowland Brown, Samuel Ornitz, Robert Tasker. Art director, Carroll Clark. Sound recordist, John Trilby. Cameraman, Edward Cronjager. Assistant director, James Anderson. Release date, Sept. 23, 1932. Running time, 80 minutes.

CAST

Frank (Duke) Ellis	Richard Dix
Johnny Ellis	Tom Brown
Mrs. Ellis	Louise Carter
Mary Ellen	Rochelle Hudson
Blacksnake Skinner	C. Henry Gordon
Pop-eye Jackson	Warner Richmond
Blind Maxie	Sandy Roth
Mathew, the hermit	Charles Middleton
Rascal	Clarence Must
Whiteside	Stanley Fields
Romeo Schultz	Jed Kiley
Society Red	Fuzzy Knight
Hype	Bert Starkey
Spike	Bob Perry
Buzzard	Harry Smith
Turkey Neck	Edward Hart
Billings	Oscar Apfel
Blubber Mouth	John Lester Johnson

Hollywood Speaks

(Columbia)

Drama

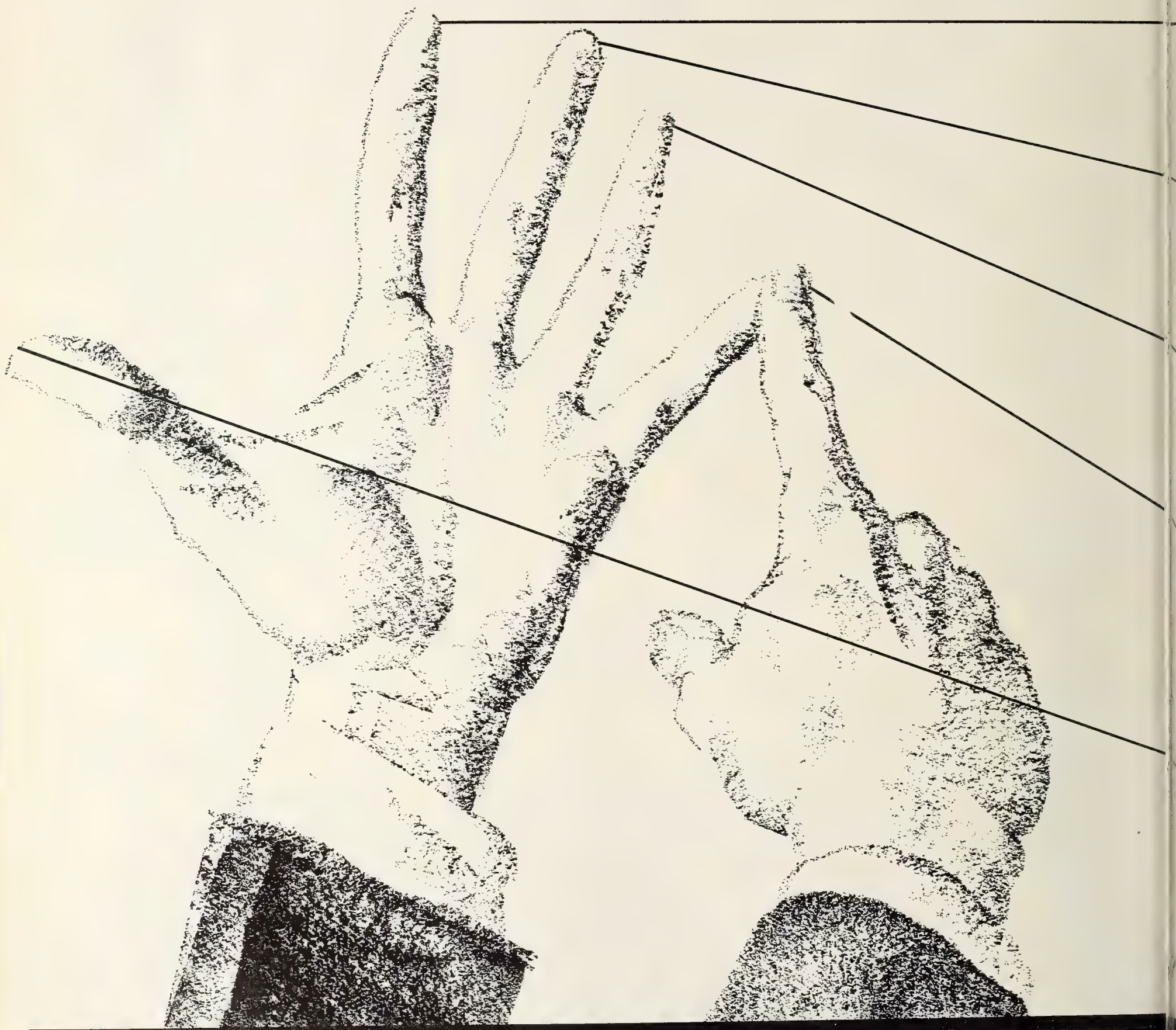
Represent this as Hollywood behind the scenes for perhaps the best results in the selling campaign. It pictures the rise of a girl from nowhere to near-stardom on the strength of publicity in the hands of a smart Hollywood newspaper man. It traces her escapes from the attentions of unscrupulous studio figures, and her surrender of all possibility of a starring career to save the man who gave her the big chance through the power of his pen—and his studio connections.

Pat O'Brien, facile tongued and fast moving, is the best star name for the marquee. Genevieve Tobin, as the almost-star, is the only other name which can mean much to the prospective patrons.

The title offers good exploitation possibilities. Play up the angle of the inside of Hollywood—Hollywood itself speaking from behind the scenes. Be careful what you do promise,

CHECK THESE 5

—and you'll know



WILL ROGERS *in*

WATCH FOX

VITAL POINTS

it cannot miss!

1 STAR. The recent M. P. Herald "Money Making Star" Poll showed him high among the First Ten. And you get him in the excitement of a presidential year. What a break!

2 STORY. By Homer Croy who wrote "They Had To See Paris." A tale of plain people who found headaches in wealth and happiness when they went broke. Plenty of rich humor.

3 SUPPORT. Dorothy Jordan, Irene Rich, Matty Kemp—all swell marquee-dressing. Irene Rich shared in some of Rogers' best. The other two are perfect for young love.

4 DIALOGUE. By Edmund Burke who did such great work in "Bad Girl." He makes this sparkle, too.

5 DIRECTION. David Butler, who made "A Connecticut Yankee" one of Rogers' biggest hits.

DOWN TO EARTH THIS YEAR

however, for there are no notable studio personalities in the picture, even in bit flashes, except one of Jack Holt. The picture is not startling in theme; it rather turns the spotlight on a version of Hollywood, and, as such, should have strength, particularly for the motion picture fan who is always thirsty for knowledge of the making of pictures. Short sequences give some little indication of the technique of the motion picture, the microphone and camera at work.

Several of the characters are spotted in highly unsympathetic roles. They provide the pitfalls for the girl who, when success is in sight, forgets O'Brien and what he did for her, and is completely taken in by dinners and dances and parties. The villain of the piece is Lucien Prival, who, as the brilliant but erratic director, attempts to star Miss Tobin, but for reasons particularly his own. Prival's wife kills herself as a result of his conduct, and scandal surrounds Miss Tobin. O'Brien saves her, but an incriminating letter in the possession of Ralf Harolde brings up a possibility of blackmail. In a fight between Harolde and O'Brien Harolde is accidentally killed. To save O'Brien, Miss Tobin tells her story—and thereby ruins her career.

That brief resume of the story should offer to the exhibitor the suggestion for numerous selling angles. It would be well to bear in mind that the picture is in no way unusual, as regards performance, story or development, but does present the back-stage angle which may well be made the backbone of effective selling. This has no interest for the juvenile.—Aaronson, New York.

Produced and distributed by Columbia. Directed by Eddie Buzzell. Story by Norman Krasna. Adaptation and dialogue by Norman Krasna and Jo Swerling. Cameraman, Teddy Stelman. Sound, Edward Berngs. Release date, June 25, 1932. Running time, 69 minutes.

CAST

Gertrude Smith	Genevieve Tobin
Johnny Reed	Pat O'Brien
Landau	Lucien Prival
Carp	Ralf Harolde
Millie Coreen	Rita La Roy
Mrs. Landau	Lena Stengel
Joe Hammond	Anderson Lawlor

70,000 Witnesses

(Paramount)

Football and Murder

In this picture, you really have two pictures. The first is all football. The second is an exciting murder mystery. Because it will be generally released just at the time that football hysteria is at its height, it looks like a box office natural from that standpoint. But the murder mystery is a story full of excitement right down to the final sequences. There's plenty of the good old fashioned melodrama all the way through, but through Charles Ruggles' broadcasting of the football game and his subsequent mixing up in the crime investigation there is enough comedy to bring forth a lot of laughs.

The picture starts with a trainload of old grads on the way to the football game between State and University, with a stirring musical background of college songs. On the train are a pair of gangsters who represent that fear that gamblers will get a stranglehold on the greatest of all American amateur sports. The gangsters are determined that their team must win. The "big shot" has a brother (Phillips Holmes) playing quarterback on the State team. Through him, he hopes to put States' star player (Johnny Mack Brown) out of the game. After several highly dramatic scenes, the kid "agrees" to go through with the plot. Just as Brown gets away to a clear field for a touchdown, he collapses and dies.

The story then shifts from a sport classic to a murder mystery. Seventy thousand witnesses saw the boy drop. The detective calls in the coroner who proves murder. Now the job is to seize the guilty party. Holmes knows that he is not guilty but he thinks that his brother knows. He runs away and thus draws suspicion on himself. He is arrested in his brother's apartment. Then comes the third degree, with all the players, coaches and attendants on both teams questioned. The detective has some queer ideas and insists upon the game being played over—exactly as it happened on the charts. Holmes is substituted for Brown. Everything is done the same, even to the rubdown. He gets away and collapses. In the meantime, his brother has arrived at the field. He sees his brother collapse. He sees the doctor who did the rubbing down try to escape in the excitement. He chases him to the clubhouse. There he forces a confession that the doctor used nitro-glycerin for a liniment. Both are killed as the doctor drops the explosive and wrecks the room, and then Holmes tells the whole story.

This picture is something quite new in the detailing of college sport stories. You have all the hullabaloo of football to shout about, at a time when interest in football will be at fever pitch. That will get the sport lovers. Then you have the mystery story to talk about, an element that can be used to entice those who might not be so hot about another football picture. There's drama, romance, comedy—all of it exciting. The picture won't have any difficulty clicking with the younger generation, nor should it prove anything but pleasing to the more mature, because of its novel construction.

It's a natural for tie-ups with schools and colleges. And you have that angle which proves that gamblers never can get control of this college sport as long as school loyalty lives. The title is a pip for all sorts of exploitation gags and the cast is more than satisfactory. Johnny Mack Brown is an All-American in his own right, but other players in this picture are all from one of the Los Angeles colleges, boys who will probably be making a name for themselves next fall while the picture is being played.

It can be played on any day. Probably it will be the first of a cycle of football pictures to be released, which will give it an advantage that means box office money to smart showmen.—McCarthy, Hollywood.

Charles R. Rogers production distributed by Paramount. From the novel by Cortland Fitzsimmons. Directed by Ralph Murphy. Associate producer, Harry Joe Brown. Screenplay by Garrett Fort. Additional dialogue by P. J. Wolfson and Allen Rivkin. Photographed by Henry Sharp. Release date, Sept. 9, 1932. Running time, 72 minutes.

CAST

Buck Buchanan	Phillips Holmes
Dorothy Clark	Dorothy Jordan
Johnny Moran	Charlie Ruggles
Wally Clark	Johnny Mack Brown
State Coach	J. Farrell Macdonald
Slip Buchanan	Lew Cody
Dan McKenna	David Landau
Dr. Collins	Kenneth Thomson
Connors	Big Boy Williams
Ortello	George Rosener
Old Grad	Walter Hiers
Greenwood	Paul Page
Southard	Reed Howes
Griffith	John David Horsley

War Correspondent

(Columbia)

Drama

Plenty of action, a large portion of melodrama and a bit of real old "hokum" should give the exhibitor something lively and entertaining to sell in this film. The campaign should crackle and be lively enough to bring them in. Promise fast moving entertainment, with wild flying, Chinese bandits and all the trimmings in a Chinese setting.

The title is good for exploitation purposes. It is in the nature of a takeoff on the war correspondent in the recent Chinese trouble, but it is handled from a different angle, with the action centering about the correspondent with a great reputation but a yellow streak, and the he-man type who had been his pal in former days but is at the moment storming the skies as the ace of the Chinese national army. The complication comes over the ace's woman, who is seized and falls in love with the correspondent. He plots his revenge, but succumbs to the bond of the white man and saves the two, when she is captured by the Chinese rebel leader, Fang, who offers as sinister a characterization as could be desired.

The cast names are money in the box office. The Jack Holt and Ralph Graves combination should be a winner for the exhibitor. Holt is the "Chinese" ace; Graves the cowardly correspondent whose swelled head is taken down by Holt and who finds himself in his love for the girl, played satisfactorily by Lila Lee.

Play up Holt and Graves as a combination for all you are worth. Your patrons will be satisfactorily entertained. Holt will supply the thrills when the girl and Graves escape from the pursuing bandits in a car, with Holt in his plane shooting down the pursuers in one-two-three order. Play on the Chinese setting, the flying, the pace of the picture, at the same time emphasizing the angle of the girl between the two men. One she loves, but he is a coward. The other she thought she loved, and he holds their fate in the hollow of his hand. Holt gives one of his tough, hard-boiled performances. Graves does well with a difficult and often unsympathetic role.

Sell this in lively fashion, without promising superlatives of any sort, and the audience should be well entertained. The youngsters should enjoy it as much as the adults.—Aaronson, New York.

Produced and distributed by Columbia. Directed by Paul Sloane. Story by Keene Thompson. Adaptation by Jo Swerling. Cameraman, Benjamin Kline. Release date, July 25, 1932. Running time, 77 minutes.

CAST

Jim Kenyon	Jack Holt
Franklyn Bennett	Ralph Graves
Julie March	Lila Lee
Wu Sun	Victor Wong
Fang	Tetsu Komai

SHORTS

Jitters, the Butler

(RKO Radio)

Laughs

When Clark and McCullough lose their jobs as street sweepers—a job in which they hilariously illustrate all the ways to handle the broom and shovel as well as how to get off the streets on which there are a lot of horses—they crash into high society via an automobile accident. There they play hob with all the guests, particularly the butler. The main comedy gag, in addition to their own ad libbing, is tearing up clothes. This one seems to run a little long and there are a few draggy spots, but the slapstick fun and smart dialogue should keep the laughs coming. The picture is suitable for running with a feature that is short on average running time. Suitable for adults and children. Running time, 22 minutes.—McCarthy, Hollywood.

Around the World in Eight Minutes

(Vitaphone)

A Few Laughs

A nonsensical but occasionally amusing short, in which the two comedians show the unwilling producer the reel they took on a "trip around the world." There are a few laughs here and there when the two show their pictures, which include a group of stock newsreel shots indiscriminately thrown together to the accompaniment of their fairly amusing dialogue and antics in the projection room. A fair subject.—Running time, 8 minutes.

Scrappy Minds the Baby

(Columbia)

Amusing

Amusing and lively, especially for the youngsters, is this number of the Scrappy cartoon series, in which the animated lad attempts to mind the baby, but finds the job very much too big for him. The goldfish have a good time at the behest of the artist and it is all rather amusing.—Running time, 7 minutes.

Ex-Crown Prince of Germany Interviewed for First Time by Fox Movietone News!



From FOX
MOVIETONE
NEWS
VOL. 5, NO. 6

Front page news everywhere today: What will happen in Germany? The Ex-Crown Prince shares with Hindenburg and Hitler the spotlight of uncertainty —Republic, Dictatorship or Monarchy?

FOX MOVIETONE NEWS

Supreme the World Over

JENKINS' COLYUM

Crawfordsville, Ind.

Dear Herald:

Crawfordsville, like Marietta, Ohio, has many things to be proud of. It's a town of 10,500 people, the most of whom are home owners, and it has many beautiful homes that would be a credit to some of our larger cities. It is here that Wabash College is located and there is a large printing establishment that employs around 500 people.

This was the home of General Lew Wallace, who, in 1873, wrote "The Fair God," and in 1893 "The Prince of India," and in 1880 the immortal "Ben Hur." General Wallace was born in Brookville, Ind., in 1827, and passed away in Crawfordsville in 1905.

Crawfordsville has two theatres. One, a small second-run house, is operated by a couple of ladies, and the Strand theatre, a Publix house, managed by Carroll Coffel. Mr. Coffel recently played "The Redheaded Woman," with Jean Harlow and Chester Morris, and he staged a redheaded girl beauty contest with twelve contestants. Each girl was selected and sponsored by some one of the merchants and the contest is said to have caused more comment in the Strand theatre than any other stunt ever pulled off.

K. E. Simmons, who lives here in Crawfordsville, is an oldtime showman, having worked in the business from bill poster and projectionist to manager.

We also met John Dittemore, who of evenings operates for a theatre in Lafayette, and attends Purdue University daytimes. If John can hold down both of these jobs, and we don't doubt but what he can, he's a busy boy.

▽

Wherever we go we find exhibitors very much wrought up over producers' plans for exclusive runs and classifying of their pictures with the understanding that class A pictures will be shown only in class A houses and never in second-run houses. If this plan is intended as an exclusive proposition it undoubtedly will mean an attempt to force the public into these exclusive run houses at an advanced admission price.

The day of forcing the public to do anything has passed. They say you can lead a horse to water but you can't make him drink, and that old nag has now become so stubborn that it is even hard to lead him. The public can be coaxed but they won't be driven. As we see it, and unless we lack the common sense of a bullfrog, this business has been built up to what it is today on the revenue derived from second-runs. This classification idea is a pretty high-hatted notion and the producers will find that they can't make the horse drink, for he won't be thirsty. The first thing to do is to create a thirst. They can't feed the public ipecac and the exhibitors aspirin very long at a time without causing nausea.

The exhibitors wherever we have gone are agreed upon one of two things—either the classification plan will work to the advantage of the producer or it will work their finish, and if it works to their advantage then it will be the finish of the independent and second-run houses. We are betting our last nickel that it won't work, and if it does, we will agree to throw in our wife's Mexican poodle. Who wants to take the bet?

To ignore the independent exhibitor is to tear down the foundation upon which this business has been built. Over five thousand of them have been eliminated within the last three years.

The theory that the customer is always wrong is what has held this business back. To turn down a $20.00 contract for a picture because they couldn't get $21.50 is one of the things that common sense can't account for. Films lying on the shelves never produce any revenue.

We heard a film salesman tell an exhibitor the other day that his service would cost him more this year than it did last. His company lost the revenue from that theatre when they might just as well have had it.

And another thing, as Andy Gump says. T. I. Sollers, of the Lyric theatre, at Covington, Ind., tells us that he played "The Covered Wagon" for four days in his town of 2,000 for $2,280 gross business. Why not a few more "Covered Wagons?" "The Old Nest" put Samuel Goldwyn on his feet and made the exhibitors a lot of money. "Over the Hill" was a Godsend to the exhibitors and William Fox. Why not a few more "Old Nests" and "Over the Hills?" "The Four Horsemen" was a mopup everywhere. Will we have any more "Four Horsemen?" The trend of the producing mind seems to be toward "sexy" and sophisticated drama. Why not forget about New York for a while and make pictures for the United States? Mr. Sollers says that if they will give him six "Covered Wagons" a year they can keep all the rest of their product, that will be all he will want.

Well, that's that, and now you can tell us we are crazy and we will look at you and smile. But if you tell us that we are a "yes man" you'd better ring for the ambulance before you say it, for you will need it.

▽

Mr. J. P. Kratz operates the Lyric theatre at Monticello, Ill. He also owns and operates three of Illinois' best farms. He says that so far the farms have been able to hold the Lyric up. He is also a stockholder and director in one of the banks and we presume he would take on additional duties if the sun didn't set only twice a year. The days are entirely too short for Mr. Kratz, but in spite of that he finds time to read the HERALD from kivver to kivver. That's why he is so well posted on picture matters.

No, there won't be any poetry this time.

J. C. JENKINS,
The HERALD Man

ON THE DOTTED LINE...

Columbia

Nora Lane signed and Shirley Palmer and J. Farrell Macdonald added to 'Polo." . . . Walter Connelly and Arthur Vinton signed for "Washington Merry-Go-Round." . . . Eddie Cline to direct "In the Jungle." . . . Oscar Hendrain signed as technical director and Robert Warwick as actor in "That's My Boy." . . . Gertrude Purcell to adapt "Dance of Millions." . . . Norman Krasna and Gordon Kann to collaborate on story of "Patrole Girl." . . . Jessie Arnold, Arthur Millett and Knute Erickson added to "Bitter Tea of General Yen." . . . Matthew Betz signed for "Bullet Trail" (temporary title). . . . Toshia Mori signs long-term contract. . . .

▽

Educational

Glen Tryon, Billy Bevan, Ruth Hiatt, Audrey Ferris and Fern Emmett in "Sunkissed Sweeties" (temporary title), Harry J. Edwards directing. . . . Charles K. French added to "Torchy's Vacation." . . .

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Halliwell Hobbes added to "Six Hours to Live." . . . Vince Barnett in "Rackety Rax.'. Terrance Ray in "Walking Down Broadway." Alphonz Ethier and James Durkin added to "Wild Girl." . . .

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MGM

Charlotte Susa signs contract. . . . Clark Gable and Jean Harlow in "Red Dust," Victor Fleming to direct. . . . Brandon Hurst in "Rasputin." . . .

▽

Paramount

Jerry Tucker signs new contract. . . . Sally Blane, David Landau and Susan Fleming in "Heritage of the Desert." . . . Dickie Moore signed for "Metropolitan Garage." . . . LeRoy Prinz and James Murray signed for "Sign of the Cross," Prinz to stage dances. . . . Wallis Clark and Frederick Burt added to "Night of June 13." . . . Paul Porcasi and Thomas Ricketts signed for "A Farewell to Arms." . . . Lew Cody in "Madison Square Garden." . . . C. Aubrey Smith and Robert Greig signed anew for "Honest Finder." . . .

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RKO Radio

Karen Morley in "Animal Kingdom." . . . Robert Benchley signs contract. . . . Dorothy Yost and George Yohalem signed by J. G. Bachman, each to write an original story for Junior Durkin. . . .George E. Stone in "Phantom of Crestwood." . . . Junior Durkin signed by J. G. Bachman to star in two pictures. . . . Ilka Chase signed for "Animal Kingdom." . . . Dickie Moore signed for "Little Orphan Annie." . . . Leo Carrillo, Vivienne Osborne, Earle Foxe, Tom Moore, Eddie Nugent, Joseph Cawthorne, Paul Hurst, Albert Conti, Paul Porcasi, Ralph Lewis and Edward LeSaint signed for "Second Fiddle," William Nigh to direct. . . . Robert Benchley to write first feature comedy for Harry Sweet and Edgar Kennedy. . . . J. G. Bachman to make "Beautifully Trimmed," Malcolm St. Clair to direct. . . . Frank Morgan and Nils Asther signed for "Mysteries of the French Police." . . . Marian Marsh in "Sport Page." . . . Alan Mowbray signed for "Monkey's Paw," Wesley Ruggles to direct. . . .

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Universal

Lew Ayres in "Ships of Chance," an original by Kubec Glasmon and John Bright. . . . Tala Birell and Paul Lukas in "Magana," an original by Lester Cohen and Dale Van Every, Edward Laemmle to direct. . . .

▽

Warner-First National

Douglas Fairbanks, Jr., in "Parachute" by Rian James, William Dieterle to direct. . . . John Wayne, Duke the Devil Horse, Frank McHugh and Otis Harlan in "Telegraph Trail," Tenny Wright to direct. . . . Wally Ford succeeds Charles Farrell in "Central Park." . . . Warren William in "Match King,"

▽

World Wide

Alexander Carr and Matt McHugh signed for "Hypnotized." . . . Charles Middleton and Elizabeth Patterson signed for "Breach of Promise." . . . Lowell Sherman to direct and play in "False Faces." . . .

Omaha Owner Suing on Restraint of Trade Charge

Victor Newton, Omaha, has brought suit in federal court at Omaha for $13,000 against seven distributors and the Omaha Film Board of Trade, charging restraint of trade affecting his theatre in Pacific Junction, Iowa.

In May Mr. Newton and Thomas Leddy received a judgment of $2,000 in five years of litigation, and the court at that time ordered payment by the defendants of triple damages, or $6,000, in accordance with the anti-trust law relative to damages. If Mr. Newton should win the present suit, he possibly would receive $39,000.



Directed by EDWARD SEDGWICK

SURPRISE!
SURPRISE!

Frankly we didn't know it ourselves— Nobody can be 100% right—

SPEAK EASILY

in its first three engagements, *Baltimore*, *Providence*, *Kansas City*, has leaped into the head-lines with smashing business and hysterical audiences! **TAKE THIS TIP NOW! YOU'LL THANK US LATER! GET BEHIND THIS PICTURE! ADVERTISE IT! SHOUT ABOUT IT!** Sure it's M-G-M! And is our face smiling!

THEATRE RECEIPTS

The total of theatre receipts from 101 theatres in 20 key cities of the United States and Canada were recorded at a total of $1,306,232 for the calendar week ended August 13, 1932. The figure was $22,255 lower than that for the previous calendar week, ended August 6, when the same number of theatres in the 20 cities reported an aggregate gross of $1,328,487. Eight new "lows" were registered in the more recent week, and there were no new highs. In the preceding week there was one new "high" and seven new "lows" were reached.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Boston								
Keith's	3,500	25c-65c	"American Madness" (Col.)	18,000	"War Correspondent" (Col.)	17,000	High 12-5 "Frankenstein"	27,000
							Low 3-26-32 "Explorers of the World"	16,000
Keith-Boston	2,900	25c-65c	"Igloo" (U.)	17,500	"Hollywood Speaks" (Col.)	17,000	High 4-9-32 "Steady Company"	26,000
							Low 7-9-32 "By Whose Hand?"	16,500
Loew's Orpheum	2,000	25c-60c	"Washington Masquerade" (MGM)	19,500	"Unashamed" (MGM)	18,000	High 1-24 "Hell's Angels"	31,500
							Low 8-4-32 "Unashamed"	18,000
Loew's State	3,700	30c-60c	"White Zombie" (U. A.)	21,500	"Skyscraper Souls" (MGM)	22,000	High 6-18-32— "Hell Divers" "Possessed" and "Sin of Madelon Claudet"	26,000
							Low 7-18 "Man in Possession"	19,000
Metropolitan	4,350	35c-75c	"Guilty as Hell" (Para.)	35,000	"The First Year" (Fox)	35,000	High 1-31 "No Limit"	44,500
Paramount	1,800	30c-60c	"Congorilla" (Fox)	14,000	"Jewel Robbery" (W. B.)	13,500	Low 7-4 "I Take This Woman"	30,000
Uptown	2,000	25c-60c	"Congorilla" (Fox)	11,000	"Jewel Robbery" (W. B.)	10,500	High 5-14-32 "The Miracle Man"	15,000
							Low 7-23-32 "Miss Pinkerton"	10,000
Buffalo								
Buffalo	3,500	30c-70c	"Guilty as Hell" (Para.)	19,000	"The First Year" (Fox)	21,300	High 3-28 "My Past"	39,500
							Low 7-16-32 "Rebecca of Sunnybrook Farm"	15,800
Century	3,000	25c-35c	"Roar of the Dragon" (Radio)	7,200	"Westward Passage" (Pathe)	6,000	High 2-14 "Cimarron"	25,600
Court Street	1,800	25c	"Reserved for Ladies" (Para.) (4 days)	1,700	"The Roadhouse Murder" (Radio) (4 days)	1,300	Low 3-5-32 "Cheaters at Play"	5,800
Hippodrome	2,100	25c-35c	"Week Ends Only" (Fox)	7,000	"Winner Take All" (W. B.)	8,700	High 2-14 "Free Love"	26,300
							Low 7-16-32 "New Morals for Old"	4,200
Lafayette	3,300	25c	"Young America" (Fox)	7,300	"While Paris Sleeps" (Fox)	8,000	High 4-11 "Ten Cents a Dance"	24,100
							Low 6-11-32 "The Secret Witness"	5,800
Chicago								
Chicago	4,000	35c-75c	"The First Year" (Fox)	35,000	"Rebecca of Sunnybrook Farm" (Fox)	34,000	High 1-23-32 "Two Kinds of Women"	67,000
							Low 7-18 "Women Love Once"	26,250
Oriental	2,284	35c-75c	"Downstairs" (MGM)	23,000	"Skyscraper Souls" (MGM)	22,000	High 3-7 "My Past"	46,750
							Low 6-27 "Party Husband"	19,450
Palace	2,509	35c-75c	"Tom Brown of Culver" (U.)	18,000	"The Man Called Back" (Tiffany)	17,500	High 4-2-32 "Cheaters at Play"	33,000
							Low 7-16-32 "Bachelor's Affairs"	16,000
State Lake	2,776	25c-50c	"By Whose Hand?" (Col.)	17,500	"Mystery Ranch" (Fox)	18,000	High 12-12 "Frankenstein"	44,000
							Low 6-25-32 "Is My Face Red?"	7,000
Cleveland								
Allen	3,300	25c-50c	"Skyscraper Souls" (MGM)	12,000	"The First Year" (Fox)	12,500	High 1-30-32 "Hell Divers"	26,000
							Low 7-2-32 "The Man From Yesterday"	8,000
RKO Palace	3,100	25c-60c	"War Correspondent" (Col.)	20,000	"Bachelor's Affair" (Fox)	19,500	High 5-2 "Laugh and Get Rich"	40,000
							Low 5-21-32 "Sinners in the Sun"	18,000
Stillman	1,900	15c-25c	"Lady and Gent" (Para.)	5,100	"Madame Racketeer" (Para.)	4,900		
Warner's Lake	800	15c-50c	"Stranger in Town" (W. B.)	4,000	"Miss Pinkerton" (F. N.)	4,500	High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Denver	2,500	25c-66c	"Washington Masquerade" (MGM)	14,000	"Man From Yesterday" (Para.)	12,000	High 8-8 "Politics"	25,000
							Low 5-14-32 "Greeks Had a Word for Them"	9,000
Huffman's Rialto	900	25c-50c	"Almost Married" (Fox)	2,500	"Rider of Death Valley" (U.)	2,700		
Orpheum	2,600	25c-66c	"Jewel Robbery" (W. B.)	13,000	"The First Year" (Fox)	16,000		
Paramount	2,000	25c-55c	"Miss Pinkerton" (F. N.)	9,000	"The Dark Horse" (F. N.)	7,000	High 1-10 "Hell's Angels"	22,000
							Low 6-25-32 "Forgotten Commandments" and "Reserved for Ladies"	3,450
Detroit								
Downtown	2,750	25c-50c	"Bring 'Em Back Alive" (Radio) (2nd week)	13,500	"Bring 'Em Back Alive" (Radio) (1st week)	17,000		
Fisher	2,300	25c-65c	"Guilty as Hell" (Para.) (2nd week-25c-60c)	13,000	"Guilty As Hell" (Para.) (1st week)	11,500		
Fox	5,000	25c-50c	"The First Year" (Fox) (2nd week)	19,000	"The First Year" (Fox) (1st week)	36,000		
Michigan	3,000	25c-75c	"Skyscraper Souls" (MGM)	22,000	"Washington Masquerade" (MGM)	27,000		

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Here's Proof—

4 B'WAY ACE HOUSES PLAY COLUMBIA PICTURES SAME WEEK!

AMERICAN MADNESS is getting more editorial notice and greater reviews than any picture in years. The reigning sensation over the RKO circuit.

•

THE BLONDE CAPTIVE is now beginning to play *the long half* of the Loew Metropolitan time—60 houses. It gets this choice ace time because it has *gotten the business* over the Loew circuit and in hundreds of houses.

WAR CORRESPONDENT at the Paramount Publi —sure proof that the bringing together again of th Holt-Graves team means box office happiness.

•

HOLLYWOOD SPEAKS at Warner's Winter Ga den. Big showmen *know* what this peek throug the keyholes of Hollywood will do to boost business

COLUMBIA PICTURES

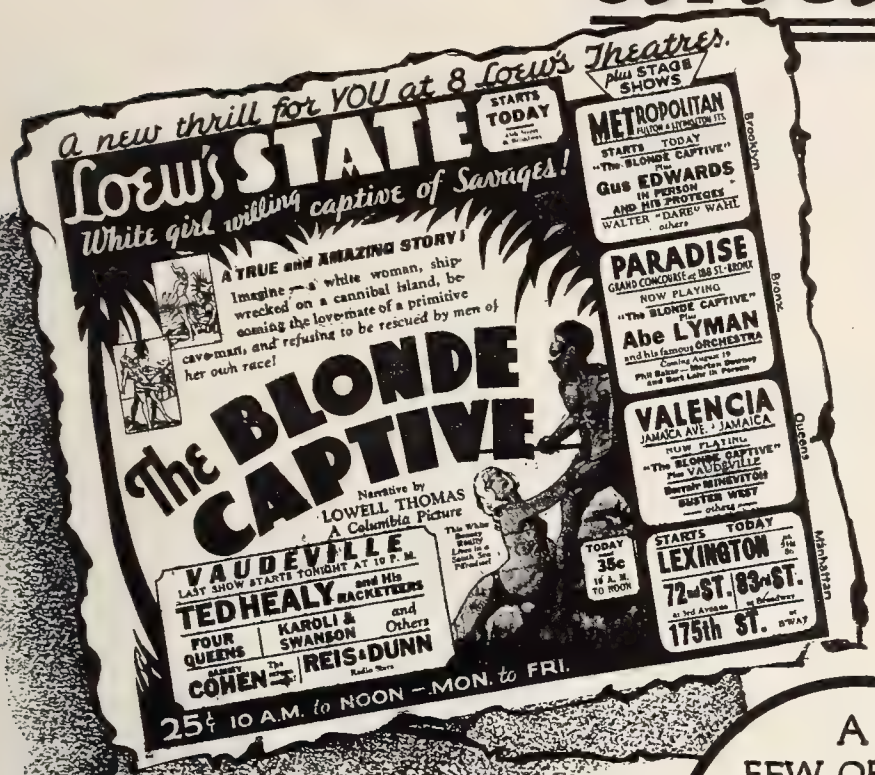
YOU NEED 'EM—*Columbia* HAS 'EM!

[THEATRE RECEIPTS--CONT'D]

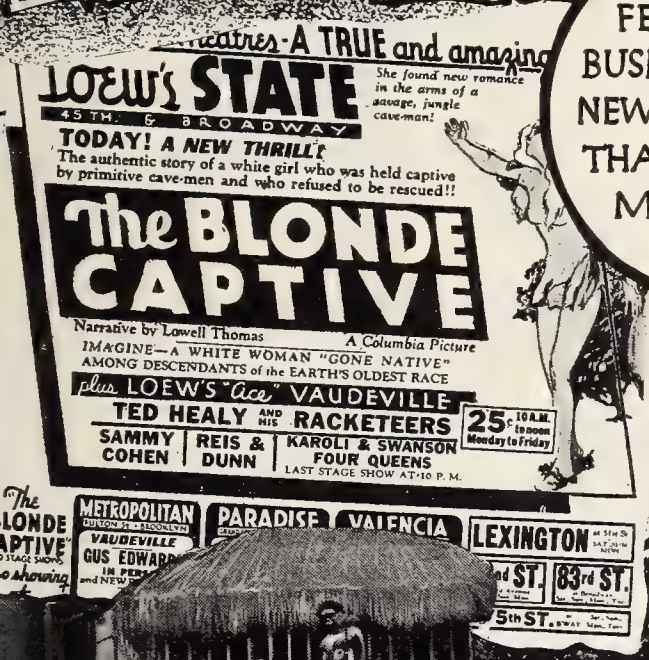
Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 193: to date)	
Hollywood								
Chinese	2,500	55c-$1.65	"Strange Interlude" (MGM) (4th week)	26,000	"Strange Interlude" (MGM) (3rd week)	27,000	High 7-31 "Trader Horn" Low 10-31 "Yellow Ticket"	36,000 9,000
Pantages Hollywood	3,000	35c-65c	"What Price Hollywood" (Pathe)	11,000	"Merrily We Go To Hell" (Para.)	8,000	High 4-30-32 "Careless Lady" Low 2-6-32 "Ladies of the Big House"	22,400 7,000
W. B. Hollywood	3,000	25c-55c	"Crooner" (F. N.)	10,900	"Jewel Robbery" (W. B.)	10,500	High 2-7 "Little Caesar" Low 11-7 "Honor of the Family"	30,000 7,000
Indianapolis								
Apollo	1,100	25c-35c	"The First Year" (Fox) (2nd week)	5,000	"The First Year" (Fox) (1st week)	5,500	High 6-13 "Daddy Long Legs" Low 7-16-32 "Bachelor's Affairs"	10,000 3,000
Circle	2,600	25c-35c	"Roar of the Dragon" (Radio) (25c-55c)	8,000	"Madame Racketeer" (Para.)	5,000	High 2-14 "Cimarron" Low 7-30-32 "Westward Passage"	13,000 3,500
Indiana	3,300	25c-35c	"Guilty as Hell" (Para.)	6,500	"War Correspondent" (Col.)	7,000	High 1-17 "Her Man" Low 8-12-32 "Guilty as Hell"	25,000 6,500
Palace	2,800	25c-35c	"White Zombie" (U. A.)	5,000	"The Blonde Captive" (Col.)	5,000	High 5-2 "Trader Horn" Low 8-12-32 "White Zombie"	22,000 5,000
Kansas City								
Liberty	1,000	15c-25c	"Madame Racketeer" (Para.)	3,500	"The Purchase Price" (W. B.)	4,000		
Mainstreet	3,049	35c-50c	"Tom Brown of Culver" (U.)	14,000	"Strange Love of Molly Louvain" (F.N.) (extra show Sat. night)	24,000	High 1-9-32 "Peach o' Reno" Low 6-11-32 "Rich Are Always With Us"	25,500 11,000
Midland	4,000	25c-40c	"Downstairs" (MGM) (7 days and Sat. midnite show)	13,000	"White Zombie" (U. A.) (7 days and Sat. midnite show)	13,000	High 1-23-32 "Hell Divers" Low 5-9 "Quick Millions"	30,400 7,500
Newman	2,000	35c-50c	"Jewel Robbery" (W. B.) (7 days and Sat. midnite show)	6,000	"The First Year" (Fox) (7 days and Sat. midnite show)	9,000	High 2-27-32 "Shanghai Express" Low 8-12-32 "Jewel Robbery"	25,000 6,000
Los Angeles								
Carthay Circle	1,650	55c-$1.65	"Back Street" (U.) (7 days and $5.00 premiere)	18,000				
Loew's State	2,416	35c-70c	"Skyscraper Souls" (MGM)	22,500	"The First Year" (Fox)	28,000	High 10-25 "Susan Lenox" Low 3-5-32 "The Silent Witness"	39,000 6,963
Orpheum	2,750	35c-70c	"Bring 'Em Back Alive" (Radio) (2nd week)	15,500	"Bring 'Em Back Alive" (Radio) (1st week)	25,000	High 1-9-32 "Frankenstein" Low 12-26 "Heaven on Earth"	34,000 6,500
Paramount	3,596	35c-70c	"Guilty as Hell" (Para.)	20,000	"Madame Racketeer" (Para.)	18,000	High 10-31 "Beloved Bachelor" Low 2-6-32 "Tomorrow and Tomorrow"	41,000 7,500
W. B. Downtown	2,400	25c-55c	"Stranger in Town" (W. B.)	9,600	"The Purchase Price" (W. B.)	12,500	High 2-7 "Little Caesar" Low 4-23-32 "Destry Rides Again"	27,000 6,200
W. B. Western	2,400	35c-55c	"Jewel Roberry" (W. B.)	5,800	"Stranger in Town" (W. B.)	5,200		
Minneapolis								
Lyric	1,238	25c-40c	"Miss Pinkerton" (F. N.)	2,700	"Million Dollar Legs" (Para.)	3,000	High 5-30 "Kiki" Low 1-24 "Men on Call"	4,000 1,200
RKO Orpheum	2,900	25c-55c	"Roar of the Dragon" (Radio)	14,000	"Winner Take All" (W. B.)	13,000	High 12-14 "Cimarron" Low 6-11-32 "Radio Patrol"	30,000 12,000
State	2,300	25c-55c	"Guilty as Hell" (Para.)	7,000	"The First Year" (Fox)	7,500	High 1-2-32 "Sooky" Low 4-18 "Body and Soul"	10,000 6,000
Montreal								
Capitol	2,547	26c-60c	"Miss Pinkerton" (F. N.) and "The Dark Horse" (F. N.)	9,500	"Million Dollar Legs (Para.) and "Life Goes On" (British)	9,000	High 1-10 "Just Imagine" Low 12-23 "The Guardsman" and "The Tip-Off"	18,000 8,000
Imperial	1,914	15c-40c	"Paris-Beguin" (French)	1,800	"Un Vieux Garcon" (French)	2,000	High 1-17 "Office Wife" Low 8-12-32 "Paris-Beguin"	10,000 1,800
Loew's	3,115	30c-75c	"Unashamed" (MGM)	12,000	"The Man From Yesterday" (Para.)	13,000	High 4-2-32 "Fireman, Save My Child" Low 7-18 "Stepping Out"	16,500 9,000
Palace	2,600	30c-75c	"Washington Masquerade" (MGM)	10,000	"Rebecca of Sunnybrook Farm" (Fox)	10,500	High 4-2-32 "One Hour With You" Low 8-12-32 "Washington Masquerade"	19,500 10,000
Princess	2,272	25c-60c	"Roar of the Dragon" (Radio) and "Roadhouse Murder" (Radio)	7,000	"Monte Carlo Madness" (First Div. and "Honor of the Press" (Mayfair)	8,500	High 4-1 "City Lights" Low 8-12-32 "Roar of the Dragon" and "Roadhouse Murder"	22,500 7,000
New York								
Astor	1,120	55c-$2.20	"Grand Hotel" (MGM) (17th week)	13,924	"Grand Hotel" (MGM) (16th week)	14,857		
Cameo	549	25c-75c	"Bring 'Em Back Alive" (Radio) (3rd week)	4,000	"Bring 'Em Back Alive" (Radio) (2nd week)	5,300		
Capitol	4,700	35c-$1.65	"Skyscraper Souls" (MGM)	57,745	"Washington Masquerade" (MGM) (2nd week)	60,265	High 1-9-32 "Mata Hari" Low 7-2-32 "New Morals for Old"	110,466 29,767
Embassy	598	25c	All Newsreel	7,064	All Newsreel	6,797	High 1-3 Newsreels Low 5-28-32 Newsreels	9,727 5,785
Mayfair	2,300	35c-85c	"American Madness" (Col.)	15,000	"Tom Brown of Culver" (U.)	11,500	High 12-12 "Frankenstein" Low 4-30-32 "Cohens and Kellys in Hollywood"	53,800 7,600
Palace	2,500	30c-$1.10	"The Purchase Price" (W. B.)	17,000	"What Price Hollywood" (Pathe)	23,000		
Paramount	3,700	40c-$1.10	"Guilty as Hell" (Para.)	48,500	"Rebecca of Sunnybrook Farm" (Fox)	40,400	High 2-7 "Finn and Hattie" Low 12-26 "Heaven on Earth"	85,900 35,700
Rivoli	2,103	40c-$1.10	"White Zombie" (U. A.) (2nd week)	14,200	"White Zombie" (U. A.) (1st week)	25,500	High 1-9-32 "Dr. Jekyll and Mr. Hyde" Low 7-29-32 "Igloo"	67,100 8,000
Strand	3,000	35c-$1.10	"Doctor X"	38,000	"Jewel Robbery" (W. B.) (2nd week—6 days) and "Dr. X." (F. N.) (1 day)	16,733	High 1-17 "Little Caesar" Low 4-2-32 "The Missing Rembrandt"	74,821 8,012
Winter Garden	1,949	35c-$1.10	"Congorilla" (Fox) (3rd week)	7,099	"Congorilla" (Fox) (2nd week)	12,585	High 9-19 "Five Star Final" Low 7-23-32 "Radio Patrol"	59,782 6,437

LOEW'S DID IT -

and so can you!!!



A FEW OF THE BUSINESS-GETTING NEWSPAPER ADS THAT REACHED MILLIONS IN N.Y.C.



NOVEL STUNT THAT STOPPED TRAFFIC ON BROADWAY !

LOEW'S SAW ITS GREAT POSSIBILITIES- LOEW'S BALLYHOOED IT - LOEW'S CLEANED UP - *in all of their houses*

YEAR'S FREAK BOX-OFFICE SENSATION!

The BLONDE CAPTIVE

RESULT: A FEW OF THE THOUSANDS THAT CROWDED AND JAMMED THEIR WAY INTO LOEW'S THEATRES

AN ABSOLUTELY AMAZING and AUTHENTIC ADVENTURE from Dr. Paul Withington's Expedition into Northern Australia. Dialogue and narrative by Lowell Thomas, radio "Voice of the Literary Digest."



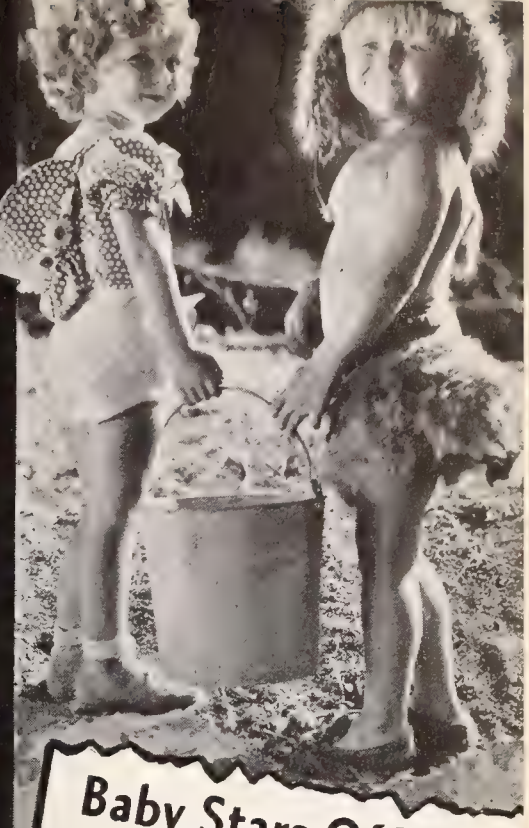
YOU NEED 'EM - Columbia HAS 'EM !

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-55c	"Guilty as Hell" (Para.)	5,200	"Skyscraper Souls" (MGM)	4,000	High 2-7 "Illicit"	11,000
							Low 7-2-32 "Man From Yesterday"	3,100
Criterion	1,700	10c-55c	"Downstairs" (MGM) (6 days)	3,000	"Madame Racketeer" (Para.)	5,600	High 2-21 "Cimarron"	15,500
							Low 8-12-32 "Downstairs"	3,000
Liberty	1,500	10c-35c	"Strangers of the Evening" (Tiffany) (4 days)	900	"Westward Passage" (Radio) (4 days)	1,000	High 1-24 "Under Suspicion"	7,200
			"Young Bride" (Pathe) (3 days)	800	"Hollywood Speaks" (Col.) (3 days)	900	Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
Mid-West	1,500	10c-55c	"Doctor X" (F. N.)	4,000	"The First Year" (Fox)	5,000	High 9-19 "Young As You Feel"	11,000
							Low 7-2-32 "Love Is a Racket"	3,000
Victoria	900	10c-35c	"The Purchase Price" (W.B.) (4 days)	1,600				
Omaha								
Orpheum	3,000	25c-55c	"War Correspondent" (Col.)	10,500	"Tom Brown of Culver" (U.)	10,500	High 2-14 "Cimarron"	25,550
							Low 6-18-32 "Night World"	8,500
Paramount	2,900	25c-60c	"Guilty as Hell" (Para.)	6,500	"The First Year" (Fox)	8,000	High 4-23-32 "Tarzan, the Ape Man"	13,750
							Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous"	4,000
World	2,500	25c-40c	"Two Seconds" (F. N.) and "New Morals for Old" (MGM)	5,750	"Lady and Gent" (Para.) and "Week Ends Only" (Para.)	6,750	High 4-11 "Men Call It Love"	16,000
							Low 11-28 "The Cisco Kid"	4,500
Philadelphia								
Arcadia	600	30c-55c	"As You Desire Me" (MGM)	2,500	"Congress Dances" (U. A.) (6 days)	2,700	High 12-17 "The Guardsman"	6,500
							Low 4-30-32 "Beast of the City"	1,900
Boyd	2,400	35c-75c	"Red Headed Woman" (MGM)	18,000	"What Price Hollywood" (Pathe)	14,000		
Earle	2,000	35c-66c	"The Purchase Price" (W. B.)	20,000	"The Man Called Back" (Tiffany) (6 days)	17,000	High 1-2-32 "Makers of Men"	27,000
							Low 7-23-32 "Miss Pinkerton"	12,500
Fox	3,000	35c-75c	"The First Year" (Fox) (2nd week)	21,000	"The First Year" (Fox) (6 days-1st week)	27,000	High 2-7 "Man Who Came Back"	40,000
							Low 6-18-32 "Mystery Ranch"	15,000
Karlton	1,000	30c-55c	"What Price Hollywood" (Pathe)	3,200	"Stranger in Town" (W. B.) (6 days)	3,500	High 5-2 "City Lights"	8,000
							Low 3-21 "Resurrection"	3,000
Stanley	3,700	35c-75c	"Bring 'Em Back Alive" (Radio) (6 days)	17,000	"Lady and Gent" (Para.) (5 days)	10,500	High 12-19 "Frankenstein"	31,000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	35c-55c	"Scarface" (U. A.)	12,500	"Scarface" (U. A.) (6 days-1st week)	15,000	High 3-21 "Last Parade"	16,500
							Low 7-28-32 "Radio Patrol"	6,500
Portland, Ore.								
Fox Paramount	3,068	35c-55c	"Guilty as Hell" (Para.) (35c-65c)	15,500	"The First Year" (Fox)	14,000	High 1-3 "Paid"	26,000
							Low 5-23 "Young Sinners"	11,000
Oriental	2,040	25c-35c	"Jewel Robbery" (W. B.)	3,000	"Miss Pinkerton" (F. N.)	3,000		
Rialto	1,400	25c	"Wet Parade" (MGM) (25c-35c)	6,000	"The Man From Yesterday" (Para.)	2,000	High 3-21 "Trader Horn"	12,000
							Low 6-25-32 "Mystery Ranch"	1,900
RKO Orpheum	1,700	25c-60c	"The Mouthpiece" (W. B.) (25c-40c)	12,500	"Roar of the Dragon" (Radio)	12,000	High 2-14 "Cimarron"	20,000
							Low 5-23 "Iron Man"	8,500
United Artists	945	25c-35c	"Congorilla" (Fox)	4,000	"Week Ends Only" (Fox)	2,000	High 1-10 "Hell's Angels"	12,500
							Low 8-4-32 "Week Ends Only"	2,000
San Francisco								
El Capitan	3,100	25c-60c	"The Tenderfoot" (F. N.)	13,750	"When a Feller Needs a Friend" (MGM)	12,500	High 8-15 "Daddy Long Legs"	16,750
							Low 6-11-32 "Devil's Lottery"	11,000
Filmarte Foreign Talkies	1,400	35c-50c	"The Terror of the Garrison" (German)	2,400				
Fox	4,600	25c-90c	"The First Year" (Fox)	45,000	"Skyscraper Souls" (MGM)	34,000	High 1-3 "Lightning"	70,000
							Low 2-20-32 "The Guardsman"	29,000
Golden Gate	2,800	25c-65c	"War Correspondent" (Col.)	12,100	"Bring 'Em Back Alive" (Radio)	24,000	High 8-4-25 "Bring 'Em Back Alive"	24,000
							Low 6-11-32 "Lena Rivers"	7,000
Orpheum	3,000	25c-65c	"Bring 'Em Back Alive" (Radio)	9,000			High 12-12 "Frankenstein"	23,000
							Low 5-14-32 "Night World"	5,000
Paramount	2,670	25c-90c	"Devil and the Deep" (Para.)	9,500	"Washington Masquerade" (MGM) (2nd week)	13,500	High 1-9-32 "The Champ"	35,600
							Low 8-12-32 "Devil and the Deep"	9,500
Warfield	2,700	35c-90c	"Guilty as Hell" (Para.)	21,000	"Madame Racketeer" (Para.)	21,000	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 1-30-32 "X Marks the Spot"	15,000
Warner Bros.	1,385	35c-75c	"Stranger in Town" (W. B.)	3,750	"The Purchase Price" (W. B.) (6 days)	7,000	High 3-26-32 "Fireman, Save My Child"	19,000
							Low 7-9-32 "Street of Women"	3,500
Seattle								
Fifth Avenue	2,750	25c-75c	"Skyscraper Souls" (MGM)	12,000	"The First Year" (Fox)	12,500	High 7-30-32 "Million Dollar Legs"	18,500
							Low 1-2-32 "The Boudoir Diplomat"	7,000
Fox	2,450	25c-75c	"Congorilla" (Fox) (9 days)	12,000	"Lady and Gent" (Para.) (5 days)	5,000		
Liberty	2,000	10c-25c	"The Stoker" (Allied)	4,000	"Hound of the Baskervilles" (British)	3,000	High 1-10 "The Lash"	11,500
							Low 8-5-32 "Hound of the Baskervilles"	3,000
Music Box	950	25c-40c	"War Correspondent" (Col.)	3,500	"South Sea Adventures" (Principal) and "Many a Slip" (U.)	3,000	High 2-28 "City Lights"	14,000
							Low 8-5-32 "South Sea Adventures" and "Many a Slip"	3,000
RKO Orpheum	2,650	25c-75c	"Tom Brown of Culver" (U.)	10,000	"Roar of the Dragon" (Radio)	9,500	High 10-31 "Spirit of Notre Dame"	18,000
							Low 8-9-32 "Fast Companions" and "Monster Walks"	7,500
Washington								
Columbia	1,232	25c-40c	"Forbidden Company" (Invis.)	1,750	"McKenna of the Mounted" (Col.)	1,800		
Earle	2,323	25c-66c	"Million Dollar Legs" (Para.)	19,000	"Love is a Racket" (F. N.) (25c-60c)	17,000		
Fox	3,434	25c-66c	"Passport to Hell" (Fox)	23,000	"White Zombie" (U. A.)	18,000		
Loew's Palace	2,363	35c-55c	"The First Year" (Fox) (2nd week)	11,000	"The First Year" (Fox) (1st week)	16,000		
Metropolitan	1,600	25c-55c	"Two Seconds" (F. N.) "The Man Called Back" (Tiffany)	7,000 7,000	"The World and the Flesh" (Para.)	6,500		
RKO Keith's	1,832	25c-55c			"Tom Brown of Culver" (U.)	7,000		



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"WAR BABIES"

A screaming "Baby Burlesk" inaugurating a series that will make comedy history.

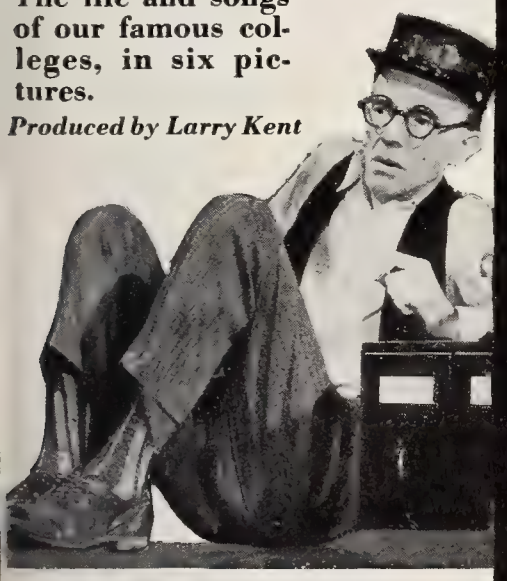
Produced by Jack Hays



REINALD WERRENRATH in "Spirit of the Campus"

The life and songs of our famous colleges, in six pictures.

Produced by Larry Kent



TOM HOWARD in 'The Mouse Trapper"

and five other

TOM HOWARD COMEDIES

Produced by Larry Kent

✻ *EDUCATIONAL'S* **new program of one-reel pictures is the greatest in its history. Every one a bit of real feature entertainment. The BABY STARS are taking the country by storm. REINALD WERRENRATH brings you one of the world's finest voices in "Spirit of the Campus." TOM HOWARD guarantees ten minutes of hilarious fun. And these other series, too, are packed with entertainment that will make any show better.**

Educational Pictures

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TERRY-TOONS

Produced by Frank Moser and Paul Terry

BATTLE FOR LIFE

The ruthless warfare of nature

Produced by Nathan, Woodard and Fairbanks

DO YOU REMEMBER?

Memories of the gay nineties

Produced by Johnnie Walker and Monroe Gold

BRAY'S NATURGRAPHS

Startling close-ups of animal life

CAMERA ADVENTURES

Adventures off the beaten track

HODGE-PODGE

Produced by Robert E. Gillaum

BROADWAY GOSSIP

A columnist news-reel
Reported by Leo Donnelly

Baby Stars Offer Riot of Laughter

"THE PIE-COVERED WAGON"

Educational

Producer ..... Jack Hays
Direction ..... Charles Lamont
Story ..... Jack Hays
Photography ..... Dwight Warren
Cast ..... The Baby Stars

A lot of babies, barely out of the cradle, romp across the screen in "The Pie-Covered Wagon" in a manner that supplies a howl in every foot of film. They hold up their didies with one hand, and deliver their lines in such an adult fashion that it will tickle the risibilities of any picture-goer, no matter what age.

To say that they are a scream is putting it mildly. They are a complete panic with no reservations. And there isn't a showman in any part of the country who will hesitate a moment to spot this short on his program once he takes a peek at it.

It burlesques the "covered wagon" formula used in feature pictures. A gang of kid pioneers are attacked by another gang of kid Indians, with the pioneers routing their assailants in a custard-pie offensive. There even is a love story, the heroine being rescued from the Indians by her hero. Jack Hays deserves a prize of some sort for originating the idea, as do Charles Lamont, for direction, and Dwight Warren for photography.

From the HOLLYWOOD REPORTER

EDUCATIONAL FILM EXCHANGES, Inc. E. W. HAMMONS, President

NEWS PICTURES

FOX MOVIETONE NEWS—No. 93—Spectacular fire in Chicago costs $6,000,000—Governor Franklin D. Roosevelt beats heat in Hyde Park (N. Y.) swimming pool—President Hoover welcomes Roy D. Chapin into cabinet as secretary of commerce—Record crowds see U. S. extend Olympics lead.

FOX MOVIETONE NEWS—No. 94—President Hoover celebrates 58th birthday at his desk—Count von Papen, German Reich chancellor, discusses problems—Olympic games in Los Angeles reach climax.

HEARST METROTONE NEWS—No. 292—Prince of Wales honors Britain's fallen heroes in France—Bounding Basques dance 3,000 stronge at Bilboa, Spain—Mr. Hoover takes minutes off to greet callers on 58th birthday—Marathon brings Olympics to climax.

HEARST METROTONE NEWS—No. 293—Crowds in Albany, N. Y., cheer Mayor "Jimmy" Walker facing removal charges before Governor Roosevelt—Horace Dodge's Delphine IV sets speed record in Gold Cup water classic at Montauk Point, L. I.—President Hoover accepts Republican nomination in ceremony at Washington—Roosevelt-Garner conferences open—U. S. athletes win Olympiad by wide margin.

PARAMOUNT NEWS—No. 3—King George pilots the Britannia to victory in historic regatta at Cowes, England—Coney Island picks Queen in Steeplechase Park contest—65-foot Naval Observatory camera to photograph solar eclipse August 31—U. S. still triumphant in Olympics.

PARAMOUNT NEWS—No. 4—H. E. Dodge's Delphine IV wins Gold Cup in water classic at Montauk, L. I.—Governor Roosevelt opens mayoral inquiry; Mayor Walker at Albany to answer Seabury charges—Liner Manhattan leaves on maiden voyage—U. S. tops Olympics—President Hoover in acceptance speech calls for change in dry law and emphasizes trade upturn as most important.

UNIVERSAL NEWSPAPER NEWSREEL—No. 66—Workmen flock to "Idle Town" in New York, awaiting revival of business—Britain's heir honors hero dead at Thiepval, France—King George V sails cutter Britannia to victory—U. S. athletes add to lead in Olympics.

UNIVERSAL NEWSPAPER NEWSREEL—No. 67—Chicago Board of Trade stages record trading day—New firebox "handcuffs" take zest out of turning in false alarms—Miss Keriman Analis, daughter of former chamberlain of the Sultan, is crowned Miss Universe at Spa, Belgium—Olympics reach glorious climax.

Educational Exchange In Europe Considered

Proposed establishment of a separate system of exchanges for Educational in Europe is to be discussed at conferences in New York between E. W. Hammons, president, and Joe Brandt, president of World Wide. Mr. Brandt was to arrive from Hollywood Wednesday. Mr. Hammons returned last week from Europe.

Ideal Films has handled Educational product in England, and the World Wide pictures, many of them made in England, have been distributed by the respective British companies. Tiffany has been handled by Arthur Lee.

Minister Defeats Van Hyning

E. Van Hyning, president of the M. P. T. O. of Kansas and Missouri, was defeated for the Republican nomination for state representative from Kansas City in the state primaries. A local minister was the victor. Van Hyning's opposition played up his appeal for Sunday shows.

Brower Returns to Los Angeles

N. H. Brower, West Coast district manager for Warners, left for Los Angeles Tuesday by airplane after several weeks of conferring with Gradwell L. Sears, Warner executive at the home office.

Would Free Fight Films

Washington, D. C., exhibitors are understood lining up solidly behind a bill to lift the prohibition in interstate transportation of fight films. Sidney B. Lust is heading the activity.

Lefcourt Starts New Films Unit With Jack Trop

Remington Pictures Corporation was launched this week to produce and distribute motion pictures on the independent market. Financed by A. E. Lefcourt, New York builder, who is president, Remington is now arranging its production program and is negotiating for rights to pictures and stories. Production will be in Hollywood, where Louis Schneider, of the former Meyer and Schneider independent New York circuit, is now completing filming details and a production staff.

J. D. Trop, for many years in the independent distribution field, is associated with Mr. Lefcourt as vice-president and general sales manager. Sam Friedman, formerly with Manhattan Playhouses, is also financially and actively interested in the new company.

New Consolidated Plant Is Opened

Officers and directors of Consolidated Film Industries this week formally dedicated "Consolidated Park," new $2,000,000 film printing laboratories located on Main Street in Fort Lee, N. J. Practically all Eastern laboratory activities of the company will be concentrated at the new plant, which has an annual release-print capacity of 1,000,000,000 feet and a large research laboratory to test materials, according to Consolidated.

Allied activities such as the making of titles, stills, lobby displays and other accessories are also housed in Consolidated Park.

Arnow to Succeed LeMaire As Warner Casting Director

Maxwell Arnow, Warner eastern talent scout, who arrived on the Coast this week for conferences with Jack L. Warner, vice-president in charge of production, has been appointed casting director at the studio, effective August 19. Mr. Arnow succeeds Rufus Le Maire.

Though Mr. Le Maire has not as yet concluded a deal for his future connection, he says he has "several irons in the fire." It is considered probable that he will go to Paramount as associate producer as the result of a deal now pending with Sam Katz, Paramount production chief, now in New York.

RKO Theatre Executives On Trip to Coast

Several executives of RKO Theatres are making a trip to the West Coast, including Harold B. Franklin, director, Martin Beck, in charge of the vaudeville department of RKO, Phil Reisman, of the booking department, and Robert Sisk, director of advertising, publicity and exploitation. Several stops at key cities are contemplated.

ON BROADWAY

Week of August 13

MAYFAIR
- The Wild Goose Chase ..... RKO Pathe
- Kid Glove Kisses ..... Universal

PARAMOUNT
- Bon Voyage ..... Paramount
- Screen Souvenirs ..... Paramount

RIALTO
- Betty Boop ..... Paramount
- Screen Souvenirs ..... Paramount
- Sports Eye View ..... Paramount

RIVOLI
- Singapore Sue ..... Paramount
- A Seat on the Curb ..... Paramount
- Hollywood on Parade ..... Paramount

STRAND
- If I'm Elected ..... Vitaphone
- Bosko at the Beach ..... Vitaphone
- Sport Slants. No. 11 ..... Vitaphone

WINTER GARDEN
- Around the World in Eight Minutes ..... Vitaphone
- Screen Snapshots ..... Columbia
- Scrappy Minds the Baby ..... Columbia

"National Screen Week" Is Planned by Educational

The week of August 22 has been designated by Educational-World Wide as "National Screen Week," during which World Wide's "The Last Mile" and the first subjects completed on Educational's 1932-33 program will be screened for exhibitors and the press in every key city throughout the country.

Academy Enrolls Seven Writers

Seven writers have been enrolled in the writers' branch of the Academy of Motion Picture Arts and Sciences on the Coast. They are: Sarah Y. Mason, Austin Parker, John Monk Saunders, Donald Ogden Stewart, [illegible]e Swerling, Dale Van Every, Louis Weitzenkorn.

Forms Independent Unit

NAPA, new independent producing company, has been formed on the Coast, headed by Mitchell Leichter. The company will make six features starring John Lowell and directed by Edgar Lewis, and eight westerns with Wally Wales. Distribution will be on the state rights market.

Theatres in Receivership

Guy C. Coffman, vice-president of the City National Bank and Trust Company, Columbus, Ohio, has been named receiver for the State, Vernon, Clinton and Eastern theatres, suburban houses of the Neth circuit.

CBS Publicity Head Resigns

Jesse S. Butcher has resigned as director of public relations of the Columbia Broadcasting System. He is succeeded by Paul M. White, news editor of the network for the past year and a half.

Cameraman in Eastern Crew

Larry Williams, formerly cameraman with Paramount and later with Fox, arrived in New York last week to join the Fox eastern crew.

AT LAST—*the* REAL *Sherlock Holmes*

In a Grand Mystery Thriller



Adapted from the story by

SIR ARTHUR CONAN DOYLE

THE SIGN of 4

with

ARTHUR WONTNER

ISLA BEVAN

IAN HUNTER

Directed by
GRAHAM CUTTS

An Associated Radio Picture

FIRST THE EMBLEM OF FAITH THEN THE MARK OF DEATH

By all means, exhibitors, think up some way of overcoming your patrons' prejudice against going to see foreign pictures and give them a treat with the latest English Sherlock Holmes picture to reach these shores, "The Sign of Four." It is one of the more logical of the Holmes adventure tales, it has a love interest and, wonder of wonders, she's a beautiful blonde who looks a lot like Constance Bennett. It has pace, suspense and excitement, thanks to the director, Graham Cutts, and its production supervisor, a Hollywood product, Rowland V. Lee. The photography by Robert Martin and Robert de Grasse has caught the eerie atmosphere to perfection. The recording is far better than has come to be expected and the English accent has been reduced to a minimum so that the lines are perfectly understandable to American ears. And the acting in every role is swell with more especial tribute due to Arthur Wontner as the immortal Sherlock Holmes and Graham Soutten as the vindictive Jonathan Small. In fact, of all the interpretations we have seen of the famous Holmes character, it is to Wontner we'd give the laurels. He is to us the living incarnation of Conan Doyle's favorite brain-child and he gives a grand performance. This is good, clean, entertainment all the way through, and what's even better, it's entertainment for the whole family. Get behind this one and give it the break it deserves and your customers will be plenty satisfied. And word of mouth advertising will help you.

—THE HOLLYWOOD REPORTER

"Amazing"
Says Holmes

"Elementary"
Says Watson

One of the finest detective mysteries we have ever seen screened . . . with Wontner giving a brilliant performance
—FILM DAILY

A Sherlock Holmes splendidly portrayed. Arthur Wontner is the Sherlock of Arthur Conan Doyle to the life, and the audience cannot help but be impressed by the characterization.
—MOTION PICTURE HERALD



A Gorilla Man in a Convict Camp, with the Secret of an Empire in his Cunning Brain!

WORLD WIDE Pictures

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Polo"	Story by Dudley Nichols. Director: E. F. Erickson.	Jack Holt, Evalyn Knapp, Walter Byron.	Shooting
"Rustler's War"	Director: Lambert Hillyer.	Buck Jones, Barbara Weeks.	Shooting
"Bullet Trail"	Story by Milton Krims. Director: John P. McCarthy.	Tim McCoy, Nora Lane, Dwight Frye.	Shooting
"That's My Boy"	Story by Francis Wallace. Director: Roy W. Neill.	Dorothy Jordan, Richard Cromwell, Mae Marsh.	Shooting
"Washington Merry-Go-Round"	Story by Eugene Thackeray, Jo Swerling. Director: James Cruze.	Lee Tracy, Constance Cummings, Walter Connolly, Allan Dinehart.	Shooting
"Wild Horse Stampede"	Story by Earl Haley, George Seitz. Director: Earl Haley.	Rex, King of Wild Horses.	Shooting
FOX			
"Hat Check Girl"	Story by Rian James. Director: Sidney Lanfield.	Sally Eilers, Ben Lyon, Ginger Rogers.	Shooting
"Wild Girl"	Story by Paul Armstrong. Director: Raoul Walsh.	Joan Bennett, Charles Farrell, Ralph Bellamy.	Shooting
METRO-GOLDWYN-MAYER			
"Rasputin"	Director: Charles Brabin.	John Barrymore, Lionel Barrymore, Ethel Barrymore.	Shooting
"Tinfoil"	Director: Harry Beaumont.	Tallulah Bankhead	Shooting
"Kongo"	Story by Chester DeVonde. Kilbourne Gordon. Director: William Cowan.	Walter Huston, Lupe Velez, Conrad Nagel.	Shooting
"The Mask of Fu Manchu"	Original Story by Sax Rohmer. Director: Charles Vidor.	Boris Karloff, Charles Starrett, Gertrude Michael.	Shooting
"Payment Deferred"	Story by E. T. Dell, E. S. Forster. Director: Lothar Mendes.	Maureen O'Sullivan, Charles Laughton.	Shooting
MONOGRAM			Shooting
"Girl From Calgary"	Story by Sig Schlager and Leon D'Usseau. Director: Phil Whitman.	Charles Ray, Fifi D'Orsay.	
PARAMOUNT			
"Sign of the Cross"	Original story by Wilson Barrett. Director: Cecil B. DeMille.	Fredric March, Elissa Landi, Claudette Colbert.	Shooting
"The Honest Finder"	Original Story by John Luther Long. Director: Ernst Lubitsch.	Herbert Marshall, Miriam Hopkins, Kay Francis.	Shooting
"Madison Square Garden"	Original story by Thomson Burtis. Director: Harry Joe Brown.	Jack Oakie, Marion Nixon, James Gleason.	Shooting
"The Phantom President"	Original story by George Worts, Herman Mankiewicz. Director: Norman Taurog.	George M. Cohan, Jimmy Durante, George Barbier.	Shooting
"The Big Broadcast"	Story by George Marion, Jr. Director: Frank Tuttle.	Stuart Erwin, Bing Crosby, Kate Smith, Leila Hyams, Mills Brothers, Boswell Sisters, Cab Calloway.	Shooting
"Heritage of the Desert"	Original Story by Zane Grey. Director: Henry Hathaway.	Randolph Scott.	Shooting
"Night After Night"	Original Story by Louis Bromfield. Director: Archie Mayo.	George Raft, Nancy Carroll, Mae West, Alison Skipworth.	Shooting
RKO-RADIO			
"Bill of Divorcement"	Story by Howard Estabrook and Willis Goldbeck. Director: George Cukor.	John Barrymore, Billie Burke.	Shooting
"Phantom of Crestwood"	Story by Bartlett Cormack, J. Walter Ruben. Director: J. Walter Ruben.	Ricardo Cortez, Karen Morley, H. B. Warner.	Shooting
"Rockabye"	Story by Lucia Bronder. Director: George Fitzmaurice.	Constance Bennett, Paul Lukas, Phillips Holmes.	Shooting
"The Conquerors"	Original Story by Howard Estabrook. Director: William Wellman.	Richard Dix, Ann Harding, Edna May Oliver.	Shooting
UNITED ARTISTS			
"The Kid From Spain"	Story by William A. McGuire, Bert Kalmar and Harry Ruby. Director: Leo McCarey.	Eddie Cantor, Lyda Roberti, Ruth Hall, Robert Young, John Miljan.	Shooting
"The New Yorker"	Story by Ben Hecht and Charles Lederer. Director: Chester Erskin.	Al Jolson, Madge Evans, Harry Langdon, Roland Young.	Shooting
UNIVERSAL			
"All America"	Story by Richard Schayer, Dale Van Every, Lt. Com. Frank Wead and Ferdinand Reyher. Director: Russell Mack.	Richard Arlen, Ralph Graves, Preston Foster, Andy Devine, Members of All-American Football Team.	Shooting
"S.O.S. Iceberg"	Story by Lt. Com. Frank Wead and Dr. Arnold Fanck. Director: Dr. Arnold Fanck.	Gibson Gowland, Leni Riefenstahl.	Shooting
WARNER-FIRST NATIONAL			
"I Am a Fugitive From a Chain Gang"	Novel by Robert E. Burns. Director: Mervyn LeRoy.	Paul Muni, Glenda Farrell.	Shooting
"Silver Dollar"	Novel by David Karsner. Director: Alfred E. Green.	Edward G. Robinson, Bebe Daniels, Aline MacMahon.	Shooting

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

THOSE "BUNK" MEETINGS!

IT HAS LONG BEEN the practice of many circuits to hold regional meetings so as to bring together large groups of house managers. Fundamentally this is a great idea and has no end of possibilities for both the circuit and the men themselves.

But, unfortunately, they have turned these fine, friendly meetings into nothing less than an anvil chorus where the house managers listen to a lot of applesauce about what a great outfit they are working for and what the future holds for them and how the company is spending umpty-umph millions on productions that will stand the customers out in the street for blocks and blocks.

And as soon as the formal meeting is over the men get together in groups and give vent to their honest opinions and feelings. The hammer falls fast and hard and generally the whole meeting takes on the aspect of a protest meeting, with the protests officially unspoken.

Many of the executives of the various circuits do not seem to realize that these house managers are having a terrible time making both ends meet at their present cut salaries and that every effort should be made to cheer these men up so that they will continue to do their best.

It is not exactly soothing to the spirits or feelings to hear about the many millions being spent on pictures, when cold, hard experience has taught these men that the money spent was not reflected at the box office. And they must swallow all of such stuff while mentally going nuts trying to figure out how they will be able to buy the kiddies the new clothes they need when school opens, or that new coat for the missus.

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WHAT THIS BUSINESS NEEDS is more show women like Anna Bell Ward of Lexington, Ky. One portion of Miss Ward's recent letter to the Club is well worth quoting. Here it is:

". . . our public believes all the things we say about our theatres. Ours are two of the best kept houses to be found in the country. The depression may have reduced a few of our regular expenditures, but it has not made us stop the use of the paint brush nor have we cut down the size of mops and brooms or put the squeeze on soap and water."

How many theatres, laboring under the hokum that depression means cutting down on the cleaning force, etc., are permitting their houses to smell dusty and dirty? Quite a few, we can assure you. Yet, if your house is not healthy and immaculate, how can you expect the people of your community to patronize it?

Shaving the overhead is, we agree, a most important detail in theatre operation today, but don't let it go so far as to result in a dirty or ill-run house. That would be far more expensive than any saving you may think you have made.

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A MOST WELCOME VISITOR to Club headquarters the other day was G. B. Odlum, a showman of long experience and well known throughout upper New York State and the middle west.

"G. B." has lived through many a depression and found from past experience that hard work is always the remedy until general conditions take an upward trend. And he is the type who practices what he preaches.

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PERSONAL CONTACT WILL LEAD to more cooperative tieups than any other method of promotion. This will be attested to by an endless number of showmen who have long ago acquired that much necessary ability to make friends.

The successful showman of today and tomorrow is the man who is known, well liked and respected by the better people in his town and especially so among the merchants and newspaper men. He does not try to get the best of every bargain, but, rather, is content to give as well as take, with the result that he finds many new avenues open to his box office by reason of the fact that when he is consulted he can work out something advantageous to both the merchant and his theatre. Therefore his advice and counsel is often sought.

Theatre owners, circuit or independent, must realize that a good manager need not be tied down to his theatre all day long. He is far more valuable in the afternoon when engaged in circulating around the various places where he can make good contacts and promote ideas and results for his theatre than standing around like a stuffed dummy.

From many years' experience we are firm believers in managers being active in many other ways around the town besides running their theatres. Any circuit or theatre owner caring to enter into a debate on this subject may start it off any time they choose. We'll prove it to their own satisfaction or print a retraction of this statement. Fair enough?

"CHICK"

DICK KIRSCHBAUM'S LOBBY LAFFS!



It doesn't seem possible that anyone so dumb could exist these days, but it's true—only too true—advises Leo Young, of the Isis Theatre, Lynchburg, Va. So our renowned cartoonist, Dick Kirschbaum, took Leo's idea and made the accompanying cartoon out of it. Seems to us that he has sketched a mighty good likeness of one of those old pests who habitually haunt the box office.

GRIFFIN IS ANOTHER SHOWMAN WHO FAVORS THE BALLYHOO STYLE

One of our more recently elected members, W. M. Griffin, manager of the Gem Theare, Cairo, Ill., like many another Round Tabler these days, favors the ballyhoo method as one of the best to attract patronage.

Aside from support given the picture by Cagney and Blondell fans when he played "Crowd Roars," a little old red-painted Ford racing car, equipped with a siren borrowed from the Chief of Police and bereft of a muffler, caused a mild sensation as it roared and screamed its way through Cairo and surroundings towns. The siren could be heard six blocks away and every person on the streets and a lot more in store and house windows, were all set to read the banner when the car passed. On the evening of opening day the car was placed in front of the theatre where it was observed by hundreds of people who made their usual Saturday night Pilgrimage to town.

Griffin also arranged a tie-up with a local Jantzen bathing suit dealer, whose store is on the principal shopping street, to feature Joan Blondell in the "Formal Bathing Suit," not forgetting by any means to remind passers-by that she was also featured in "Crowd Roars" at the Gem.

The above, coupled with extra teaser advertising in the newspapers and distribution of 2,000 teaser cards and 100 window cards, plus extra displays in the theatre lobby, put the show over despite the hottest weather of the season. Griffin also strongly recommends the 40 x 60 black and white enlargement put out by the distributors.

The auto bally described above was also used by the Gem Theatre Company to exploit the same picture when it played their theatre at Anna, a town 38 miles north of Cairo. It happened that a large parade was held in the town three days prior to picture opening in dedication of a new highway and the little red racer rated third position behind the car that carried the Governor of the State of Illinois. Ten thousand people from the surrounding countryside witnessed the two-mile long parade and knew that "Crowd Roars" was in town. We have a couple of snap shots of the bally at hand but both are too faint for clear reproduction.

We believe that Griffin may be considered more or less a fixture, at least as far as his own plans at the present are concerned, in Cairo. He migrated there from a small Missouri theatre and has been at the helm of the Gem since it was completed three years ago. His house has everything in the way of modern equipment—a fine sound system, washed air cooling, theatrephone for the hard of hearing and whatnot. Grif' is 26 years of age and celebrated the fourth anniversary of his marriage only a few weeks ago. We predict he'll celebrate many more anniversaries in honor of both home and show business, and we trust he will continue to keep his Club informed of how matters are going on in his theatre.

BILL BERGMANN MADE A CALL ON COHN OVER IN SOUTH OMAHA, NEB.

We hear through Round Tabler Bill Bergmann that fellow member, A. H. Cohn, manager of the Roseland and Tivoli Theatres, South Omaha, Neb., is deeply regretful of the fact that he hasn't contributed to this department for the past several weeks. Bill called around to see him a short time ago and his alibi is that every bit of his spare time has been given to business. When we tell you that Cohn, in addition to looking after two houses, books and handles exploitation for eight or ten other Nebraska Theatre houses, we know his brother showmen will understand the situation.

However, Bergmann has an observing eye and we are indebted to him for a bit of information on the way Cohn is handling the China Night stunt, which, he states, has been far more effective than the old way of handing out one piece of the set every time the patron attended a show. Cohn had some tickets printed and these are given to patrons on Friday nights. When 15 of them are collected the patron becomes entitled to a complete 19-piece set of China. A time limit notice is, of course, carried on the bottom of the ticket.

We note also that Cohn got out some special heralds a short time ago for foreign patronage. One on "Symphony of Six Million" carried both English and Yiddish copy. Another, in Italian, catered to that portion of the population.

It seems reasonable that a lady patron would far rather collect tickets entitling her to a full set of China than to pick up a piece now and then. At any rate, Nebraska Theatres are using this Beverage Set stunt in all of their houses and we understand business has been doubled, and even tripled, on Friday nights through use of it. Thanks to Bergmann for the information, and we hope that Cohn will some day find time to drop this department a few lines.

WALTMON REMINDS US THAT PROGRAM ADS CUT EXPENSE

A reminder that advertising on the last page of the theatre program can be made the means of cutting down the budget these days is sent the Club by Burgess Waltmon, manager of the Orpheum Theatre, Fulton, Ky.

Samples of his program at hand show that four small ads solicited from a drug store, a grocer, an ice cream concern and a restaurant, take care of all expense connected with putting out the program. All of which will be interesting to members who are on the lookout for a means of shaving down expenses, and we are obliged to Waltmon for bringing this to our attention. We will look forward to receiving other tips from him just as often as he can find the spare time to write.

ATTRACTIVE AD WAS FEATURE OF CAMPAIGN MADE BY L. METZGER

A very attractive newspaper ad showing a film star in flimsy costume and copy along the lines that "Cleopatra in all her glory had nothing on Molly Louvain," was the main feature of the exploitation campaign that put over "The Strange Love of Molly Louvain" at the new Spreckels Theatre in San Diego, Cal.



Other features of the campaign, which was handled by Lou Metzger, included a newspaper tie-up in which free theatre passes were given to people who recognized a girl who paraded the main streets of the town dressed as "Molly Louvain." The newspaper ran the details of the stunt for several days prior to the picture's opening. In addition to the above, Metzger arranged for a knock-out farmer ballyhoo which consisted of having a farmer and his wife walking up and down the streets, carrying a couple of suitcases which read, "We came all the way in from the country to hear about 'The Strange Love of Molly Louvain.'" This stunt created no end of talk, but Lou didn't stop there. He tied up with Western Union for the free delivery of 1,000 telegrams to office buildings. 10,000 mash notes were sent to the sailors in town, the notes being signed by Molly Louvain. The "No Children Admitted" idea, which was used throughout the ads, also worked wonders. To top off this swell campaign, Lou arranged for a preview for every beauty parlor operator in San Diego. He says every customer they had went away sold on the entertainment value of the picture.

TOM PHELAN STILL GRABBING SPACE IN LOCAL NEWSPAPERS

Proof of the ability of Thomas Phelan, manager of the Paramount Theatre, Long Branch, N. J., to secure gratis space appeared a short time ago in a local newspaper on occasion of the launching of Paramount-Publix's campaign to find an unknown player to take the part of the "Panther Woman" in "Island of Lost Souls."

A four-column head, photo layout and caption graced the top of the page, along with a large two-column entry blank and story setting forth a description of the nation-wide contest. A very nice spread and much to the credit of this enterprising Round Tabler down in Jersey. Let the Club know how your end of the contest progresses, Tom, and, in the meantime, keep up the good work.

"The Showman's Calendar"

AUGUST

28th	Alice White's Birthday
29th	Oliver Wendell Holmes (Poet) Born—1809
30th	Arthur Rankin's Birthday
31st	Fredric March's Birthday

SEPTEMBER

1st	John Mack Brown's Birthday Richard Arlen's Birthday Marilyn Miller's Birthday
2nd	U. S. Treasury Established—1789
4th	Hendrick Hudson Sailed Up Hudson—1609
5th	Labor Day
6th	President McKinley Assassinated—1901
9th	California Admitted to Union Colorado Admitted to Union Neil Hamilton's Birthday
10th	Perry's Victory on Lake Erie—1813 Lily Damita's Birthday Al St. John's Birthday
12th	Defender's Day (Maryland) Pershing Began Successful Drive on Mihiel Salient—1918 Maurice Chevalier's Birthday
12th	SCHOOLS REOPEN THIS WEEK
13th	U.S. Troops Take St. Mihiel Star Spangled Banner Written in 1814 Gen'l Pershing's Birthday Edwina Booth's Birthday Claudette Colbert's Birthday
15th	Wm. Howard Taft—Born 1857
16th	Fay Wray's Birthday Jackie Cooper's Birthday
17th	Constitution Day

CARNIVAL ANGLE IN SERIAL EFFECTIVELY USED BY M. H. NICOL

While the title of the serial, "Shadow of the Eagle," does not suggest the carnival angle to the picture, M. H. Nicol, manager of the Palace Theatre, Waterloo, Iowa, used that slant to put the attraction across.

The accompanying photos show the two clowns in make-up with musical instruments they played at every principal street intersection in the business section of the city. They drew the attention of thousands of people and only cost the theatre $3 for the entire day. One of the photos shows the signs carried on backs to advertise the serial.



Nicol calls attention to the fact that he has been a member of the Club for over a year and apologizes for not sending in more material for the benefit of his fellow Round Tablers, stating that he really feels indebted to this department for publishing many constructive slants on showmanship and promising that he will send other material from time to time in the future. That's the proper spirit, Nick, and we'll be on the lookout for your contributions. Accept our thanks for the one mentioned above.



SUSSMAN INVITED 300 BLIND PEOPLE TO "SEE" PICTURE

The unique idea of inviting over 300 blind people to "see" "Symphony of Six Million" was put in effect a short time ago by Ludwig Sussman, enterprising exhibitor in charge of the Adelphi Theatre, Chicago, Ill.

How blind people extracted entertainment from a picture will naturally have to be explained. Prior to the show a synopsis of the picture was read to the assembled guests. From this they got the plot of the picture and were prepared for the dialogue when seated in the theatre. Some preferred not to learn of the plot beforehand, wanting to figure out the picture from what they heard.

Such a lot of favorable publicity resulted from the above move that Sussman has adopted the policy of giving free seats to the blind every Tuesday. Thirty seats in the house are also equipped with ear phones for deaf people and frequently there are not enough of these seats to meet the demand.

KEEPING UP WITH THE TIMES!

By GUY JONES



This time cartoonist Jones gives a well meaning manager a sort of a razzing for employing the well known "no-bull" gag, but it appears as though this martyr to the cause of showmanship really did pick out a gentleman cow, or else the town wits pulled a fast one and changed animals on him while he wasn't looking.

NIAGARA INFLUENCE STIRS ROSENTHAL TO AGGRESSIVE TACTICS

The following campaign will indicate that other things have been falling besides the Falls up at Niagara, N. Y., where the renowned Morris Rosenthal, always a showman, so adroitly manages the Strand Theatre.

For one thing, admission prices to his house fell over night from 50 cents to 35 cents for the summer season, due to some masterminding on the part of Morris, and according to some tear sheets at hand this act caused a bit of consternation among neighborhood opposition. The main reason for putting the price change in effect was that tax and a 15½ discount on Canadian cash had to be shaved from the fifty cent charge. The chief cause of annoyance to the opposition was that the change went into effect right on the heels of their own reduction from 50 cents to 40 cents, which left the Strand in the lead by five cents worth.

Smash ads in the newspaper announced the change of prices and the entire front was circussed with the same copy, two sign artists working all night to break the announcement the following morning. Surrounding towns within a radius of 22 miles were covered with a heavily bannered sound truck, and a crew of 20 boys and 4 men covered the town ward by ward with hand bills. All towns around Niagara and in adjacent Canadian territory were billed with one-sheets and window cards, and a street banner was erected on the main stem. To top off all this a local Follies, consisting of 80 kiddies, was put on as an added attraction. Working in conjunction with the school, Rosenthal secured cooperation for the distribution of 10,000 hand bills and cards.

We also have a bit of information at hand on what this member of our Club did to exploit "Blonde Captive" and "Red Headed Woman." For the former he circussed the town and built the biggest flash front that his community had ever seen made for a picture. In addition to a street bally he staged a parade of blonde bathing beauties on opening night and consequently broke the house record for many a moon. Extra advertising space was used and a number of stores tied in for the use of windows. The accompanying photo will convey a fair idea of the way the front was fixed up.

A mammoth cutout head of Jean Harlow featured the front made for "Red Headed Woman" and we have Morris' word for it that this made a real flash. Tie-ups for the display of stills included a dairy concern,



book and hosiery stores, department stores and beauty parlors. His regular tie-ups with restaurants and hotels for imprint of theatre copy on menus was also in effect on this picture.

It looks as though Round Tabler Rosenthal was in full stride on his Niagara job and more power to him, say we. What it takes to put life in a theatre this showman has plenty; hence, we'll be on the lookout for some highly flattering reports on box office reports from the Strand. We are reliably informed that these have already shown a marked increase since he took over the helm.

A WILD AND WOOLY STUNT PUT ACROSS BY Z. W. SCHNEIDER

Out in Sunnyside, Wash., where the West IS West and Z. W. Schneider manages the Liberty Theatre for Inland Theatres, it apparently takes a wild and wooly stunt to wake up the natives. It is described as a "simple little bally that helped put over 'Rider of Death Valley.' Simple, yes; and rather effective, we should say!

This is the way it's done: take three cowpunchers, dressed in full regalia, and have them chase a fourth down the main street of your town and into the theatre, all the while whooping and shooting blanks at one another. As they enter the house the trio chase the "bad man" down the aisle and wind up by going out the rear exit door. Schneider states that to an unsuspecting public all this is quite in the nature of a real thrill, and makes patrons theatre conscious as well. Additional atmosphere was supplied by fashioning an old-style hitching rail in front of the theatre, to which the cowpunchers tied their horses. This also acted as an attention-getter.

We don't doubt for one moment that Schneider secured results with the stunt described above. As to its general adaptability, we'll leave the matter to his brother Round Tablers and let them fit the stunt to their communities. Here and there it might prove a strain on weak hearts. In any event, however, we thank this member for shooting the tip along and we'll hope to hear more concerning his show-selling activities out in Sunnyside.

BILL LEVEY ON WAY TO EUROPEAN PORTS VIA BERMUDA ISLES

The Club is in receipt of a few words from Bill Levey, late of Port Washington, Long Island,, N. Y., and one of those ultra-fortunate folk en route for Europe via Bermuda. He is taking a well earned vacation.

While in Bermuda, Bill, from force of habit, wandered right into the theatre district and made himself acquainted with the managers of the several theatres. Since he talked Round Table to all of them, we'll be on the lookout for their applications in due time.

But what is more to the point right now is the theatre page of a Bermuda newspaper we have at hand. Like everything else down in that country the copy is conservative. However, all in all the paper gives amusements a very good break. Only one of the ads, that of the Mechanics Hall Theatre with "Under Eighteen" carried any display mats.

At the time this is written Bill Levey is probably off the Azores or passing through the Straits of Gibraltar on his way to Sunny It' or some other Mediterranean port. Here's hoping he has a fine trip and that when he returns to this land the Club may again claim him as one of its most consistent contributors of live and interesting yarns on the art of selling shows.

BRYAN ATTRACTED MANY NEW PATRONS TO CARNIVAL WEEK

Carnival Week, with eight days of unusual activities, was staged recently by Bunny Bryan, manager of the Belmont Theatre, a Publix-Balaban & Katz house in Chicago, Ill., and was instrumental in bringing many new patrons to the house. Bryan was ably assisted by G. Romine, assistant manager; Chief Usher Mandy, and the entire staff.

A mammoth kiddies party opened the Week on Saturday, offering free candy, ice cream and pop to the youngsters and featuring pie-eating and other contests. An unusually strong and lengthy show was staged on Sunday. Monday night a Beautyrest mattress, auto radio and a rowing machine were awarded in the usual fashion to patrons, and on Tuesday $50 in gold was given away on the stage.

Stage Wedding

A stage wedding featured the Wednesday night show, when ceremonies were performed that united a couple selected by popular vote. Fifteen local merchants tied-in with this event and the local paper went so far as to state that it "was one of the most realistic and solemn events we have ever witnessed."

On Thursdays more give-aways, including a living room suite, several pieces of aluminum ware, an auto radio and a console radio, were awarded the patrons. One of the large department stores staged a bathing suit and sports attire revue on Friday night, during which session 35 minor give-aways were made. The Revue was publicized in 50,000 circulars paid for and distributed by the store, and on the store's bulletin boards. Nearly two hundred employees of the store attended the show. Carnival Week closed with another big kiddie party on Saturday, featured by the promotion of a 65-piece Girls Harmonica Band on stage for the occasion.

While no records were broken on grosses for the week, because of general conditions, Bryan states that the stunt did result in a general increase in box office receipts, and was the means of attracting a whole lot of new customers to the theatre at a time when the selling of the new cooling plant was particularly desirable.

Efficient Staff

Every member of the staff was a given a definite assignment and the amount of cooperation obtained in the theatre's neighborhood speaks for their efficiency. Twenty-five excellent windows were secured, and clippings at hand testify to the generous amount of story space and free display given the event by the local newspaper. The wardrobe and other gifts for the couple married on stage were all promoted, as were all awards given away during the Week.

Bryan feels that one of the biggest things accomplished by staging an event of this sort was the fact that it put himself and entire organization on their toes at a season of the year when some are inclined to accept the situation as one that cannot be helped out to any marked degree. Good work, Bunny, and we're passing your idea along to the other fellows in this showman's outfit. Let us hear from you again just as often as you can spare the time to send along a few lines. All your old friends over in New Jersey will be glad to hear that you are plugging along in the same old manner.

HARRIS HAS REVIVED OLD TRADING STAMPS GAG TO BOOST TRADE

Remember the old trading stamp gag, such as Sperry & Hutchinson (Green Trading) stamps, that used to be so popular in bygone days? Well, according to a notation made on the back of a circular by Milt Harris, advertising manager for the Fox-St. Louis Theatre, St. Louis, Mo., that old dyed-in-the-wool premium has been revived and is going great guns.

St. Louis merchants are giving the stamps with all purchases and all one has to do to gain admission to the Fox-St. Louis is to fill an eight-page folder and present it to the theatre box office. Harris is keenly enthusiastic about this gag.

BILL WEISS EXCITED PATRONS WITH LOOK AT OLD BEER BARRELS

Just old fashioned beer barrels, Club members—were effectively used by Bill Weiss, manager of the Capitol Theatre, Passaic, N. J., to exploit "Wet Parade."

A week prior to playdate fifteen of the barrels were displayed in the lobby, along with signs that created a lot of amusing comment. A miniature bar was obtained and displayed outside the theatre. Empty bottles, sawdust in front of the rail and signs on the bar helped carry out the atmosphere. Enlargements and stills were made by a local photographer, gratis, for display in lobby and outside.

Tell us more, Bill, will you?



Step up your receipts—speed up your profits —flash these new trailers across your screen, and watch the audience pack your theatre night after night! These are the trailers exhibitors themselves asked for—trailers that don't stop at entertainment. They SELL!

EXHIBITORS SCREEN SERVICE INC.

203 WEST 146TH STREET NEW YORK CITY EDGECOMBE 4-6200
DALLAS CHICAGO LOS ANGELES

STOWELL'S COSTLESS CARNIVAL!



A WIDE range of activities, noteworthy for no-cost angles and value as excellent attractions, featured the campaign made during Publix Carnival Week by Harry C. Stowell, manager of the Paramount Theatre, Middletown, N. Y. Each night some novel and interesting musical stunt or tie-up materially helped box office receipts.

Monday night a male singing organization was promoted to render a pleasing ten minute program at both evening performances. On Tuesday Stowell, who at one time was musical conductor at the Bardavon Theatre, Poughkeepsie, and assistant manager Lehmann, a former vaudeville actor, gave a ten minute program of violin, vocal duets and solos. John Lawrence assisted at the organ. Needless to state, no expense voucher was put in for this one. This performance was billed as "Surprise Night."

The accompanying photo illustrates the stunt used for one performance on Wednesday night and was the result of a tie-up made with a local dress shop. Ten local girls promenaded in beach wear and bathing suits and the best looking one was presented with an all-expense tour to New York City and return. The entire revue was promoted without any cost to the theatre.

Local Attraction

On Thursday and Friday, during two performances, matinee and night, the attraction consisted of twenty pupils from a local dancing academy. These juveniles all came from prominent local families and appeared once at the matinee and once in the evening. Again, this attraction was promoted at no cost whatsoever to the theatre. On Saturday, matinee only, every child attending the theatre was presented with a giant lollipop.

One week prior to Carnival Week an arrangement was made with a local department store for a novel and no-cost foyer display. With the use of trellis work and artificial flowers craftsmen from the store transformed the foyer into a flower garden, using this setting for a display of lawn and porch furniture. In return for foyer space the store gave away a $15 porch glider and donated 40 inches of free newspaper space. While on the subject of free newspaper space, let us state that Stowell personally promoted 104 inches in the only daily publication in the city. He and assistant manager Lehmann acted as M.C.'s, and two organists were also promoted to furnish musical accompaniments.

Digressing from Carnival Week for the time, let us touch upon a tie-up and give-away Stowell made the following week. He tied-in with the Middletown Independent Retail Grocers Association for the give-away of 20 baskets of groceries valued at approximately $8 each. One of the baskets was given away every night except Saturday during the month of July. In return for the giveaways and space in the foyer for display of wares the Association paid for a quarter page ad in the newspaper once a week over a four-week period. It also footed the bill for an extra give-away on Thursday night of an all-expense tour to New York City and return. This trip was good for two and included hotel accommodations in a leading hotel, sight seeing trips and tickets to the New York Paramount Theatre.

Deserves Credit

Stowell certainly put over a corking campaign for his Carnival Week and we're sure it will be of interest to other members of this Club. When it comes to promoting this Round Tabler is there with both feet. His tie-up with the grocers was also a business getter and one that can be handled in most any city. By this time he undoubtedly has a few more tricks up his sleeve and we'll look forward to hearing about them.

THINGS HAVE BEEN HAPPENING TO LEE UP IN BATH, N. Y.

The latest news of interest to this department from Bath, N. Y., where H. C. Lee manages the Babcock Theatre, is the arrival of a nine pound Miss Lee and additional duties in show business for her father in Corning, N. Y. However, everything is running along smoothly and, to quote Mr. Lee, "the Daughter Is A Knockout."

But to get back to the subject of theatres and what Lee has been doing in addition to selling shows at the Babcock. Things were tough over in Corning and the Central New York Theatres Company (Skouras) changed managers, installing Walter Savage. Lee has been putting in an average of three days per week for several weeks in Corning to get business running on an even keel and we hear the results of his labors are becoming manifest. He and Savage have also opened up the Palace, a smaller house in Corning, and are counting on working up a share of the trade for that house.

Business in Bath continues at about the same pace—only a little under last year's figures. Lee keeps on plugging his attractions each week with programs and heralds, and lately started a popularity contest through a tie-up with the newspaper. He's also using a two-for-one idea in towns outside of Bath which is bringing in people he never saw before. Gas stations in the out-of-town places are giving people a ticket with each dollar's purchase that is good for one admission when presented with a regular admission.

Lee is certainly in line for congratulations from his fellow Round Tablers, both on account of his recent distinction as the father of a brand new baby daughter and the fact that he was sent to a distant city to act in a supervisory capacity. It's really a sort of a promotion and we hope he is justly rewarded for his fine efforts. In the meantime, we'll await further information from this Club member.

CAREFULLY PLANNED CAMPAIGN BROUGHT RESULTS TO BOUCHER

Third Anniversary Week was put over to excellent results a short time ago by Frank Boucher, manager of the Capitol Theatre, Winchester, Va., by working out a carefully planned campaign.

Effort included the planting of special newspaper stories in advance, followed by stories on new product; the distribution of special Anniversary programs; placing of bumper cards on several hundred autos in and around Winchester; the promotion of a huge birthday cake for display in lobby, with gag to guess weight; tie-up with Lifebuoy soap people for give-away to persons who solved gag in local window displays in drug stores, along with distribution of throwaways by merchant; a tie-up with ice cream concern for give-away of ice cream to all children attending a special Anniversary Children's Party; use of special lobby cards and signs well in advance to advertise event, and the promotion of a full page cooperative ad, which was practically paid for by merchants.

We note also that Boucher put across a corking campaign recently on "Blonde Captive," consisting of an especially decorated front which closely followed the one made for the Metropolitan Theatre, Washington, D. C.; distribution from stores and theatre of a bookmark used in connection with a guest ticket gag, and a deal with a bank for giveaway of 500 packages of souvenir cards put out on picture by exchange. (See press sheet.)

As usual, Boucher came through with a campaign that insured wide coverage for his Third Anniversary special and we've listed the above in order that some of his fellow Club members may be reminded of the several stunts when planning one of their own Anniversary Weeks.

New Detroit House Opens

Detroit's newest motion picture theatre, the Carlton, recently opened. Phillip Gorelick, of Regal Pictures Exchange, is owner, but the house will be operated under lease to John Igna. The Carlton seats 900. It marks the second theatre built in the city during the past two seasons.

HOLLYWOOD PREMIERE USED BY WRIGHT FOR OPENING CAGNEY FILM

All the complicated trimmings of a regular "Hollywood Premiere" were used for the opening of "Crowd Roars" by Dick Wright, manager of the Strand Theatre, Akron, Ohio—flashy front, powerful spots and everything.

On the afternoon prior to opening the entire front of the house was barricaded with 6x10-foot boards announcing time of opening, etc., with special 3-sheet surrounded with thirty stills from the picture. The special front had a background of orange and yellow checkerboard effect with illustrations of Cagney and Blondell. Eight by ten stills surrounded the poster illustrations.



The two large heads mounted on each top corner of the building were approximately nine feet square and the sign cloth banner running across the front was forty-five feet long. Five large power lamps were borrowed from the General Electric Company of Cleveland and were laced on the marquee so as to focus on the building. Two hundred and seventy-five pennants were strung from the marquee to the top of the building, the strong light from the spots and the colors of pennants blending in a very effective flash.

Ten days before opening two racing cars were placed in the foyer under spot lights with appropriate copy on the picture. There days prior to opening one of the cars was placed on the sidewalk in front of the box-office with a large, special three-sheet. The car was on display daily from opening to closing with an attendant to answer questions, attracting attention of thousands of people who passed the theatre.

Other efforts included a forty-five minute musical program by the University of Akron Band in front of theatre; the taking of pictures of the crowd by movie cameras mounted on a flat bottom truck; tire covers announcing attraction carried by all Yellow Cabs day before opening; the placing of window streamers on all city street cars; the distribution in office buildings, stores and other spots of 10,000 attractive heralds; a display of winners of the last ten Indianapolis races through courtesy of the Firestone Rubber Company; wearing of white overalls by ushers to lend atmosphere; the running of a trailer two weeks in advance, and a newspaper campaign consisting of teaser ads, art and advance stories and large display ads in all local papers.

NEWSPAPER AD CONSTRUCTION!

By EDDIE HITCHCOCK

Following up our recent promise for a continuation of the type of material started in June by Ken Long, we take pleasure in announcing that with next week's issue the Club pages will feature an entirely new series on Ad Construction and Exchange Mats.

Eddie Hitchcock, a showman with a national reputation and many years' experience in newspaper advertising work, will handle the new series and also contribute important and interesting articles dealing with newspaper typography, make-up, composing room information, and many other valuable slants pertaining to this phase of showmanship.

All ads suggested by Eddie will be drawn by him personally and so laid out as to give you plenty of room for injecting your own ideas into each ad. A good showman will always try to make his newspaper advertising distinctive.

In offering this series we are following out our intention to make newspaper advertising an important feature of the Club pages. This medium of show-selling is by far the most important in the great majority of theatres and, if for no other reason, warrants the close attention of every genuine showman. "CHICK"

BEVEL'S LOBBY SHOWMANSHIP!

SOME of the fellows who are constantly groaning about the cost of fancy lobby displays will be interested to learn that the fine display pictured here was constructed for less than a two-dollar bill. The photo does not in any sense do justice to his work, but it's all we have at hand and will have to serve as evidence that L. W. Bevel, manager of the Princess Theatre, Harriman, Tenn., knows a thing or two about making good looking atmospheric displays at very small cost, which is quite a feather in his cap and proof that it can be done.

All the cards were promoted for passes and the jungle stuff was gathered from the good old Tennessee woods. Note the alligators in front and the zebra in the background. These were made from compoboard and painted in natural colors. Also observe the monkeys hanging in the foreground. The best of the animals do not show in the photo as they were behind the box office and along the wall of the lobby.

The large "Tarzan" letters which can scarcely be seen at the top of the photo were cut from compoboard and sprinkled with metallics. These letters were painted brown, which accounts for their faintness in the photo.

In addition to the lobby display Bevel also had 10, 12 and 14-foot banners entirely around the marquee and another 30-foot banner strung across the street. Four towns were covered with a miniature newspaper called the "Princess News" which carried all information concerning the picture, playdates, etc.

Besides making attractive lobby displays Bevel and his staff are turning out some poster work which we'd like to show to his fellow Round Table members. So if he'll send along some sharp photos next time, we'll do our best to reproduce evidence of what he and his gang are doing in that end of the game. Poster art is rapidly becoming a regular feature of this department.

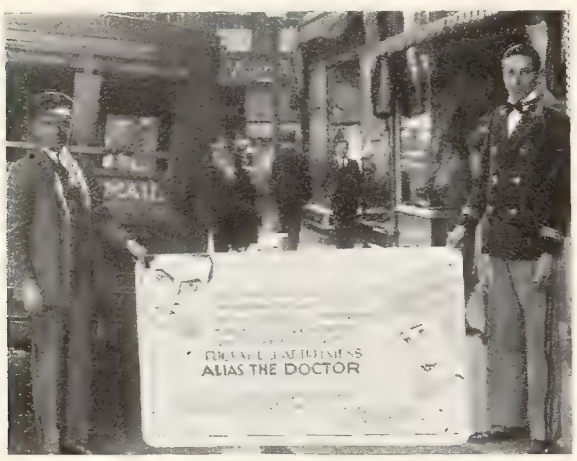


PETTINGILL USING VARIETY OF STUNTS AT THE WARNER-LYNN

Although H. Pettingill, manager of the Warner Theatre, Lynn, Mass., admits to membership in this Club and the fact that he has been a constant reader of this department of the HERALD for a long time, this is the first time we've been privileged to acquaint his friends and fellow Round Tablers with some of the stunts he has been using to put across his shows.

For one thing he found the Giant Post Card gag a good one to land story and photos in the local newspapers when a card measuring 5 feet long by 3 feet wide was sent to the Mayor. The card pictured in the accompanying photo required 128 two-cent stamps and special handling by post office men to get it to its destination. The message informed the Mayor that the Warner Theatre took pleasure in extending an invitation to the Mayor and his party to attend a Sunday showing of the current attraction.

He also effected a profitable tie-up with a beauty shop which stood the entire expense of distributing 5,000 heralds and a good sized newspaper ad to announce that either a finger wave or a manicure could be obtained by lady patrons free of charge at the Warner Theatre during the showings of "Lady With a Past." Equipment was installed at the theatre by the beauty shop proprietor for the occasion.



The gag of printing a hand written message backwards in an ad, so that it was necessary to resort to a mirror in order to read it, also proved a good attention-getter. The top portion of the ad carried an uncaptioned photo of the star in the current attraction and the head, "Please Pardon This Ad. . . . We're Excited! Here's something we'd like to shout about from the house-tops—We'd like to print it in red ink. Read the message revealed below. Hold before mirror." The message described the highlights of the picture and was set slantingly in the ad with plenty of white space top and bottom.

Knowing that a street car stunt went over well in Cleveland on "Cohens and Kellys in Hollywood," and timing his move with an announcement by the local street railway regarding a new weekly ticket policy, Pettingill arranged to have two men impersonate Cohen and Kelly and spend the six days prior to picture opening in one end of the car. Furniture was provided by a local dealer and meals were served the men by a neighborhood restaurant. Both street car company and local newspaper entered into the deal in a wholehearted manner on account of the publicity afforded each through advertising of the ned tickets and distribution of the papers to the men each day. As a diversion Cohen and Kelly began a "rummy" tournament, in which a number of the passengers joined from time to time during the six day stunt.

All of which is a pretty good start-off for a man who is making his debut as a contributor to this department, and it's to be hoped that he'll keep up the good work. He has other stunts to tell about and we'll pass them along next time we get a line on the activities of this member.

SCHOOL ACTIVITIES!

Once again we are stressing the importance of working out plans that will tie in advantageously with the reopening of schools next month.

Many worth-while slants have been cited on these pages in the last few issues. If you passed them up as being too far ahead of time, just remember that there remains only a few weeks between the time you read this third warning and the opening of the schools.

We urgently suggest that you arrange some cooperative tie-ups that should benefit both your theatre and the school authorities. You will find it well worth the trouble.

HARRY HARRIS USING TRICK COLOR SCHEME ON TEASER ONE-SHEETS

We've had several occasions to mention the show-selling activities of Harry B. Harris, general manager of the Exchange Kinema, Lincoln, England, and have touched from time to time on his consistent use of teaser one-sheets.

The Kinema is one of five first run theatres in Lincoln and in order to make his billing distinctive, Harris has resorted to the red and black idea on white background. We've described these before, but this sample we have at hand, instead of the usual variety of red and black copy, was longitudinally made up half-red, half-black. and the result was an eye-catching bill. The same idea was carried right through to the 48-sheets.

The color scheme used by Harris certainly set his billing apart from his competition and we have his word for it that it has helped him get his advertising across. With the thought in mind that some one in this country might want to try out the same idea, he's passing it along. We would gladly reproduce one of his posters except for the fact that red and black would blend as one color and, therefore, would not show to advantage.

However, any material from Great Britain is always received with open arms in this country. Send us plenty more, Harry.

POSITION WANTED

High grade salesman—available—wide exhibitor acquaintance Kansas City territory—remuneration, salary or commission—interested in connection with established company, or will pioneer if possibilities warrant.

ADDRESS:

SALESMAN

Box 7040 Kansas City, Missouri

TAKE YOUR PICK OF GAGS KATZ USED TO A NEW ATTRACTION

Twenty-one separate items marked the exploitation campaign handled by Ben Katz, Warner publicity man in Milwaukee, when "Jewel Robbery" played the Warner Theatre in that city. Look over the stunts that brought home the bacon in Milwaukee and see if there are any you can adapt to your own needs.

A seven-day advance newspaper ad campaign; a plant of special art and stories in all papers; a radio tie-up which announced opening of picture; the showing of a special copy trailer in all Warner neighborhood houses; the display of 25 lettered stills in downtown stores; construction of an elaborate front that caused favorable comment; displays of special cards in all downtown jewelry stores; insertion of 2,000 heralds in laundry packages; insertion in packages of 5,000 cards by baking company; the distribution of 10,000 heralds (stuffed) in newspapers by newsboys; a tie-up with 48 Walgreen Drug stores for a special "Francis-Powell Sundae"; a newspaper ad tie-up secured with several beauty parlors through courtesy of passes to show; free ads in professional and neighborhood publications; tie-up with all downtown hotels and restaurants to carry copy of picture on menus; copy of picture imprinted in fight tickets of local club; copy on 3,000 fight programs; distribution of 5,000 heralds at baseball sand lots as result of tie-up with athletic club, and a display of a banner advertising picture at fight club several nights in advance and during run of picture.

Katz also arranged to have all downtown stores placarded the night before opening with the following copy: "Closed Tonight—On Account of Jewel Robbery—With William Powell—Kay Francis—Opening Tomorrow—Warner."

Many of the above stunts used by Katz can be adapted to any number of pictures and we're obliged to him for sending them along. The above-mentioned picture gave the Warner one of the most satisfactory grosses in a long time and undoubtedly much credit for this was due to the wide-coverage engineered by this showman.

COLLINS USED RED HEADED GIRL GAG TO SELL PICTURE

We hear that Ramon Collins, manager of the Avalon Theatre, Montgomery, West Va., used a stunt on "Red Headed Woman" which materially aided the box office during the showings of that picture.

He widely publicized his offer to give free admission to the male escort of every red headed woman who paid her way into the theatre, and we have Collins' word for it that some of the girls even dyed their hair for the occasion. (Now, Ramon!) Newspaper stories, routine advertising and a few lobby cards rounded out an effective but very inexpensive campaign.

Ramon's stunt was a variation of the usual method of giving passes to all blondes, red heads, etc., and he advises us that his town fell for it like a ton of brick. He particularly recommends this exploitation for small communities, but we see no reason why it cannot be applied to any neighborhood where there isn't evidence of an over-abundance of red headed ladies. By the way, Ray, we missed your call when you came to town. How about an explanation?

PERSONALITIES

SONNY SHEPHERD, popular manager of the Biltmore Theatre, Miami, Fla., was among recent callers at Club headquarters. He is in New York City for two or three weeks on a combination business and pleasure jaunt.

▽

AL. W. WOLF has been appointed city manager for Young Amusement Company, operating the Palace and Marion Theatres, Marion, Ohio. Both houses recently reopened after being dark for 60 days.

▽

CARL CHICK, formerly manager of the Chakeres-Warner Fairbanks Theatre, Springfield, Ohio, has taken an assistant manager's post at the Fox Theatre, Nogales, Ariz., in order to follow up a career with West Coast.

▽

JOSEPH GHIGLIONE has been appointed manager of the Grand Opera House, Wilmington, Del., succeeding Irving Dunn, who has been transferred to management of the Ritz Theatre, York, Pa. Ghiglione was a former manager of the Capitol Theatre, St. Louis, and has returned to his old profession after an absence of several years.

▽

HARRY E. VOLCK, of Asbury Park, N. J., has been appointed manager of the Dover Theatre Company, operating the Capitol and Temple Theatres, Dover, Del., and the Strand, at Smyrna, succeeding George Schwartz, who took over operation of the Ben Schindler houses several months ago. Volck was a former office manager for Paramount Publix in Philadelphia, and at one time was general manager of a circuit of eight theatres in the coal regions of Pennsylvania.

▽

RALPH REED, manager of the Hudson Theatre, Kearny, N. J., became a married man while on a recent vacation.

▽

ALVIN HAMMEL recently left his position as manager of the Capitol Theatre, Frankfort, Ky. A lengthy article under "This 'n That" in the "State Journal," extolling Hammel for his work at the local theatre, wants to know "why?"

▽

E. A. VAN HYNING, president of the M. P. T. O. of Kansas-Missouri, and a "wet," was recently defeated for the Republican nomination for state representative from his district. His victorious opponent was a local minister.

▽

WILLIAM "BILL" SAXTON, manager of Loew interests in Baltimore, and in charge of the Century Theatre, recently suffered as the result of a broken ankle.

▽

CHARLES McLEARY, manager of the Century Theatre, Baltimore, whom we recently reported on sick leave at a local hospital, is said to be getting along nicely.

▽

REGINALD CHERRY, treasurer of Loew Theatres, Baltimore, is spending a vacation in Canada.

▽

ADOLFO CARUSO, former manager of the Granada Theatre, Corona, L. I., N. Y., has been made manager of the Crotona Theatre, a Skouras first class vaude and picture house in the Bronx, New York City. It's a promotion.

▽

CHARLES MANN has succeeded Manager Caruso at the Granada Theatre, Corona, L. I., N. Y.

BARRY BURKE has succeeded C. B. Stiff as district manager for Publix in the Minneapolis district under John Friedl, Stiff becoming Fridl's assistant.

▽

ED SIEBEL, formerly at the Garrick Theatre Duluth, Minn., is assisting Charles Winchell with Publix publicity in Minneapolis.

▽

HARRY HERMAN, manager of the Paramount Theatre, Waterloo, Iowa, is vacationing while the house is closed.

▽

GUS METZGER has taken over the Wilshire Theatre at Santa Monica, Calif. He recently sold the Arcade Theatre, a downtown grind house, to Dalton Bros., for stock burlesque.

▽

BARNEY LONDON, formerly with Fox Theatres, is doing auditing work for the Arthur chain of theatres in New England.

▽

HENRY PINCUS has left his job as manager of the Casino Theatre, San Francisco, after a seven-year term. Ackerman, with Arthur Loring as assistant, is now looking after affairs.

▽

FRANK JENKINS has been named manager of the Roxie, third run house in San Francisco, recently reopened by Fred Siegel.

▽

BOB SHARP has charge of the Fox Theatre, Richmond, Calif., a house recently opened for the summer season.

▽

SAMUEL MAURICE, former RKO manager in Brooklyn, N. Y., has replaced F. T. Thomas as manager of the Capitol Theatre, Hartford, Conn. Thomas has joined RKO.

▽

TOM BROWN, former manager of the Garde Theatre, New London, has succeeded I. Chancupp as manager of the Strand Theatre, Hartford, Conn. The latter recently resigned.

▽

CHARLES MORGANSTERN is the new manager of the Wellman Theatre, Wellman, Iowa.

CLUB EMBLEM PIN!!

Use This Blank:

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 per pin.

Name of Member .....

Theatre .....

Address .....

City ..... ***State*** .....

EARLE V. PATTON, former manager of the Crotona Theatre, Bronx, New York City, is in charge of the Victoria Theatre, Ossining, N. Y.

▽

RAY McCLAIN, formerly in charge of Fox Grand Theatre, Topeka, Kan., is the new city manager for Fox in Emporia, Kan.

▽

ROBERT HAMPTON, manager of the Paramount Theatre, Gulfport, Miss., was married August 3 to Miss Imogene Helveston of Biloxi, Miss.

▽

GEORGE STEELE, manager of the Ritz Theatre, Birmingham, Ala., recently returned from a business trip to Texas.

▽

EARLE OSCAR has succeeded O. J. Wade as manager of the Ritz Theatre at Athens, Ala., Wade having resigned to become advertising manager for the "Anniston (Ala.) Times," a new paper.

▽

ART LORING, former house manager of the El Capitan Theatre, San Francisco, Cal., has replaced Henry Pincus, resigned, as manager of the Casino Theatre. Irving Ackerman, owner, is also taking a hand in operation of the house.

▽

WILLIAM DUBINSKY, former city manager for Publix-Dubinsky in St. Joseph, Mo., is now city manager for the circuit in Kansas City, succeeding W. W. Daillard.

▽

MURREL HILLYER, manager of the Iola Theatre, Iola, Kan., is recovering from an operation in a Kansas City hospital.

▽

CHARLES BURKEY of the Summit Theatre, Kansas City, and former president of the Independent Theatre Owners of Kansas City, was recently re-elected a member of the board of governors in the City Safety Council.

▽

WILLIAM GOLDMAN and his lieutenants down in the Warner-Philadelphia zone are all busy campaigning under the slogan, "Buy Now for Future Security."

▽

DOMINIC FRESENA has repurchased the Capitol Theatre, Taylorville, Ill., from the Fox-Midwest Circuit.

▽

WALTER BEYER, operator of the Lexington Theatre, Milwaukee neighborhood house, plans to reopen the latter part of August.

▽

W. R. VINCENT is now at the helm of the Majestic Theatre, De Pere, Wis.

▽

LEO SCHUESSLER, former doorman at the Warner Theatre, Sheboygan, Wis., has succeeded S. Housman as assistant manager of that house.

▽

OSCAR HALEY has purchased the Park Theatre, Detroit, Mich., from S. Kulinsk and will personally take charge.

▽

FRED PATTERSON of the Paramount Theatre, Austin, Tex., has been transferred to the Palace Theatre, Dallas.

▽

LOWELL BODIFIRD, former manager of the Palace Theatre, Dallas, has been made house manager of the Worth Theatre, Fort Worth, Tex.

CLEARY CONSTRUCTED ATTRACTIVE DISPLAY FOR SUMMER BUSINESS

Out of the ordinary in many respects, a strikingly unique lobby display designed for use during the summer months by Tom Cleary, manager of the Princess Theatre, Montreal, Canada, created much favorable comment from patrons and was the means of attracting others through word of mouth advertising. We are indebted to C. E. Duffey, another Consolidated executive, for the accompanying photo and description of this display.

The rock-garden idea was followed out inside the lattice-work enclosure that was placed directly in the centre of the lobby and approach to the inner foyer. Moss and flowers covered the collection of vari-shaped stones and a small electric motor, concealed under the rocks, kept a stream of water from a tank placed in the front circulating over the rocks and down to a movable water wheel in the center of the garden. The



little house with the gable was the home of a brood of live ducks, which were a continual source of amusement as they fed or waddled around the tank. The floral designs were promoted from a leading florist in the city.

Certainly a neat piece of work and one that Tom Cleary could gaze at with justifiable pride of accomplishment. It must have furnished a pleasing variation during the hot weather weeks and we're sure that his many fellow Club members will profit by his suggestion.

IDENTITY STUNT WAS GOOD SELLING STUNT USED BY J. FELDMAN

An identity stunt put over with the assistance of a local newspaper turned out to be a corking method of exploiting "Winner Take All" for Joe Feldman, Warner publicity man, in Albany, N. Y.

With the knowledge that Albany boasts a host of fight fans, Feldman arranged with a leading newspaper to invite readers to identify a series of old time fight pictures. One picture was plugged on the sporting page every day for a week and contestants for guest tickets were asked to supply the following information on each photo: (1) Who the fighters were; (2) Where and when the battle took place; (3) Who won and in what round. Thousands of replies were received and the editor of the paper declared that the stunt was one of the best circulation builders he had used in a long while. The sports editor plugged the stunt with editorial comment on both contest and picture.

Box office receipts at the Strand Theatre were well above average on this picture and credit is given Feldman's stunt for a share of the increase. It looks like a good gag to use and one that other Round Tablers ought to take advantage of when playing this picture. Cite the Albany case when taking the matter up with your local editor and it will help sell the idea.

WATCH YOUR STEP!

Managers who contemplate any form of contest, prize competitions or schemes of any kind in connection with which the mails are to be used are advised to ascertain whether such matter is admissible to the mails in view of the fact that the postal laws prohibit the mailing of matter relating to schemes or enterprises for the award of prizes or distribution of money or property by lot or chance, drawings, guessing contests, lucky number contests, etc., and should submit to their local postmaster details and full particulars of such schemes in order to avoid violation of the lottery laws.

TWO STUNTS STOOD OUT IN CAMPAIGN MADE BY CALDWELL

In the campaign made on "White Zombie" by Wally Caldwell, manager of Loew's Theatre, Toledo, Ohio, two of his stunts, a photographer tie-up and a drawing contest, stood out as excellent bets for that picture. The balance of the campaign was typical of Caldwell's usual efforts to secure wide coverage in a large city at minimum cost.

His "mysterious photographer" stunt was put over through a tie-up with a leading Toledo newspaper and proved particularly adaptable to the picture. Details are lacking but we guess that it was handled in the usual way—with a photographer taking shots of people unaware of the precedure and later publishing them in the paper with offer of a guest ticket to picture if they would call at newspaper office. It was started four days in advance, with 4-column art on page one of the second section.

His drawing stunt was built around the star, Bela Lugosi, and was also tied-up with another leading newspaper. Hundreds of replies were received by the stunt editor for the paper and broke all time records.

Other work included the placarding of 26 parking lots, garages and parking zones with "Park Here" half-sheets; the distribution of 5,000 9x12 heralds in selected residential neighborhoods; stuffing of 1,000 heralds in customer's packages at a large market; wrapping of 500 heralds in laundry bundles; the pinning of several hundred heralds to packages in dry cleaner's establishment; the posting of 15 special one-sheets in selected empty stores; posting of 200 heralds at prominent corners, and the usual comprehensive newspapers ad and story campaign.

There isn't any need for further comment from this end as the above campaign of Caldwell's speaks for itself. He has his own pet methods of putting a picture over and it's safe to state that the town knows what's playing at Loew's when Wally completes his work.

YOVIN HAS ANTIQUE STATION WAGON THAT MAKES A GOOD BALLY

An old-time station wagon is being successfully used from time to time for a bally by J. A. Yovin, manager of the Liberty Theatre, Tacony, Pa., and one of our more recently elected Club members. He picked the old bus up for a song and with a nag to pull it along the streets it attracts a lot of attention. Yovin must have "trouped" in his day, for he refers to the old vehicle as the kind that used to meet the one-nighters at Southern railroad stations.



J. A. Yovin

Lest some of our members have forgotten the fact that a Kiddies' Dog Show has strong potentialities as a trade reviver among the youngsters, we'll remind them that Yovin held one a short time ago to the great delight of both kids and grownups. It was handled in the usual manner, with a committee of judges on hand to pick the winner from audience applause. A silver loving cup was presented to the owner of the "best dog."

That small picture at the top is none other than Manager Yovin himself, standing at the side of his station wagon. Now that he is one of us, we hope he will continue to send in as much information as possible on what's going on down at the Liberty.

ANOTHER EXAMPLE OF LOW COST DISPLAYS MADE BY RANDFORCE

Here is another example of the inexpensive but effective displays made by members of the Randforce Theatre Circuit over in Brooklyn, N. Y., this one from Edward Stoffer and his staff at the Marcy Theatre.



The toy air-airplanes were borrowed from a toy dealer and the entire cost of the display amounted to only 65 cents. After being used in the lobby it was placed out front during the engagement of "Hell Divers."

We've mentioned before that practically everything in the way of displays used on the Randforce Circuit is fashioned in the theatre workshops and it is our humble opinion that the boys are rendering mighty good accounts of themselves. We shall hope to publish other evidence of their work in the future.

Dunn Wins Award

Irving Dunn, manager of the Grand Opera House, a Stanley-Warner house in Wilmington, Del., recently won the award for the Philadelphia district in the Managers' Popularity contest. His ushers plugged the event with sale of a large number of tickets.

DICK WRIGHT MADE PROFITABLE TIE-UP WITH A DRUM CORPS

A tie-up with the American Legion for appearance of the local drum corps at the theatre was a feature of the campaign made on "Doomed Battalion" by Dick Wright, manager of the Strand Theatre, Akron, Ohio. The accompanying photo shows the corps lined up before the house on a Friday evening, where they performed while the good old customers filed past the box office.

Another feature of the campaign was the building of a special front. If it were possible to give readers a close-up of the title sign underneath the marquee, the light-studded letters could be seen. This type of sign is becoming increasingly popular with present-day managers and it is a comparatively simple matter to cut the necessary holes in the compo-board for the lamp sockets. The balance of the front consisted of cutouts mounted on the front and side wings with stills. Eleven streamers of brightly colored pennants were strung from the marquee to the top of the building, and red, white and blue banners under the marquee, and the flashy hanger put out by Universal.

Other efforts included the mailing out of letters to a selected list of Italian and German people in Akron and vicinity; the placing of 5,000 auto hangers; the distribution of 20,000 heralds through the medium of "Liberty" home deliveries and Akron papers; window streamers on local street cars, and fourteen excellent window displays.



Wright generally puts across a corking campaign and the above is no exception. We can guess that the drum corps did its stuff in return for a few passes and their presence certainly added to the occasion. We will await with interest an account of the work done on "Winner Take All" and in the meantime wish him continued success. So you saw your old friend Duke Hickey, Dick? Give him our best regards if you run across him again and tell him to make a report to headquarters.

UNIQUE FRONT AND BALLY!



AN attention-getting front and unique ballyhoo featured the campaign made on "Congorilla" by Clem Murphy, managing director of the Branford Theatre, Newark, N. J., and his assistants, Walter Leach and Joseph Alicks.

You can see for yourselves from the accompanying illustration that the front is one which would attract attention, but the real kick came from the little figure carrying a long spear and standing at the right hand side of the entrance. The diminutive chappie is a genuine midget and the story goes that prior to this assignment he was a guest of the city on the charge of panhandling. After pulling many strings, Murphy and the boys secured his release and put him to work as a bally at the rate of fifty cents per day. Not a bad piece of work, what!

All the trimmings in front of the house, on marquee and inside the lobby, were "received on the right hand cuff," so Al Zimbalist, Warner publicity man, informs us; which is another feather for the caps of the Branford management. Special heralds were printed for the occasion and quarter and half page ads were taken in the leading newspapers. Excellent publicity breaks were obtained as the result of Zimbalist's end of the campaign.

Thanks to Zimbalist for sending in the above information and we have his word for it that he has arranged with Manager Larry Conley and his assistant, Mickey Kippel, of the Stanley Theatre, Newark, to shoot along complete details of an outstanding campaign made on "Bring 'Em Back Alive." We'll tell you more about this one in a forthcoming issue.

We feel certain that with so many animal and "native" pictures coming along you will want some up-to-the-minute dope on this kind of material.

HARD TIMES A MYTH BELIEVES MACRIS; —GET OUT AND SELL

Results obtained from some extra advertising to step-up summer trade has convinced Orestes Macris, manager of the Temple Theatre, Wellsville, N. Y., that this so-called depression is more or less of a myth.

It all came about with the booking of a vaudeville act over July 4th, 5th and 6th. He covered the surrounding towns with several thousand heralds, used 100 3-sheets, 200 1-sheets, 300 cards and four 24-sheets. On top of that the local newspaper came through with some corking publicity. He also tied-up with a local jeweler for the gift of a cocktail shaker to the best-judged pair of dancers in an old-time barn dance frolic.

According to Orestes, it rained cats and dogs on the Fourth and only moderate trade resulted. However, it cleared by night and the house was jammed for one show and half-full for the second, breaking all box-office records during the management's regime in Wellsville. On Tuesday, July 5th, he had one full house and a few stragglers for the second show, but on Wednesday, the night of the Barn Dance, the house was packed for both shows and receipts again broke the record made on the Fourth. About 250 people had to be turned away from the doors. The winning pair of dancers also consented to repeat their dance for those attending the second show.

So as Macris points out, folk up in his neck of the woods are all het up again about attending shows in spite of the much advertised depression and are breaking open the tin boxes in order to shake out the price for entertainment that appeals to them. Since he did the extra advertising he has had a 25 per cent increase in business, which ought to be proof that people can be brought back to the box office again even if they have strayed away. His recipe, he states, is to give them what they want and "make it sound big." Considering the size of his community and the scattered, outlying rural districts, he did make a splurge, and the attendent results entirely measured up to fullest expectations.

BIRTHDAY GREETINGS TO THESE MEMBERS!

C. F. Benefiel
Stephen G. Brenner
Henry W. Brown
Roy C. Bruder
Charles F. Burns
Ed. J. Cangley
J. D. Chaffin
George M. Dana
S. A. Deual
Earle Eveland
James G. Fair
James Fawns
C. F. Feinhals
Arnold N. Gates
Herbert D. Grove
William Harding
W. B. Henderson
R. J. Jerabeck
George E. Kann
Gus Kerasotes
Stan Krueger
Nyman Kessler
John E. Manuel
Martin Messinger
M. H. Nichol
H. J. Quartemont
Pierce Rawling
Fred J. Reeths, Jr.
Henry M. Rogers
Charles F. Sherrin
Edward Shuker
Roy Sterrett
Ray G. Stevens
Burgess Waltmon
Robert M. Weitman
Earl N. Willey

CLUB INCREASING EVERY WEEK!

CLAUDE D. BURROWS manages the Empress Theatre, a Publix house in Kearney, Nebraska, and we're taking this opportunity to acknowledge his application for membership in this ever-increasing organization. We're glad to have you with us, Claude, and hope you will become a regular contributor to this department. Let us remind you that the Club is greatly indebted to a host of men on your circuit for the many valuable suggestions they have passed along. May we depend upon you to do likewise?

———*Wear Your Club Pin! ! !*———

HARRY B. HARRIS advises this department that his application for membership in the Round Table Club was never written on this page, despite the fact that he has belonged to this organization for a full year, and we're hastening to make the correction. We're sure most of his brother Clubmen are familiar with Harris' history in showbusiness by this time, but just to make sure we'll add that he holds down the job of general manager of the Exchange Kinema, Lincoln, England. We've published his contributions to this department from time to time and hope to receive many more in the future.

———*Wear Your Club Pin! ! !*———

HARVEY FLEISCHMAN is a member of that go-getting crew of showmen that carry on over in Brooklyn, N. Y., for Louis Frisch and Sam Rinzler, heads of the Randforce Circuit, and he has charge of the Embassy Theatre, Fulton and Richmond Streets. Some time ago we mentioned that Fleischman was one of the Randforce managers who had been turning out corking displays at practically no cost to theatre. Now that he's a member of this organization we hope he'll come through with many other suggestions for us to pass along to his fellow theatre managers.

———*Wear Your Club Pin! ! !*———

STANLEY BROWN is the city manager for Publix theatres in Omaha, Neb., and he makes his headquarters at the Paramount Theatre. We are also in receipt of his application for membership in our Club and want him to know that we're mighty glad to have him with us. Many Round Tablers will recall that he won a major award not long ago in the "Fireman Save My Child" contest sponsored by Warner-First National, so that will convey to all that his membership will be a decided asset to this organization. We hope he'll find the necessary time to contribute some good show-selling campaigns.

———*Wear Your Club Pin! ! !*———

R. C. MENCHES hails from Akron, Ohio, where he manages the Liberty Theatre. Now that he has added his name to the large number of Ohio showmen in this organization we'll expect still more news from his city. What was that last stunt you used to good effect at the box office, R. C. Wrap it up for the mail some day in the near future and shoot it in to Club headquarters.

———*Wear Your Club Pin! ! !*———

WILLIAM T. LANGDON is the manager of the Palace Theatre, a Publix-Great States house in Danville, Ill. We've often had occasion to mention that this department is greatly indebted to all the Publix men for their many valuable contributions and we feel sure that Langdon will also do his share to keep these pages alive with interesting accounts of what he is doing to sell shows in his town. Just as soon as he can find the time, we know he'll pass some information along.

JOHN J. KEHOE manages the Lyric Theatre, Athol, Mass., and also acts as musical director. We also have John's name on the dotted line and we're happy to broadcast that fact. His fellow members will be interested to know what is going on in showbusiness over in Athol and we hope that he will find the time to send along a lot of interesting news to Club headquarters, even though the holding down of a dual role in a theatre is enough to keep any one man up to his neck with work.

———*Wear Your Club Pin! ! !*———

H. H. NORTON is in charge of the Central Theatre out at Star City, Arkansas. He has found this department interesting in the past and now wants to help the good work along by becoming an active member. That's the proper spirit, Norton, and we want you to know that we're mighty glad to record that you are now a Round Tabler. Keep the Club posted on what methods you're using to bring Star City patrons to the box office.

———*Wear Your Club Pin! ! !*———

FRANK O'ROURKE has charge of the Rex Theatre, a house operated by the Rex Amusement Company in Portland, Ore. He is another new member of the Club and a cordial welcome is also extended this showman. Many a good tip on showmanship has come out of his city and now that he is in our midst we'll be on the lookout for more. Shoot along some of your ideas, Frank, and we'll see that the rest of the fellows are tipped off.

———*Wear Your Club Pin! ! !*———

P. W. BARRETT is the manager of the Strand Theatre, a Publix house at Parkersburg, West Va., and we're taking this opportunity to acknowledge his application for membership. Okay, P. W., you're in this great army of showmen right now, and here's hoping that you, too, will do your share toward contributing a lot of good show-selling ideas to this department. There's many a Publix man in this outfit and all have been consistent contributors. That's a tip-off for Barrett.

———*Wear Your Club Pin! ! !*———

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

FRED R. DU VON is the manager of the Beacon Theatre, Port Washington, L. I., N. Y., and his membership in this organization is sponsored by Showman Eddie Lewis, of the Glen Theatre, Glen Cove, N. Y. The Beacon Theatre has been well represented in the past through the efforts of former manager and Round Tabler Bill Levey, who at this writing is touring southern Europe on a well earned vacation. We will count upon DuVon to keep up the excellent work done for this department by his predecessor and will expect to hear from him soon.

———*Wear Your Club Pin! ! !*———

H. E. REHFIELD is another independent exhibitor to join our organization and he operates the Iowa Theatre, Bloomfield, Ill. We also acknowledge his application for Club membership and want him to know that we are only too glad to list his name on the ever-increasing roster. We hope he will become a regular contributor to this department, letting us know from time to time what's going on in showbusiness out his way, so we can pass the word along the line.

———*Wear Your Club Pin! ! !*———

A. F. FISET manages the Lido Theatre at Long Beach, that popular summer resort down on the south shore of Long Island, N. Y. He is another Islander in line for introduction to his several thousand fellow Round Tablers and we're glad to have the opportunity to introduce him. At this time of the year the season is in full swing down his way and we know there will be a lot of interesting notes for him to send in on methods of selling shows to the summer colonist. Let's hear from you, Fiset.

———*Wear Your Club Pin! ! !*———

NED CUSHMAN has the job of assisting Round Tabler Bill Adams with the management of the Colonial Theatre over in Brockton, Mass., and we have a note from Bill himself sponsoring this rising young disciple of Barnum. Ned succeeds Robert Nickerson, who was placed in charge of the State Theatre, Stoughton, Mass., following Paul Kunze's transfer to Plymouth. We're glad to list Cushman's name among the assistant manager members of this outfit and we're sure that with Bill's able tutoring, it will not be long before we will be able to announce that he's a full-fledged Round Tabler.

———*Wear Your Club Pin! ! !*———

W. F. HARRIS not only manages the Palace Theatre, Petersburg, and the Harris Theatre at Hopewell, Va., but is also interested in the operation of the Crewe Theatre, Crewe, Va. He is another independent exhibitor to join our organization and we're happy to have him with us. He's a seasoned showman, having started as an usher in the year 1907, and he's never been out of the game since that time. Many valuable suggestions should come from Harris and we'll certainly be on the lookout for them.

———*Wear Your Club Pin! ! !*———

E. L. DRAKE hails from down South in Jackson, Tenn., and it's also a pleasure to acknowledge his application for Club membership. He manages the Paramount Theatre which, as you've already guessed, is a Publix house. We've mentioned many times before that this organization is appreciative of contributions from the ranks of Publix men and it's always a real pleasure to list another as a Round Tabler. Practically every one of them is a live-wire showman and their suggestions are more than welcome. We hope Drake will furnish his share.

STAGE ATTRACTIONS
FOR PICTURE THEATRES

Acts Returning At San Antonio

Return of vaudeville and stage shows to San Antonio, Texas, has been made a certainty by an agreement reached by local theatres with the motion picture operators and stage hands unions. A contract signed with these unions provides for four operators to work in each theatre daily. Each house will also work one stage hand. For the past three months the theatres were operating on a non-union basis, also on a straight picture policy.

The Majestic theatre operated by RKO is planning to resume vaudeville August 19. Ted Lewis and his band have been tentatively booked for that work. Others to head Majestic vaudeville are Olsen and Johnson, the Weaver Brothers and Benny Meroff's Band.

Publix is planning to meet the RKO vaudeville competition with single acts. The idea of stage shows has been dropped and in their place a box office name is to appear on each bill. Artists sought are of an outstanding nature such as The Street Singer of radio fame, Sisters of the Skillet and Gene and Glenn. Ed Wynne, the perfect fool, is also among those under consideration by Publix.

Picture Songs Introduced

Songs of Jack Buchanan's "Magic Night," United Artists feature, were introduced Friday night on a Cities Service Program hookup. Major Edward Bowes used them Sunday morning in his Capitol theatre program, and "Gems from 'Magic Night'" will be on the D'Orsay program Saturday night.

Cherniavsky at RKO Albee

Joseph Cherniavsky and his orchestra will play the week of August 27 at the RKO Albee in Cincinnati, doubling with his Netherland-Plaza hotel engagements.

Offers Acts, Double Bills

The Capitol in San Francisco has established a program policy of five vaudeville acts, two feature films, with 25-cent top admission on week days and 30-cent top on Sundays. The house formerly played burlesque.

Finish Personal Appearances

Bette Davis and Warren William complete a series of personal appearances at eastern theatres this week at the Earle theatre, Philadelphia, after which they will return to the Warner Coast studio.

SONG AND DANCE

Bill Robinson (16)

New York Palace

In a miniature revue built around himself, Bill goes through his routine of tap, buck and wing, stair and the original Bill Robinson Stomp, proving that he still is America's foremost dance stylist. A pony chorus of twelve dusky girls offer several well rehearsed routines, followed by a hot piano solo by Robinson's accompanist. Later in the show Bill introduces Grace Edna, a white girl, and protege of his, who offers a tap routine that was extremely well done. Robinson is still a big name and a draw for any house.

Maxine Wingo and Rita Harris

Denver Orpheum

Two local girls of promise did the mistress of ceremony job to a turn. They introduced each act with a bit of song, rhyme or wisecrack, and then, before turning the stage over to the act, proved they knew some of the harder dance steps. This feature, introduced here by Harry Huffman, is proving very popular, and will be continued.

Gilda Gray

San Francisco Fox

One remembers Gilda Gray principally as a dancer, but when she sings one of those deserted-girl-in-a-cabaret laments she really gets more applause than for her dance number. She also acts well in a blackout or two. Her dance, with all the old-time wiggle and hip-tossing, is presented in a barbaric setting with the line girls flapping the distended lips of Ubangi women.

INSTRUMENTAL

Horace Heidt and His Californians

San Francisco Golden Gate

Horace Heidt is back to inaugurate Greater Show Season. Heidt and his boys win their audiences at the start and never permit admiration to grow cold. They play in ensemble, in groups and in solo work and change the mood and tempo with surprising quickness. Their numbers range from the classics to jazz and an outstanding hit is a novelty number all about the Queen, Jack and King, with huge playing cards flashed at the proper moments. This aggregation of first class musicians entertain their audiences from start to finish.

Lawrence Family (11)

Belfast Colonial

A band act, with a capable cast of musicians consisting of Mother, Father and nine children, who prove their versatility by playing from five to twenty-five instruments. The turn works forty minutes in 2, 3 and full stage settings and features a quartet of Swiss bell ringers, a quintet of trumpets, a xylophone trio, cowbell novelties, accordion solos, band numbers and song and dance teams. A good flash and novelty band act that registers strongly on applause, is decidedly different and one that is a box office draw.

Milwaukee Seeing Stage Acts Back

Indications are that the stage act is coming back into its own here. Fox-Midwesco is spotting stage attractions in its Palace, local first run, and inaugurated its new policy August 5 with Blackstone the magician and his company of 20. Mr. and Mrs. Martin Johnson are booked to appear in person with their Fox picture, "Congorilla," to follow Blackstone. Both attractions will make appearances at the circuit's houses through the state after their Milwaukee engagement.

Effective August 5, the Warner theatre here is presenting a series of stage shows weekly, featuring individual performers widely known in their field, in addition to the regular photoplay program. Koran, a mystic, inaugurated the new policy at the Warner.

"Rhapsody in Black," colored revue headed by Ethel Waters and an eighteen-piece orchestra, is scheduled to open at Fox's Wisconsin Friday.

It is also reported that RKO's Riverside, which discontinued its vaudeville last February and has been on straight picture fare, will soon augment its film programs with stage attractions as of old.

New Radio Service Unit

Dailey Paskman, pioneer radio director, has organized a new service unit following the sale of his station WGBS, now WINS, to William Randolph Hearst. The company, Dailey Paskman and Associates, will contact advertisers and agencies for stations throughout the United States and Canada, and will also handle radio personalities.

Campaign on "Crooner" Songs

A national campaign is being inaugurated by M. Witmark & Sons for "Three's a Crowd" and "Sweethearts forever," songs in First National's "Crooner" picture.

Wiedoft and Kreugar in Film

Rudy Wiedoft and Benny Kreugar, saxophonists, are to be seen with other radio stars in the fourth of Jerry Wald's Radio Newsreels, Vitaphone's "Rambling Round Radio Row."

Bernie Signs Air Contract

Ben Bernie, band leader, will be heard with his orchestra over a National Broadcasting Company (WEAF) network of 40 stations, every Tuesday evening for 52 weeks, beginning September 13.

ATTENTION EXHIBITORS BOOKING TALENT! This department aims to serve you in booking acts. We have on file the information on how to get in touch with any act reviewed. Write to Stage Attractions Department, Motion Picture Herald, 1790 Broadway, New York City.

STAGE ATTRACTIONS

REVIEWS OF ACTS FOR PICTURE THEATRES

COMEDY

Burns & Allen (4)
New York Paramount

In the first half of the act the action takes place at a cigar counter with Grace Allen as the salesgirl. Her "dumb" business transactions prove very funny. Burns then comes on to a nice hand. The rest of the act, a concoction of typical Burns questions and "Dumb Dora" answers, clicked with the audience.

Milt Douglas
San Francisco Golden Gate

Milt Douglas starts off like a house afire with red hot chatter, but is soon interrupted by a plant in a box. The two wax quite sarcastic and put over some typically American repartee. Most of it is really clever and the audience likes it.

Bert Walton
New Orleans State

Walton's wisecracking humor in the Walter Winchell manner seemed to click with the larger part of the audience. He works well, in a quick manner that takes.

Harry Hines
Baltimore Hippodrome

This act is a combination of comedy and encouragement for the people. Hines comes on as if to introduce another person and then enters as that person, to good laughs. He then does a monologue of jokes and other witticisms. He then sings "The Song of the Fool," with interpolations about conditions and optimistic lines about keeping going. This chap has a rare sense of humor and sells the audience without difficulty.

Johnny Burke
Milwaukee Wisconsin

Burke is a high voiced patter actor and pianist who holds the spot alone for several minutes, carrying on a monologue about the last war which is good for a number of laughs. His piano work is good and consists in offering "Wabash Blues" as played by pianists of varied nationalities.

ACROBATICS

The Five De Carlos
San Francisco Fox

These acrobats, garbed in outlandish outfits, prove the hit of the bill. They jump in and out of barrels while blindfolded, make merry on the springboard and do some amazing foot-to-shoulder balancing work. Comedy touches also help. No mistake about the class of this aggregation.

Arthur Petley (4)
New York Palace

In this tramboline act, Petley proves to be quite a comedian as well as an excellent aerial acrobat. Interspersed with daring flying work, Petley's comical antics, including an imitation of a jockey, prove laugh-getters. A clever routine of contortion acrobatics offered by Petley's not so slender woman assistant proves surprising and gets a gratifying reception. An excellent opener.

Damrosch Hour in Fifth Year

Walter Damrosch will launch his fifth consecutive season of the NBC Music Appreciation Hour, Friday, October 14.

NOVELTY

Willie, West and McGinty
Omaha Orpheum

This is a rip-roaring, laughing act. Its setting is the construction scene of the morning at the foot of a skyscraper. The cast and an assistant are the workmen and their many troubles in pounding fingers, falling under loads of material, getting a splash of mortar in the eye, brickbats in their faces, clothes lighted from matches used to light pipes, shocks from high tension power wires, dust on their open dinner buckets and so on—a storm of peculiar situations they combine in a few minutes. No particular talent seems necessary, not a word is said. Simple as it seems, the act appears to find a place in the sun, judging from the applause.

Cass, Mack and Owen
New York Palace

This trio, two boys and a girl, offer a routine of rough and tumble hokum, clever acrobatics, tap dancing and extremely funny bits by Miss Owen. A slow-motion acrobatic dance by Cass and Mack gains laughs throughout. This one is surefire.

Jack Roshier and Shaggs
Detroit Fox

Shaggs is a clever pomeranian, particularly at the business of going completely limp in the fashion of a dead dog. Rope skipping with his master good for a round of applause.

Pepito
New Orleans State

This beloved clown who has appeared frequently in New Orleans theatres makes his first visit in a unit with his material practically unchanged and the celebrated baby act still a marvel of pantomime. The trick ventriloquist act is still there for the laughs as is the egg act, but the musical finish burlesquing a concert star does not go over so well, the reason being apparently that it is too true to the work of some local concert artists to be funny.

Tommy McAuliffe
San Francisco Fox

This armless golfer displays uncanny skill and gets rounds of applause from golfers and non-golfers alike. With a club held only by neck and shoulder muscles he knocks golf balls in rapid succession into baskets, nets and wall pockets and ends by teeing off the ball perched on the forehead of a girl.



Return Engagement
within
10 weeks at
PALACE
New York

ADA BROWN
Co-Star in
"BROWN BUDDIES"
Featured this week in
BILL ROBINSON'S REVUE
Personal Direction—MARTY FORKINS

Walter Walters (2)
New York Palace

Assisted by a beautiful blonde, Walters offers his standard ventriloquist act. Using as props a boy, girl and a baby dummy, Walters entertains the audience throughout his turn.

Conrad's Pigeons
Philadelphia Fox

Seldom does an animal act combine artistic beauty and real entertainment to such a degree as Conrad's pigeons. The white doves ride a miniature merry-go-round, loop the loop and obey instructions with amazing precision and ease. For the finale they sweep down to the stage on being released from the balcony.

PLAYLETS

George Jessel and Norma Talmadge
New York Paramount

Jessel is master of ceremonies for the bill and offers a few gags, stooges for Burns and Allen, imitates Eddie Cantor, sings 'You're My Everything," to Norma Talmadge, with whom he also appears in a sketch. His efforts were well received. Miss Talmadge also took several bows after her bit.—H. P.

DANCERS

Mildred Perle
New Orleans State

A captivating, lithe-dancing miss does two acrobatic novelties with an ease which is to her credit. The first is a sports number with Miss Perle impersonating a tennis star, the second the usual acrobatic flip worked so rapidly that the skirt of her dress hides her face.

3 Rhythm Boys
New York Paramount

This colored trio opens with a group tap dance following with individual tap routines which click. This flash dance act should go well anywhere.—H. P.

Tom, Dick and Harry
Detroit Fisher

This is a breezy dance trio, using challenge tap routines and slapstick acrobatics. One of the boys—incidentally the best of the three on his feet—is shorter than his partners and consequently gets most of the comedy knocking about.

Janice Walker
Milwaukee Wisconsin

Miss Walker is a solo dancer of no small ability. She has plenty of pep and personality, a presentation that pleases with vivacious vitality.

Fred Evans Ballet (12)
Detroit Michigan

The toe dancing, pirouettes, wings and group movements of this line in a garden moth ballet number are exceptionally graceful, and bring out more applause than is usually accorded a ballet number here.

Bert Faye
Detroit Michigan

Bert Faye dances and prances on three-foot shoes. Time was when this business was not uncommon, but here it seemed new and was well received.

(*Continued on next page, column* 1)

STAGE ATTRACTIONS

REVIEWS OF STAGE ACTS

DANCERS

(Continued from preceding page)

June Carr
Omaha Orpheum

June Carr's eccentric novelty dancing wins her favor. She enters singing "You've Got These and You've Got Those." Interchanging at first, she and her accompanist dance literally upon the piano. Her entree is from beneath its lid, a shawl draped over its side to hide her. Other songs are "I'm Keeping Company" and "I'm Building Castles in Spain." Her rustic, country kid number makes a great hit.

Stone-Vernon Foursome
Detroit Michigan

A daring girl, whirled and tossed all about the stage in adagio dancing, wins admiration. Her three men partners are clever and sure in their movements, but it is the girl who draws the enthusiasm.

The McKennas (2)
San Francisco Fox

These two, brother and sister, have a line that pleases the crowd, but which must call for a heavy investment in liniment. They knock each other around the stage, take some heavy falls and end with a burlesque adagio. They show real skill in concealing the fact that they are skilled.

Mordecai, Wells and Taylor
Detroit Fisher

These three colored lads have the speed and fervor of colored night club entertainment. They open doing tap and acrobatic capers around a beer bottle to the music of "Hitting the Bottle." This is followed by challenge steps in double, triple and staggered rhythm.

SINGERS

Baby Rose Marie
Omaha Orpheum

Baby Rose Marie wins popular approval easily, with "Sing a New Song," "Night Seems the Darkest Just Before Dawn" and "Some of These Days" among her selections. Her stage poise and her ability to clown with grace with the men in the orchestra pit seems to add to her popularity. Children flock to the theatre to see and hear the "Sweetheart of NBC."

June McCloy
New York Paramount

This personable blonde opens with a vocal of "Cabin in the Cotton," in a contralto voice that pleased. She follows with a hot rendition of "Keepin' Out of Mischief Now," earning a nice reception for her efforts.—H. P.

Peter Higgins
San Francisco Golden Gate

This young man, admired for his clear tenor voice over the radio, proves even more interesting in person. He has a splendid choice of songs.

Wynne Wayne
Detroit Michigan

This girl is the slender "deb" type of blues singer. Her opening number, "Devil and the Deep Blue Sea," drags somewhat, but anything following the hot incidental steps and gestures preceding her second offering, "Minnie the Moocha," would bring hearty acclaim.

Ada Brown
New York Palace

Ada Brown, in a "Mammy" outfit, opens with "I Can't Get Mississippi Off My Mind," "Please Don't Talk About Me When I'm Gone" and the negro spiritual 'Hallelujah" for the finale. Miss Brown possesses a charming personality and a fine voice and gets a nice reception.—H. P.

Les Everson
Milwaukee Wisconsin

This lad has a pleasing voice. He presents a number of wartime hits, among which is "My Buddy."

Gracie Barry
Denver Orpheum

Here's a girl who sings just like she looks—mighty lovely. Her voice is in keeping with her type, and with her black hair and dressed in white she's a pretty picture. She sings about "Putting the Sun Back in the Sky," "Too Many Tears," and finishes with "Was That the Human Thing to Do?"

Charlotte Murrie
Detroit Fisher

This young lady, who has a Hollywood history, made a favorable impression here as a blues singer. A smile reminiscent of Bette Davis helped to convey the spirit of her two numbers, "Wotta Life" and "River, Stay Way From My Door."

Flo Lewis at the Paramount

J. J. Parker, Portland (Ore.) Paramount Theatre, featured "Flo Lewis," internationally celebrated stage star, heading the snappy stage show, "Bombay." Scenic vesture, costumes and lighting were all carried out in exotic far-eastern effects.

Assisting the famous comedienne were the O'Connor family, the Gaylene Sisters, the Pasquali Brothers and the Bombay sun-kist beauties.

KSL Fulltime Columbia

Station KSL at Salt Lake City, Utah, will become a fulltime outlet of Columbia Broadcasting System September 1. A 50,000-watt transmitter will be on the air between September 15 and October 1.

EDDIE GARR



REPLACED
Cliff Edwards
in
KATE
SMITH'S
RECORD - BREAKING REVUE
at the
PALACE
NEW YORK
Now at
RKO Keith's
BOSTON

Per. Mgr.
HARRY YOUNG
RKO
PHIL OFFIN

MANY THANKS TO ALL CONCERNED

SPOTS & SHOTS ON BROADWAY

Here's a funny story going the rounds along the Main Stem. **Dave Bernie, Ben Bernie's** brother, was out on the golf links when **Roxy** and **M. H. Aylesworth,** also out chasing the elusive pellet, chanced into each other. Mistaking **Dave** for **Ben, Roxy** said, "Hello Ben, meet Mr. Aylesworth, president of NBC." "Very glad to meet you," said Mr. Aylesworth. "I'm glad that you'll be with us this year. If there is anything I can do for you let me know." "Thanks," answered Bernie, "there isn't anything for me personally, but I wish you would do something for my brother Dave. He's also got a great band."

▽

In a prominent spot in the lobby of the Palace theatre hangs a large photo of **Kate Smith,** who at present is bracing—beg pardon—gracing the stage there. The caption under the picture reads EVERYTHING BIG BUT THE PRICE.

▽

Folk down in Charleston, W. Va., hold their annual music festival during **Ben Alley's** vacation, which he spends "to hum."

▽

There's this difference between your broadway and mine: Out your way the taxicabs try hard to pick up a pedestrian—here the taxis try hard to knock them down.

▽

Despite rumors to the contrary, **Phil Baker** insists that his show will open this fall—in other words—accordion to Phil.

▽

Add scandals; **Borah Minnevitch** and his beard were divorced last week. They parted the best of friends.

▽

Cherry & June, those two kids from Dixie, who scored last week at the Palace, will root hard this fall for **Tulane.** Their brother, **Fred,** is a member of the Freshman squad.

▽

Nat Bursiloff, radio orchestra leader, believes in starting at the top. He made his stage debut at the Palace, this week.

▽

Cliff Edwards left for the Coast to join the cast of the forthcoming MGM picture "Let's Go," starring **William Haines.**

▽

Arthur (Street Singer) **Tracy** proudly showed this scribe his new Marmon Sixteen sedan. Not bad for a youth who a year ago was unsuccessfully trying to get a break on **WMCA,** a local station.

▽

Harry Richman was asked at the stage door for his autograph, which he gave, last week—but not before making sure that he wasn't signing a blank check.

▽

HERMAN PINCUS.

Bing Crosby on Vacation

Bing Crosby is to do a vacation of trailing the swordfish when "The Big Broadcast" is completed for Paramount. It is estimated that he has appeared in 1100 theatre performances, 1250 consecutive broadcasts, besides making a number of records and playing in half a dozen short pictures.

STAGE ATTRACTIONS

ORGAN SOLOS

CLARENCE LEVERENZ (Kalamazoo State) recently presented an attractive solo titled "Out West," as a prologue to the feature picture. The descriptive medley comprised "Westward Ho," "Out Where the West Begins," "My Pony Boy," "Girl of the Golden West," "Indian Sun-Dance," "Indian Love Call," sand storm effects, banjos playing "O Susanna," concluding with "West of the Great Divide."

A modernistic organ design holds on the screen over which the various changes are announced, the final number being accompanied by a western scene. This is the first time the popular Leverenz has compiled a solo of this kind and the response was the most enthusiastic and decided in months.

BILL MEEDER (Richmond Hill Keiths) opened his organ program with a special arrangement of "Night Shall Be Filled With Music," which he played in concert style and followed up with a singing chorus. At the finish of this number Meeder orally explained that he would present a number of theme songs used in radio programs. Each of these he played in concert style and used various lighting effects. Radio themes used were: Paul Whiteman's Amos 'n Andy's, Waldorf-Astoria Hotel Organ signature (incidentally Meeder is guest artist on this program), WOR's "Moonbeams" and Mills Bros. Each of these was very well done and won hearty response. Meeder closed the program with a medley of "It Was So Beautiful," "Mardi Gras" and "Under a Shady Tree," for the audience to sing.

MERLE CLARK (Detroit Michigan), as guest organist, has a novel opening in "Lazy Day," calling for various responses, including stamping, clapping, singing and whistling. Other well received numbers are "Just Whistle and Blow Your Blues Away," "Lullaby of the Leaves" and "Another Cup of Coffee." Clark's final appearance is on the stage as background for a military finale of the stage show, playing Elgar's "Pomp and Circumstance."

EGON DOUGHERTY (New York Astoria Triboro) opened a recent solo with the playing of "Singing in the Rain," as smart effects were played on the screen. Going directly into the playing of "Banking on the Weather," "One Little Raindrop" and "Singing in the Rain," for the patrons to sing before he made his usual oral announcement, Dougherty told the audience of the "love" songs which they were to sing for the remainder of the program. These numbers were "Goodnight, My Love," "Silent Love," "Hideaway" and two choruses of cleverly worded tongue-twisters. The patrons are decidedly for Dougherty and this reviewer has yet to see him miss up in getting tremendous applause.

ARSENE SIEGEL (Detroit Fisher) uses a clever device for encouraging audience response to his solo, "Ups and Downs." On the stage is a large lighted thermometer, ostensibly actuated by the audience's singing. Timid voices on "Lawd, You Made the Night Too Long" leave the red bulb at about 40 degrees. "Just Whistle and Blow Your Blues Away" brings it up a notch. Alternation of boys and girls on "Paradise" raises the vocal temperature to about 70. The sure-finish number, "Somebody Loves You," carries the red bulb to the top where it explodes in a puff of white smoke.

UP AND DOWN THE ALLEY

GUS VAN opens at the Palace Saturday with a piano accompanist. . . . Gus, you no doubt know, is the surviving member of the famous team of **Van** and **Schenck,** but what you probably do not know is that Van has refused to use an accompanist since **Joe** Schenck's death, two years ago. . . . This may not appear to be particularly startling news, but there is a story in it—a story of a friendship and partnership that rarely sees its equal on Broadway or any other place. . . . For 21 years, prior to the death of Joe Schenck, the team of Van and Schenck was known as the best known harmony team in show business. . . . Gus carried on successfully alone, but he could not bear the thought of any one but Schenck appearing on the stage with him. . . . It is only because of insistent demands of his friends and manager that an accompanist would be of help in the act, that Gus is now utilizing one. . . . Incidentally, Gus is one of the busiest players in town. . . . In addition to his appearance at the Palace, he has a 26-week contract as M. C. on the El Toro Cigar radio program and is also besieged with film offers. . . .

▽

Thousands of bathers at Manhattan Beach were all excited last week when a staff of **Vitaphone** camera and sound men took some shots at Oriental Pool. . . . The mobs crowded around the crew anxious to catch a glimpse of their radio favorites who were performing for one of **Jerry Wald's** Radio Newsreels. . . . Among the stars who "did their stuff" both for the camera and the beach throngs were **Harold Lanin** and His Band, **Baby Rose Marie, Aunt Jemima** and **Johnny Marvin.** . . .

▽

Have you noticed that cute little English car **Hannah Williams** is driving around town? . . . It's a Hornet Swallow and was last year's birthday gift from her former husband, **Roger Wolf Kahn.** . . . By the way, Hannah has been offered a part in **George White's** latest edition of the "Scandals," and I for one am happy to see this little girl make a strong comeback. . . .

▽

The **Pine Brook Club** up in Nichols, Conn., is getting the patronage of nearly all of the music business. . . . **Jack Cohen,** director for the last six years on many of the best radio programs, has been living up there all summer and always has someone well-known in the music business as his guest. . . . Lately **George Piantadosi, Rocco Vocco, Roy Turk, Harry Engel, Donald Quinlin, Arthur Freed, Donald Novice, Jack Capp** and **Joe Meyer** have been weekend guests. . . . And to hear them tell of it . . . it is another "Garden of Eden. . .

▽

Sweet little **Mitzie Mayfair,** musical show favorite and one of the features in the last "Follies," who lately has been doing plenty well in her personal appearances in Paramount houses, is now in rehearsal for **Schwab** and **DeSylvia's** new "Humpty-Dumpty" show which opens on Broadway next month. . . . Mitzie will give a thrill to the supposedly blasé theatre-goers of this town. . . .

ED DAWSON

OVERTURES

FREDDY MACK (Brooklyn Fox), conductor of the Fox Orchestra, conceived and presented a most clever novelty overture this week, built around the popular tune "Cabin in the Cotton." The number was featured in a number of ways, instrumentally, vocally and in a "story" form that was the highlight. Mack, himself, after conducting throughout, read the "story" from a book, as the orchestra played appropriate music to fit each character and scene. The comedy injected into this part proved highly entertaining, as did the entire overture.

LOU FORBES (Detroit Michigan) has dropped some of the mannerisms that marked his opening performance here three or four weeks ago. Audience opinion seemed divided on his conducting technique, and Forbes is wisely aiming to please. From "The Chocolate Soldier" he offers "The Bulgarians," "Forgive, Forgive," "The Dance" and "My Hero," to well deserved applause. Following this he swings into that fiery emotional Spanish bit "Jalousie," for another flurry of hands. The program closes with "Crazy People," in which the drummer lends voice to balmy lines, and members of the orchestra depart from all conventional behavior.

JACK SPRIGG (Cincinnati Albee) offers one of the most unusual and highly appreciated overtures in a long time, and he named it "Warum Laechelst Du, Mona Lisa?" Following a brief explanatory announcement by Sprigg, the boys proceed to do their stuff. The platform is lowered and a beautiful framed painting of Mona Lisa is displayed hanging against a black velvet drop on the stage, while Kitty Burke, a local girl, sings an English chorus before a microphone on the stage. William Shaw, saxophone player, sings a part of the song in German from the pit. The entire musical score is excellent.

WALT ROESNER (San Francisco Fox) and the Fox concert orchestra, assisted by the vocal ensemble, offer "Romance in Romany," an arrangement of gypsy airs full of lovely melodies and delicious rhythms. Most of the music is by European composers, with special attention paid to the Hungarian dances of Brahms, but our own beloved Victor Herbert is represented by selections from the "Fortune Teller." The vocal ensemble appears on the stage in nomadic tableaux, an especially effective one representing a gypsy camp. The overture is especially well received.

BANKS KENNEDY

IN HIS

39TH SUCCESSFUL

WEEK AT

PUBLIX PALACE

STAMFORD, CONN.



THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
A Man's Land	Hoot Gibson	June 11,'32	65	June 11,'32
Boiling Point, The	Hoot Gibson		70	July 23,'32
File 113	Lew Cody-Mary Nolan	Feb. 19,'32	63	Mar. 5,'32
Gay Buckaroo, The	Hoot Gibson-Myrna Kennedy			
Local Bad Man, The	Hoot Gibson-Sally Blane			Jan. 16,'32
Spirit of the West	Hoot Gibson-Doris Hill	Mar. '32		
Stoker, The	Monte Blue-Dorothy Burgess		70	June 25,'32
Unholy Love	H.B.Warner-Lila Lee		78	July 9,'32
Vanity Fair	Myrna Loy-Conway Tearle	Mar. '32	75	
Wild Horse	Hoot Gibson-Alberta Vaughn			

Coming Feature Attractions

Anna Karenina	All Star
Midnight Alarm	All Star
Three Castles	All Star

ARTCLASS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Devils	Harry Carey	Apr. 4,'32	65	
Cavalier of the West	Harry Carey	Nov. 15	75	Apr. 9,'32
Cross Examination	H.B.Warner-Sally Blane-Natalie Moorhead	Feb. 13,'32	72	Feb. 13,'32
Night Rider, The	Harry Carey	June ,'32	63	
Phantom, The	"Big Boy" Williams-Allene Ray	Dec. 1	70	
Pleasure	Conway Tearle-Carmel Myers	Dec. 1	66	
They Never Come Back	Regis Toomey-Doris Sebastian	May '32	63	June 11,'32
Without Honors	Harry Carey	Jan. 2,'32	61	Jan. 16,'32

Coming Feature Attractions

Across the Line	Harry Carey
Double Sixes	Harry Carey
Horsehoofs	Harry Carey
Hurricane Rider, The	Harry Carey

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Human Targets	Buzz Barton	Jan. 10,'32		Feb. 6,'32
Mark of the Spur	Bob Custer	Feb. 10,'32		
Murder at Dawn	Mulhall-Dunn	Feb. 22,'32	60	Mar. 12,'32
Quick Trigger Lee	Bob Custer	Nov. 24	60	
Scarlet Brand, The	Bob Custer	May 7,'32		
Tangled Fortunes	Buzz Barton	Mar. 22,'32		

Coming Feature Attractions

Blazed Trails	6 reels
Guns and Saddles	6 reels
Rip Roaring Broncs	6 reels
Rio Grande Raiders	6 reels

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
American Madness	Walter Huston-C. Cummings-K. Johnson	Aug. 15,'32		July 9,'32
Attorney for the Defense	Edmund Lowe-C. Cummings-E. Brent	May 21,'32	68	June 4,'32
Behind the Mask	Jack Holt-C. Cummings	Feb. 25,'32		Feb. 6,'32
	(Reviewed under the title "The Man Who Dared")			
Big Timer, The	Ben Lyon-C. Cummings	Mar. 10,'32	74	Mar. 26,'32
Blonde Captive, The		Feb. 26,'32	58	Mar. 5,'32
By Whose Hand?	Ben Lyon-Barbara Weeks	July 6,'32		
Deadline	Buck Jones	Dec. 3	68	Jan. 30,'32
Fighting Fool, The	Tim McCoy	Jan. 20,'32	58	Apr. 9,'32
Final Edition, The	Pat O'Brien-Mae Clarke	Feb. 20,'32	66	Feb. 27,'32
Forbidden	Barbara Stanwyck-Adolphe Menjou-Ralph Bellamy	Jan. 15,'32	83	Jan. 16,'32
Hello Trouble	Buck Jones-Lina Basquette	July 15,'32		
High Speed	Buck Jones-Loretta Sayers	Apr. 2,'32	62	May 14,'32
Hollywood Speaks	Genevieve Tobin-Pat O'Brien	June 25,'32		
Love Affair	Dorothy Mackaill-Humphrey Bogart	Mar. 17,'32	68	May 7,'32
Menace, The	Walter Byron-Bette Davis-H. B. Warner	Jan. 25,'32	64	Feb. 6,'32
No Greater Love	Alexander Carr-Dickey Moore	June 4,'32	60	May 21,'32
One Man Law	Buck Jones	Dec. 4	63	Feb. 20,'32
Ridin' for Justice	Buck Jones	Jan. 4,'32	64	Jan. 16,'32
Riding Tornado, The	Tim McCoy-Shirley Grey	May 4,'32		
Shopworn	Barbara Stanwyck-R. Toomey	Mar. 25,'32	78	Apr. 9,'32
South of the Rio Grande	Buck Jones	Mar. 5,'32		
Texas Cyclone	Tim McCoy	Feb. 24,'32		
Three Wise Girls	Jean Harlow-Mae Clarke-Walter Byron-M. Prevost	Jan. 11,'32	68	Feb. 13,'32
Two Fisted Law	Tim McCoy-Alice Day	June 8,'32		
War Correspondent	Jack Holt-Ralph Graves-Lila Lee	July 25,'32		

Coming Feature Attractions

Bitter Tea of General Yen	B. Stanwyck-Nils Asther
Brief Moment	Barbara Stanwyck
Bullet Trail, The	Tim McCoy
Child of Manhattan	
Cornered	Tim McCoy
Daring Danger	Tim McCoy
Destroyer, The	
Last Man, The	Chas. Bickford-C. Cummings. Aug. 31,'32
McKenna of the Mounted	Buck Jones-Greta Granstedt. Aug. 26,'32
Mike	
Night Club Lady, The	Adolphe Menjou-Mayo Methot-Skeets Gallagher
Night Mayor, The	Lee Tracy-Evalyn Knapp. Aug. 19,'32
No More Orchids	
Pole	Jack Holt-Evalyn Knapp
Rustler's War	Buck Jones-Barbara Weeks. Nov. 18,'32
That's My Boy	Richard Cromwell - Dorothy Jordan-Mae Marsh
Washington Merry Go Round	Lee Tracy-C. Cummings
White Eagle	Buck Jones. Oct. 7,'32
Wild Horse Stampede	

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Doctor	Richard Barthelmess	Mar. 26,'32	62	Mar. 12,'32
Dark Horse, The	Warren William-Bette Davis	July 2,'32	75	June 18,'32
Famous Ferguson Case, The	Joan Blondell	May 14,'32	74	Apr. 30,'32
Fireman, Save My Child	Joe E. Brown	Feb. 27,'32	67	Feb. 27,'32
Hatchet Man, The	Edward G. Robinson	Feb. 6,'32	74	Feb. 13,'32
It's Tough to Be Famous	Douglas Fairbanks, Jr.	Apr. 2,'32	79	Apr. 16,'32
Love Is a Racket	Douglas Fairbanks, Jr.	June 25,'32	72	June 18,'32
Miss Pinkerton	Joan Blondell-George Brent	July 30,'32	66	July 16,'32
Rich Are Always With Us	Ruth Chatterton	May 21,'32	71	May 21,'32
Strange Love of Molly Louvain	Lee Tracy-Ann Dvorak	May 28,'32	74	May 14,'32
Tenderfoot, The	Joe E. Brown	June 18,'32	70	May 28,'32
Two Seconds	Edward G. Robinson	June 4,'32	68	May 28,'32
Week-end Marriage	Loretta Young-Norman Foster	July 9,'32	66	June 11,'32

Coming Feature Attractions

Cabin in the Cotton	Richard Barthelmess	Oct. 15,'32		
Crash, The	Ruth Chatterton	Oct. 1,'32		
Crooner	David Manners	Aug. 20,'32	68	Aug. 6,'32
Dr. X	Lionel Atwill-Fay Wray	Aug. 27,'32	77	June 11,'32
Life Begins	Loretta Young-Eric Linden	Sept. 10,'32	72	Aug. 13,'32
Silver Dollar	Edward G. Robinson	Dec. 3,'32		
They Call It Sin	Loretta Young-David Manners	Nov. 12,'32		
Three on a Match	Blondell-William-Dvorak-Davis	Nov. 5,'32		
Tiger Shark	Edward G. Robinson	Sept. 24,'32		
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Dec. 24,'32		
You Said a Mouthful	Joe E. Brown	Nov. 26,'32		

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Tomorrow	Chas Farrell-Marian Nixon	Mar. 13,'32		Mar. 5,'32
Almost Married	Violet Heming-Ralph Bellamy-Alexander Kirkland	July 17,'32	51	
Amateur Daddy	Warner Baxter-Marian Nixon	Apr. 10,'32	74	Apr. 30,'32
Bachelor's Affairs	Adolphe Menjou-Minna Gombell-Joan Marsh-I. Purcell	June 26,'32	76	June 18,'32
Business and Pleasure	Will Rogers-Jetta Goudal	Mar. 6,'32	57	Aug. 15
Careless Lady	Joan Bennett-John Boles	Apr. 3,'32	67	Mar. 12,'32
Charlie Chan's Chance	Warner Oland-L. Watkins-M Nixon-Ralph Morgan-H.B. Warner-A.Kirkland	Jan. 24,'32	71	Jan. 9,'32
Cheaters at Play	Thomas Meighan-L.Watkins	Feb. 14,'32	57	Jan. 23,'32
Congorilla	Mr. & Mrs. Martin Johnson	Aug. 7,'32	72	July 16,'32
Dance Team	James Dunn-Sally Eilers	Jan. 17,'32	85	Jan. 2,'32
Devil's Lottery	Elissa Landi-Alexander Kirkland-Victor McLaglen	Mar. 27,'32	74	Apr. 9,'32
Disorderly Conduct	Sally Eilers-Ralph Bellamy-Spencer Tracy	Mar. 20,'32	82	Apr. 16,'32
Gay Caballero, The	George O'Brien-Conchita Montenegro	Feb. 28,'32	60	Apr. 2,'32
Man About Town	Warner Baxter-Karen Morley	May 22,'32	76	June 4,'32
Mystery Ranch	Geo. O'Brien-C. Parker	June 12,'32	55	June 25,'32
Rebecca of Sunnybrook Farm	Marian Nixon-R. Bellamy	July 3,'32	80	July 16,'32
She Wanted A Millionaire	J. Bennett-S. Tracy	Feb. 21,'32	74	Feb. 27,'32
Silent Witness, The	Lionell Atwill-Greta Nissen	Feb. 7,'32	73	Feb. 13,'32
Society Girl	J. Dunn-P. Shannon-S. Tracy	May 29,'32	74	June 18,'32
Trial of Vivienne Ware, The	J. Bennett-D. Cook-L. Bond	May 1,'32	56	May 7,'32
Week Ends Only	Joan Bennett-Ben Lyon	June 19,'32	70	June 11,'32
Woman in Room 13, The	Landi-Bellamy-Hamilton	May 15,'32	69	May 28,'32
While Paris Sleeps	McLaglen-Helen Mack	May 8,'32		
Young America	Tracy-Kenyon-Bellamy	Apr. 17,'32	70	May 14,'32

Coming Feature Attractions

Chandu, (The Magician)	Edmund Lowe-Bela Lugosi-Irene Ware	Sept. 18,'32		
Down to Earth	Will Rogers-Irene Rich	Sept. 4,'32	73	July 23,'32
First Year, The	Gaynor-Farrell	July 31,'32	80	July 23,'32
Hat Check Girl	Sally Eilers-Ben Lyon	Sept. 25,'32		
Painted Woman, The	P. Shannon-Spencer Tracy-Wm. Boyd	Aug. 21,'32	72	Aug. 13,'32
Passport to Hell, A	Elissa Landi-Paul Lukas-A. Kirkland-Warner Oland	Aug. 14,'32	75	
Rackety Rax		Aug. 7,'32	75	
Six Hours to Live	Warner Baxter-John Boles-Miriam Jordan	Oct. 16,'32		
Wild Girl	Joan Bennett-Charles Farrell-Ralph Bellamy	Oct. 9,'32		

(THE RELEASE CHART--CONT'D)

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Smith	Gwen Lee-John Darrow	July	15,'32	
Behind Stone Walls	Eddie Nugent-Priscilla Dean	Mar.	15,'32	Mar. 26,'32
Dynamite Denny	Jay Wilsey-Blanche Mehaffey	May	27,'32	
Gorilla Ship	Ralph Ince-Vera Reynolds	June	11,'32	
Hell's Headquarters	Jack Mulhall-Barbara Weeks	Apr.	15,'32 63	May 14,'32
Honor of the Press	Edw. J. Nugent-Rita La Roy	May	15,'32 64	Aug. 6,'32
Love in High Gear	Alberta Vaughn-H. Ford	May	1,'32 65	May 7,'32
Midnight Morals	Beryl Mercer-Chas. Delaney-Gwen Lee	Aug.	1,'32 61	Aug. 13,'32
Monster Walks, The	Rex Lease-Vera Reynolds	Feb.	10,'32 60	Feb. 6,'32
Passport to Paradise	Jack Mulhall-B. Mehaffey	Apr.	1,'32	
Sin's Pay Day	D. Revier-Forrest Stanley	Mar.	1,'32 63	Mar. 19,'32
Temptation's Workshop	Helen Foster-Tyrell Davis	June	20,'32	
Widow in Scarlet	D. Revier-Kenneth Thompson	July	1,'32 58	July 23,'32

Coming Feature Attractions

Missing Witness	Barbara Kent-Gilbert Roland	Sept.	15,'32	
Tangled Destinies	Lloyd Whitlock-Doris Hill	Sept.	1,'32	
Trapped in Tia Juana	Edwina Booth-Duncan Renaldo	Aug.	15,'32	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are You Listening?	William Haines-M. Evans	Mar.	26,'32 76	Mar. 5,'32
Arsene Lupin	John and Lionel Barrymore-Karen Morley	Mar.	5,'32 84	Jan. 16,'32
As You Desire Me	Garbo-Von Stroheim-M. Douglas	May	28,'32 71	June 11,'32
Beast of the City, The	Walter Huston-Jean Harlow	Feb.	13,'32 90	Mar. 5,'32
But the Flesh Is Weak	Robt. Montgomery-Gregor	Apr.	9,'32 82	Apr. 23,'32
Emma	Marie Dressler	Jan.	2,'32 73	Jan. 2,'32
Freaks	Wallace Ford-Leila Hyams	Feb.	20,'32 64	July 23,'32
Grand Hotel	Garbo-John Barrymore		115	Apr. 16,'32
Huddle	Ramon Navarro-M. Evans	May	14,'32 104	June 25,'32
Letty Lynton	Joan Crawford-Montgomery	May	7,'32 86	May 7,'32
Lovers Courageous	R. Montgomery-Madge Evans	Jan.	23,'32 77	Feb. 27,'32
Mata Hari	Garbo-R. Navarro	Dec.	26 91	Jan. 9,'32
New Morals for Old	Robert Young-M. Perry	June	4,'32 76	July 2,'32
Night Court	W. Huston-P. Holmes-A. Page	June	4,'32 95	June 4,'32
Passionate Plumber	Buster Keaton-Durante	Feb.	6,'32 74	Mar. 19,'32
Polly of the Circus	Marian Davies-C. Gable	Feb.	27,'32 70	Mar. 26,'32
Red Headed Woman	Harlow-Chester Morris	June	25,'32 75	June 25,'32
Skyscraper Souls	W. William-M. O'Sullivan	July	16,'32 80	July 16,'32
Tarzan, the Ape Man	Johnny Weismuller-Maureen O'Sullivan	Apr.	2,'32 101	Feb. 20,'32
Unashamed	Helen Twelvetrees	July	2,'32 77	July 23,'32
Washington Masquerade	Lionel Barrymore (Reviewed under the title "Washington Show")	July	9,'32 74	July 2,'32
Wet Parade	Walter Huston-Dorothy Jordan-Neil Hamilton	Apr.	16,'32 122	Apr. 30,'32
When A Feller Needs A Friend	Jackie Cooper-"Chic" Sale	Apr.	30,'32 76	May 21,'32

Coming Feature Attractions

Blondie of the Follies	Marion Davie-R. Montgomery	Aug.	20,'32	
China Seas	Clark Gable			
Downstairs	John Gilbert	Aug.	6,'32 72	Aug. 6,'32
Father and Son	Jackie Cooper	Aug.	27,'32	
Flesh	Wallace Beery			
Kongo	Walter Huston-Lupe Velez			
Lost	Joan Crawford			
Man of the Nile	Ramon Novarro			
Mask of Fu Manchu, The	Boris Karloff			
Pack Up Your Troubles	Laurel & Hardy		64	July 9,'32
Payment Deferred	M. O'Sullivan-C. Laughton			
Prosperity	Dressler-Moran			
Rasputin	Ethel, John and Lionel Barrymore			
Red Dust	Clark Gable			
Reunion in Vienna	John and Lionel Barrymore			
Smilin' Thru	Norma Shearer-Frederic March-Leslie Howard			
Speak Easily	Buster Keaton	Aug.	13,'32	
Strange Interlude	Shearer-Gable			
Tinfoil	Tallulah Bankhead			
Turn To The Right				
White Sister, The	Helen Hayes			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arm of the Law	Rex Bell-Lina Basquette	Apr.	20,'32 68	
County Fair	Ralph Ince-Hobart Bosworth	Apr.	1,'32 71	Apr. 30,'32
Flames	Johnny Mack Brown	May	30,'32 70	June 18,'32
Galloping Thru	Tom Tyler	Dec.	5 58	
Ghost City	Cody-Shuford	Dec.	20 60	Apr. 9,'32
Honor of the Mounted	Tom Tyler	June	20,'32 60	
Law of the North	Bill Cody-Andy Shuford	May	30,'32 55	
Law of the Sea	All Star	Dec.	15 61	
Man from New Mexico	Tom Tyler	Apr.	1,'32 60	
Mason of the Mounted	Bill Cody-Nancy Drexel	May	15,'32 58	
Midnight Patrol	Regis Toomey-Mary Nolan	Apr.	10,'32 60	Apr. 9,'32
Oklahoma Jim	Bill Cody	Oct.	10 60	Jan. 23,'32
Police Court	Leon Janney-H. B. Walthall	Feb.	15,'32 65	Mar. 5,'32
Single Handed Sanders	Tom Tyler	Feb.	1,'32 50	
Texas Pioneers	Bill Cody-Andy Shuford	Feb.	15,'32 58	
Two-Fisted Justice	Tom Tyler	Oct.	20 63	Feb. 6,'32
Vanishing Men	Tom Tyler	Apr.	15,'32 62	

Coming Features

From Broadway to Cheyenne	Rex Bell	Aug.	5,'32	6 reels
Girl from Calgary	Fifi D'Orsay-Chas. Ray	Aug.	20,'32	7 reels
Klondike	All Star	Aug.	30,'32	7 reels
Thirteenth Guest	Ginger Rogers	Aug.	10,'32 68	Aug. 13,'32
Western Limited, The	Estelle Taylor	Aug.	5,'32	7 reels

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aren't We All?	Gertrude Lawrence	July	'32 68	July 9,'32
Broken Lullaby	L. Barrymore-N. Carroll-P. Holmes (Reviewed under the title "The Man I Killed")	Feb.	26,'32 94	Jan. 16,'32
Broken Wing, The	Lupe Velez-Melvyn Douglas	Mar.	25,'32 74	Apr. 2,'32
Dancers in the Dark	Miriam Hopkins-Jack Oakie	Mar.	11,'32 74	Mar. 26,'32
Forgotten Commandments	Sari Maritza-Gene Raymond	May	27,'32 65	June 11,'32
Guilty as Hell	Edmund Lowe-Victor McLaglen	Aug.	5,'32 80	July 30,'32
Husband's Holiday	Clive Brook-V. Osborne	Dec.	19 68	Jan. 2,'32
Lady and Gent	Geo. Bancroft-Wynne Gibson	July	15,'32 80	July 9,'32
Madame Racketeer	Alison Skipworth-R. Bennett	July	22,'32 72	July 30,'32
Make Me a Star	Joan Blondell-Stuart Erwin	July	1,'32 68	June 18,'32
Man from Yesterday	C. Colbert-C. Brook	June	25,'32 70	June 25,'32
Merrily We Go to Hell	S. Sidney-Fredric March	June	10,'32 78	June 18,'32
Million Dollar Legs	Jack Oakie	July	8,'32 64	July 2,'32
Miracle Man, The	S. Sidney-C. Morris	Apr.	1,'32 87	Apr. 30,'32
Misleading Lady, The	Claudette Colbert-Stuart Erwin-Edmund Lowe	Apr.	15,'32 74	Apr. 16,'32
One Hour with You	Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin	Mar.	25,'32 80	Apr. 2,'32
Reserved for Ladies	Leslie Howard-Benita Hume	May	20,'32 71	May 28,'32
Shanghai Express	Marlene Dietrich-C. Brook	Feb.	12,'32 84	Feb. 27,'32
Sinners in the Sun	Carole Lombard-C. Morris	May	13,'32 70	May 21,'32
Sky Bride	Rich'd Arlen-J. Oakie-Robert Coogan-Virginia Bruce	Apr.	29,'32 78	Apr. 30,'32
Strange Case of Clara Deane	Wynne Gibson-Pat O'Brien	May	6,'32 78	May 14,'32
Strangers in Love	Fredric March-Kay Francis	Mar.	4,'32 70	Feb. 20,'32
This Is the Night	Lily Damita-Chas. Ruggles	Apr.	8,'32 82	Apr. 23,'32
This Reckless Age	Buddy Rogers-Peggy Shannon	Jan.	9,'32 76	Jan. 16,'32
Thunder Below	T. Bankhead-C. Bickford-P. Lukas	June	17,'32 69	June 25,'32
Tomorrow and Tomorrow	Ruth Chaterton-Paul Lukas	Feb.	5,'32 80	Feb. 6,'32
Two Kinds of Women	P. Holmes-M. Hopkins	Jan.	16,'32 73	Jan. 23,'32
Wayward	Nancy Carroll-Richard Arlen	Feb.	19,'32 74	Feb. 20,'32
Wiser Sex, The	C. Colbert-Wm. Boyd	Mar.	18,'32 74	Mar. 19,'32
World and the Flesh, The	G. Bancroft-M. Hopkins	Apr.	22,'32 74	May 14,'32

Coming Features

Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith-Leila Hyams-Mill Bros.-Boswell Sisters-Cab Calloway-Vincent Lopez-Arthur Tracy-Sharon Lynn	Oct.		
Blonde Venus	Marlene Dietrich	Sept.		
Devil and the Deep	T. Bankhead-G. Cooper	Aug.	12,'32 70	Aug. 6,'32
Farewell to Arms, A	Helen Hayes-Gary Cooper	Oct.		
Heritage of the Desert	Randolph Scott-Sally Blane	Oct.	14,'32	
Honest Finder, The	Miriam Hopkins-H. Marshall	Oct.		
Horse Feathers	Four Marx Bros.	Aug.	19,'32 68	Aug. 6,'32
Hot Saturday	Carole Lombard-Richard Arlen	Oct.	28,'32	
Lily Christine	Corinne Griffith-Colin Clive	July		
Lives of a Bengal Lancer, The	Clive Brook-Philips Holmes			
Love Me Tonight	Maurice Chevalier-Jeanette MacDonald	Aug.	26,'32	
Madison Square Garden	Jack Oakie-Marian Nixon	Oct.	21,'32	
Movie Crazy	Harold Lloyd-C. Cummings	Oct.	21,'32	
Night After Night (Tent.)	Geo. Raft-Nancy Carroll	Oct.	14,'32	
Night of June 13	Clive Brook-Frances Dee-Gene Raymond	Sept.	23,'32	
Phantom President, The	Geo. M. Cohan-Claudette Colbert-Jimmy Durante	Sept.	30,'32	
70,000 Witnesses	Phil Holmes-Dorothy Jordan	Sept.	2,'32	
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert	Nov.		
Vanishing Frontier	John Mack Brown-Evalyn Knapp-Zasu Pitts	July	29,'32 70	July 23,'32

PEERLESS PRODUCTIONS, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lovebound	N. Moorhead-J. Mulhall-Roy D'Arcy	Mar.	1,'32 61	
Reckoning, The	Jas Murray-Sally Blane	Feb.	15,'32 63	Apr. 9,'32

POWERS PICTURES, INC.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridegroom for Two	Gene Gerrard	Jan.	15,'32 65	Jan. 30,'32
Carmen	Marguerite Namara-Tom Burke	May	15,'32 70	Jan. 16,'32
Fascination	Madeleine Carroll	Apr.	1,'32 68	
Flying Fool, The	Henry Kendall	Feb.	1,'32 62	Aug. 29
Gables Mystery, The	Lester Matthews-Anne Grey	Feb.	15,'32 71	May 7,'32
Her Radio Romeo	Gene Gerrard	July	15,'32 60	
Her Strange Desire	Laurence Olivier	July	1,'32 60	Aug. 13,'32
Limping Man, The	Franklin Dyall	June	15,'32 63	
My Wife's Family	Gene Gerrard	Apr.	15,'32 62	Mar. 26,'32
Shadow Between, The	Godfrey Tearle-Kathleen O'Regan	May	1,'32 68	Sept. 19
Skin Game	Edmund Gwenn-Phyllis Konstam	June	1,'32 70	
Trapped in a Submarine	John Batton-Sydney Seaward	Jan.	15,'32 45	Feb. 6,'32

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carnival Boat	Bill Boyd	Mar.	19,'32 62	Mar. 26,'32
Ghost Valley	Tom Keene-Myrna Kennedy	May	13,'32 54	
Lady with a Past	C. Bennett-B. Lyon	Feb.	19,'32 80	Feb. 13,'32
Partners	Tom Keene	Jan.	8,'32 58	Mar. 12,'32
Prestige	Ann Harding	Jan.	22,'32 71	Jan. 16,'32
Saddle Buster, The	Tom Keene	Mar.	19,'32 60	
Westward Passage	Ann Harding	May	27,'32 73	June 11,'32
What Price Hollywood	Constance Bennett	June	24,'32 88	June 18,'32
Young Bride	Helen Twelvetrees (Reviewed under the title "Love Starved")	Apr.	8,'32 76	Apr. 23,'32

Coming Features

Beyond the Rockies	Tom Keene-Rochelle Hudson	July	8,'32	

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bring 'Em Back Alive	Frank Buck's Adventure	Aug.	19,'32 70	June 4,'32
Girl Crazy	E. Quillan-D. Lee-Wheeler-Woolsey	Mar.	25,'32 75	Apr. 2,'32
Girl of the Rio, The	Dolores Del Rio-Leo Carrillo	Jan.	15,'32 69	Jan. 16,'32
Is My Face Red?	Helen Twelvetrees-Ricardo Cortez-Robt. Armstrong	June	17,'32 66	June 11,'32
Lost Squadron	Richard Dix-Mary Astor	Mar.	12,'32 79	Mar. 5,'32
Office Girl	Renate Muller-J. Hulbert	Apr.	8,'32 83	July 2,'32
Roadhouse Murder, The	Eric Linden-Dorothy Jordan	May	6,'32 73	May 7,'32
Roar of the Dragon	Richard Dix-Gwili Andre	July	8,'32 76	July 9,'32
State's Attorney	John Barrymore-H. Twelvetrees-Mary Duncan	May	29,'32 79	May 14,'32
Symphony of Six Million	Irene Dunne-Ricardo Cortez	Apr.	29,'32 94	May 28,'32

(THE RELEASE CHART--CONT'D)

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Consent, The	Richard Cromwell-Eric Linden-Arline Judge	Aug. 19,'32	80	July 30,'32
All the Evidence	Marian Marsh-R. Denny	Sept. 16,'32		
Animal Kindom	Leslie Howard	Sept. 30,'32		
Bill of Divorcement	John Barrymore-Billie Burke			
Bird of Paradise	D. Del Rio-Joel McCrea	Aug. 12,'32	80	June 25,'32
Come on Danger	Tom Keene	Sept. 23,'32		
Conquerors	Ann Harding-Richard Dix			
Hell Bent for Election	Edna May Oliver			
Hell's Highway	Richard Dix	Sept. 23,'32		
Hold 'Em Jail	Edna May Oliver-Wheeler-Woolsey-Roscoe Ates	Sept. 16,'32	74	June 25,'32
Kong	Fay Wray-Bruce Cabot			
Little Orphan Annie	Mitzi Green			
Most Dangerous Game, The	Leslie Banks-Joel McCrea	Sept. 9,'32	78	July 30,'32
Phantom of Crestwood	Ricardo Cortez-Karen Morley			
Rockabye	C. Bennett-Paul Lukas-Phillips Holmes	Oct. 7,'32		
Secrets of the French Police	Gwili Andre			
Thirteen Women	Irene Dunne-Gregory Ratoff	Sept. 2,'32		
Whoopee Cruise	Edna May Oliver			

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Nous La Liberte	Rolla France	Harold Auten		93	June 25,'32
Condemned to Death	Arthur Wontner	First Division	Sept. 15,'32	65	July 23,'32
Cossacks of the Don	Emma Cessarskays	Amkino	Mar. 18,'32	81	Mar. 26,'32
Crooked Lady, The	Austin Trevor	MGM-British		77	Apr. 9,'32
Dangers of the Arctic		Exp. Film. Co.		58	July 9,'32
Diary of a Revolutionist	G. V. Mouzalevsky	Amkino	June 8,'32	100	June 18,'32
Down Our Street	Elizabeth Allan	Para.-British		87	July 2,'32
Ebb Tide	Joan Barry	Para.-British		74	Mar. 12,'32
Faithful Heart, The	Herbert Marshall-Edna Best	Gainsborough Gaumont			May 28,'32
Fire in the Opera	G. Froehlich - J. Nowatna	Capital	July 12,'32	92	Aug. 6,'32
First Mrs. Fraser, The	Henry Ainley	Sterling Films		90	May 7,'32
Flower Lady of Lindenau	Renate Mueller	Protex Trading	July 7,'32	70	Aug. 6,'32
Flying Squad, The	Harold Huth	British Lion		79	Aug. 6,'32
Fool's Advice, A	Frank Fay	Frank Fay			Feb. 20,'32
Forbidden Company	Sally Blane	Chesterfield	June 1,'32	67	July 9,'32
Frail Women	Mary Newcomb	Radio-British		71	Feb. 6,'32
Gentleman of Paris, A	Arthur Wontner	Gaumont		78	Jan. 16,'32
I Kiss Your Hand, Madame	Marlene Dietrich	Stanley			
Immortal Vagabond, The	Gustav Froelich	Ufa		88	June 4,'32
Impassive Footman, The	Allan Jeaves	Asso. Radio-British		69	Aug. 13,'32
In a Monastery Garden	John Stuart	Associated Prod. & Distr. of America		80	Apr. 9,'32
Jack's the Boy	Jack Hulbert	Gaumont-Gainsborough			July 16,'32
Life Goes On	Hugh Wakefield	Para.-British		78	Apr. 23,'32
Love Is Love	Kathe von Nagy	Ufa			June 11,'32
Love on Wheels	Jack Hulbert	Gaumont-Gainsborough		87	Aug. 13,'32
Love's Command	Dolly Haas	Tobis	Apr. 26,'32	90	May 7,'32
Man of Mayfair	Jack Buchanan	Paramount-British			Jan. 9,'32
Mayor's Nest	Sydney Howard	British and Dominions		75	July 16,'32
Midnight Lady, The	Arthur Wontner	Chesterfield		65	June 11,'32
Missing Rembrandt, The		Twickenham Films		84	Mar. 19,'32
Monte Carlo Madness	Sara Maritza	First Division	Sept. 15,'32	66	June 11,'32
Night Like This, A	Ralph Lynn	British and Dominions		73	May 21,'32
Nine Till Six	Louise Hampton	Asso. Radio-British		76	May 21,'32
Probation	John Darrow - Sally Blane	Chesterfield	Apr. 1,'32	70	Apr. 23,'32
Puss in Boots	Junior Addario	Picture Classics	Mar. 27,'32	38	Mar. 12,'32
Ringer, The	Franklyn Dyall	First Division	Sept. 15,'32	65	June 11,'32
Road to Life	Mikhail Zharov	Amkino			Feb. 6,'32
Ronny	Kathe von Nagy-Willy Fritsch	Ufa	Apr. 13,'32	82	Apr. 23,'32
Sally Bishop	Harold Huth-Joan Barry	British Lion			
Shop Angel	Marion Shilling	Tower Prod.	Mar. 19,'32	71	May 7,'32
Schubert's Dream of Spring	Alfred Laeutner	Capital		75	July 2,'32
Silver Lining, The	Maureen O'Sullivan	Patrician Pictures		58	June 4,'32
Song Is Over, The	Llane Haid	Asso. Cinemas	Apr. 11,'32	90	Mar. 12,'32
South Sea Adventures		Principal Distr. Corp.	Mar. 31,'32	50	Apr. 9,'32
Speed Madness	Richard Talmadge-Nancy Drexel	Mercury		62	July 30,'32
Sunshine Susie	Renate Muller	Gainsborough		88	Jan. 9,'32
Tempest, The	Emil Jannings	Ufa	Mar. 15,'32	105	Mar. 26,'32
Theft of the Mona Lisa	Willy Frost	Tobis	Mar. 27,'32	92	Apr. 9,'32
Trapeze	Anna Sten	Protex	May 2,'32	80	May 14,'32
Two White Arms	Adolphe Menjou	MGM-British		80	Mar. 26,'32
Water Gypsies	Sari Maritza	Stanley		79	May 21,'32
Wedding Rehearsal	Roland Young	London Film		80	Aug. 13,'32
White Face	John H. Roberts	Gainsborough-British		71	June 11,'32
Women Who Play	Mary Newcomb-Benita Hume	Para.-British		79	Apr. 16,'32

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dynamite Ranch	Ken Maynard	July 31,'32		
Hell Fire Austin	Ken Maynard	June 26,'32	70	July 2,'32
Hotel Continental	Peggy Shannon-Theodore Von Eltz	Mar. 7,'32	71	Feb. 6,'32
Lena Rivers	Charlotte Henry-M. Galloway	Mar. 28,'32	57	May 28,'32
Man Called Back, The	Conrad Nagel-Doris Kenyon	July 17,'32	80	July 23,'32
Strangers of the Evening	Zasu Pitts-Lucien Littlefield	May 15,'32	70	June 11,'32
Texas Gun-Fighter	Ken Maynard	Feb. 7,'32	63	Feb. 20,'32
Whistlin Dan	Ken Maynard	Mar. 20,'32	64	Mar. 26,'32

Coming Feature Attractions

Between Fighting Men	Ken Maynard	Sept. 4,'32		
Last Mile, The	Preston Foster-Howard Phillips	Aug. 17,'32	74	July 30,'32
Those We Love	Lilyan Tashman-Kenneth MacKenna			

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arrowsmith	Ronald Colman	Feb. 27,'32	110	Nov. 21
Cock of the Air	Billie Dove-Chester Morris	Jan. 23,'32	80	Jan. 30,'32
Congress Dances	Lilian Harvey		83	May 28,'32
Greeks Had a Name for Them	Ina Claire-M. Evans-Blondell	Feb. 13,'32	80	Nov. 28
Scarface	Paul Muni	Mar. 26,'32	95	May 28,'32
Sky Devils	All Star	Mar. 12,'32	89	Jan. 12,'32
Struggle, The	Zita Johann-Hal Skelly	Feb. 6,'32	77	
White Zombie	Bela Lugosi	Aug. 4,'32	70	Aug. 6,'32

Coming Feature Attractions

Cynara	Ronald Colman
Happy Ending	Mary Pickford
Kid from Spain, The	Eddie Cantor
Magic Night	Jack Buchanan
Mr. Robinson Crusoe	Douglas Fairbanks
New Yorker, The	Al Jolson
Perfect Understanding	Gloria Swanson
Rain	Joan Crawford

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cohens & Kellys in Hollywood	G. Sidney-C. Murray	Mar. 28,'32	75	Mar. 19,'32
Destry Rides Again	Tom Mix	Apr. 17,'32		
Doomed Battalion, The	Tala Birell-Victor Varconi	June 16,'32	82	June 18,'32
Fast Companions	Tom Brown	June 23,'32	78	
Igloo	All Star	July 14,'32	58	July 16,'32
Impatient Maiden	Lew Ayres-Mae Clark	Mar. 1,'32	80	Feb. 6,'32
Law and Order	Walter Huston-Lois Marshall	Feb. 7,'32	73	Mar. 12,'32
Michael and Mary	Edna Best-Herbert Marshall	Jan. 31,'32	78	Nov. 21
Murders in the Rue Morgue	Bela Lugosi-Sidney Fox	Feb. 21,'32	61	Feb. 20,'32
Night World	Lew Ayres-Mae Clarke	May 5,'32	58	June 4,'32
Radio Patrol	Rob't Armstrong-June Clyde-Lila Lee	June 2,'32	68	July 23,'32
Rider of Death Valley	Tom Mix-Lois Wilson	May 26,'32	78	
Scandal for Sale	Chas. Bickford-Rose Hobart	Apr. 17,'32	75	Apr. 16,'32
Steady Company	Norman Foster-June Clyde	Mar. 14,'32		Jan. 30,'32
Stowaway	Fay Wray-Leon Waycoff	Apr. 11,'32	50	Mar. 19,'32
Texas Bad Man	Tom Mix	June 30,'32		
Tom Brown of Culver	Tom Brown	July 21,'32	70	July 16,'32
Unexpected Father, The	Slim Summerville-Zazu Pitts	Jan. 3,'32	62	Apr. 16,'32

Coming Feature Attractions

Air Mail	Pat O'Brien-Ralph Bellamy	Sept. 22,'32		
All America	Richard Arlen-Gloria Stuart	Oct. 6,'32		
Back Street	Irene Dunne-John Boles	Sept. 1,'32	84	July 23,'32
Fourth Horseman, The	Tom Mix	Sept. 15,'32		
Laughing Boy	Zita Johann			
Merry-Go-Round	Eric Linden-Sidney Fox			
My Pal, The King	Tom Mix	Aug. 4,'32	75	July 9,'32
Once in a Lifetime	Jack Oakie-Sidney Fox	Oct. 20,'32		
Okay America!	Lew Ayres-Maureen O'Sullivan	Sept. 8,'32		
Old Dark House, The	Boris Karloff-L. Bond	Sept. 29,'32	74	July 16,'32

WARNER BROTHERS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beauty and the Boss	M. Marsh-W. William	Apr. 9,'32	66	Feb. 27,'32
Crowd Roars, The	Cagney-Blondell	Apr. 16,'32	84	Apr. 2,'32
Expert, The	Charles "Chic" Sale	Mar. 5,'32	69	Mar. 5,'32
Heart of New York, The	Smith & Dale	Mar. 26,'32	74	Mar. 12,'32
High Pressure	Wm. Powell-Evelyn Brent	Jan. 30,'32	74	Jan. 9,'32
Jewel Robbery	Wm. Powell-Kay Francis	Aug. 13,'32	68	June 11,'32
Man Wanted	Kay Francis	Apr. 23,'32	63	Mar. 25,'32
Man Who Played God	George Arliss	Feb. 20,'32	83	Feb. 13,'32
Mouthpiece, The	Sidney Fox-Warren William	May 7,'32	86	Mar. 26,'32
Play Girl	Loretta Young-Norman Foster-Lightner	Mar. 12,'32	61	Feb. 27,'32
Purchase Price, The	B. Stanwyck	July 23,'32	68	July 16,'32
So Big	Barbara Stanwyck	Apr. 30,'32	82	Mar. 19,'32
Stranger in Town	Ann Dvorak-David Manners	Aug. 6,'32	66	June 18,'32
	(Reviewed under the title "Without Consent")			
Street of Women	Kay Francis	June 11,'32	60	June 4,'32
Winner Take All	James Cagney	July 16,'32	67	June 25,'32

Coming Feature Attractions

Big City Blues	Joan Blondell	Sept. 18,'32	68	June 18,'32
Big Stampede, The	John Wayne	Oct. 8,'32		
Blessed Event	Lee Tracy-Mary Brian	Oct. 8,'32	84	
I Am A Fugitive	Paul Muni	Nov. 19,'32		
Illegal	Ivor Barnard			
One Way Passage	Wm. Powell-Kay Francis		69	July 30,'32
Ride Him Cowboy	John Wayne	Aug. 27,'32	56	
Son of Russia	D. Fairbanks, Jr. - Nancy Carroll	Oct. 29,'32		
Successful Calamity, A	George Arliss	Sept. 17,'32	72	
Two Against the World	Constance Bennett	Sept. 3,'32	71	July 30,'32

WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor's Folly	Herbert Marshall-Edna Best	June 12,'32	69	July 2,'32
Cannonball Express, The	Tom Moore-Rex Lease-Lucille Browne	Feb. 7,'32	63	Mar. 19,'32
Law of the West	Bob Steele	Mar. 20,'32	58	Mar. 26,'32
Man from Hell's Edges, The	Bob Steele	June 5,'32	61	June 4,'32
Mounted Fury	J. Bowers-Blanche Mehaffey	Dec. 1	65	Jan. 9,'32
Racetrack	Leo Carrillo	June 5,'32	78	
Riders of the Desert	Bob Steele	Apr. 24,'32	59	May 28,'32
Sign of Four, The	Arthur Wontner	Aug. 14,'32	74	July 30,'32
Son of Oklahoma	Bob Steele	July 17,'32	55	
South of Sante Fe	Bob Steele	Jan. 8,'32	61	

Coming Feature Attractions

Crooked Circle, The	Ben Lyon-Irene Purcell
Texas Buddies	Bob Steele

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1931 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Running Time Minutes	Reviewed
CURIOSITIES			
C 230	Jan.	7,'32	1 reel
C 231	Feb.	18,'32	1 reel
C 232	Feb.	18,'32	1 reel
C 233			1 reel
C 236	July	26,'32	1 reel
EDDIE BUZZELL SPECIALTIES			
Gall of the North	Feb.	15,'32	1 reel
Love, Honor and He Pays	Jan.	14,'32	9...Apr. 23,'32
She Served Him Right	Dec.	10	
Soldiers of Misfortune	Oct.	26	1 reel
Wolf in Cheap Clothing	Apr.	21,'32	1 reel
KRAZY KAT KARTOONS			
Birth of Jazz	Apr.	13,'32	
Hash House Blues	Nov.	2	1 reel
Hiccoups, the Champ	May	28,'32	
Hollywood Goes Krazy	Feb.	13,'32	
Lighthouse Keeping			
Love Krazy	Jan.	25,'32	6...Apr. 9,'32
Paperhanger	June	21,'32	
Piano Mover	Jan.	4,'32	
Restless Sax, The	Dec.	1	
Ritzy Hotel	May	9,'32	
Soldier Old Man	Apr.	2,'32	
What a Knight	Mar.	14,'32	
LAMBS GAMBOLS			
No Ladies Allowed			
MEDBURY SERIES			
Laughing with Medbury in Abyssinia	Mar.	2,'32...10...Apr. 30,'32	
Laughing with Medbury in Wildwest			1 reel
Laughing with Medbury in Mandalay	May	31,'32	1 reel
Laughing with Medbury in Voodoo Land	Jan.	28,'32	1 reel
Laughing with Medbury in India			1 reel
MICKEY MOUSE			
Barnyard Broadcast	Oct.	9	7...Mar. 5,'32
Barnyard Olympics	Apr.	18,'32	7...May 21,'32
Beach Party, The	Nov.	4	Feb. 13,'32
Duck Hunt	Jan.	28,'32	7...Apr. 23,'32
Grocery Boy, The	Feb.	3,'32	1 reel
Mad Dog, The	Mar.	5,'32	7...May 21,'32
Mickey Cuts Up	Dec.	2	1 reel
Mickey In Arabia	July	20,'32	
Mickey's Revue	May	27,'32	
Musical Farmer	July	11,'32	
MONKEYSHINES			
Dangerous Dapper Dan	Dec.	16	1 reel
Sez You	Jan.	30,'32	1 reel
SCRAPPY CARTOONS			
Battle of the Barn	May	31,'32	
Camping Out			
Chinatown Mystery	Jan.	4,'32	1 reel
Fare Play	July	2,'32	
Pet Shop, The	Apr.	28,'32	
Railroad Wretch	Mar.	23,'32	
Scrappy Minds the Baby	Nov.	16	1 reel
Stepping Stones	May	17,'32	
Showing Off	Nov.	16	1 reel
Treasure Hunt, The	Feb.	25,'32	
SILLY SYMPHONIES			
Bird Store, The	Jan.	16,'32	7...May 21,'32
Busy Beavers, The			7
Fox Hunt, The	Nov.	18	1 reel

EDUCATIONAL

Title	Rel. Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES			
For the Love of Ludwig	July	24,'32	19
Giddy Age, The	Sept.	25,'32	21½...June 4,'32
Boudoir Butler, The	May	28,'32	22
Heavens! My Husband!	Mar.	6,'32	30...Mar. 12,'32
His Royal Shyness	Aug.	28,'32	21...July 23,'32
Shopping with Wifie	Feb.	7,'32	20...Jan. 9,'32
Speed in the Gay Ninties	Apr.	3,'32	18...Mar. 26,'32
BABY BURLESKS			
Pie-Covered Wagon			10...Aug. 6,'32
War Babies	Sept.	18,'32	9...Aug. 6,'32
BILL CUNNINGHAM'S SPORTS REVIEWS			
He-Man Hockey	Dec.	20	10...Jan. 9,'32
Slides and Glides	Feb.	21,'32	9...Mar. 26,'32
Speedway	Jan.	24,'32	9...Jan. 23,'32
BRAY'S NATURGRAPHS			
An Oregon Camera Hunt	Sept.	11,'32	
CAMEO COMEDIES			
Anybody's Goat	Jan.	24,'32	10
Bridge Wives	Feb.	21,'32	16...Feb. 27,'32
Mother's Holiday	Mar.	20,'32	11
Smart Work	Dec.	27	10...Jan. 9,'32
CAMERA ADVENTURES			
The Forgotten Island	Sept.	4,'32	
CANNIBALS OF THE DEEP			
Freaks of the Deep	May	29,'32	
Man Eating Sharks	Apr.	10,'32	8½...June 11,'32
Playground of the Mammals	Jan.	10,'32	9...Mar. 26,'32
Wrestling Swordfish	Nov.	8	8
GLEASONS' SPORT FEATURETTES			
Off His Base	Sept.	18,'32	
HODGE-PODGE			
All Around the Town	Feb.	21,'32	9
Bubble Blowers	Sept.	11,'32	10
Fury of the Storm	July	3,'32	9...July 30,'32
Prowlers, The	May	1,'32	9...May 7,'32
IDEAL COMEDIES			
Hollywood Lights	May	8,'32	20...Apr. 30,'32
Hollywood Luck	Mar.	13,'32	21...Mar. 5,'32
Brooks-Flynn-Dean			
Moonlight and Cactus	Jan.	10,'32	21...Dec. 26

Title	Rel. Date	Running Time Minutes	Reviewed
MACK SENNETT COMEDIES			
Alaska Love	July	17,'32	20
Candid Camera, The	June	19,'32	19...Aug. 13,'32
Divorce A La Mode	May	22,'32	22...May 21,'32
Flirty Sleepwalker	Mar.	27,'32	19...Apr. 9,'32
Stone-Granger			
Girl in the Tonneau	Jan.	31,'32	20
Lady Please!	Feb.	28,'32	20...Jan. 30,'32
Line's Busy, The	Apr.	24,'32	19
Arthur Stone-D. Granger			
Neighbor Trouble	Aug.	14,'32	
Pottsville Palooka, The	Dec.	27	21...Jan. 16,'32
Gribbon-Granger			
Young Onions			19
Harvey-Granger			
MACK SENNETT FEATURETTES			
Billboard Girl	Mar.	20,'32	21...Mar. 26,'32
Bing Crosby			
Dream House	Jan.	17,'32	17...Jan. 9,'32
Hatta Marri	July	10,'32	20...July 2,'32
Harry Gribbon			
One More Chance	Nov.	15	21
Bing Crosby			
Spot on the Rug, The	June	19,'32	19...May 21,'32
MERMAID COMEDIES			
It's a Cinch	Mar.	27,'32	20...Apr. 9,'32
Collins-Crane			
Keep Laughing	Jan.	24,'32	20...Feb. 20,'32
NOVELTIES			
War in China	Mar.	20,'32	19...Mar. 26,'32
OPERALOGUES			
Idol of Seville	Aug.	28,'32	21...July 30,'32
Milady's Escapade	May	15,'32	21...Apr. 30,'32
Vendetta	July	3,'32	20...July 30,'32
ROMANTIC JOURNEYS			
Lost Race, The	Mar.	13,'32	
Mediterranean Blues	Apr.	17,'32	
Road to Romance	Jan.	17,'32	10...Jan. 2,'32
Treasure Isles	Feb.	14,'32	9
TERRY-TOONS			
Bluebeard's Brother	May	29,'32	6...July 9,'32
Bull-ero	Apr.	3,'32	6
China	Nov.	15	6...Nov. 7
Cocky Cock Roach	July	10,'32	6...July 16,'32
Farmer Al Falfa's Bedtime Story	June	12,'32	6 June 18,'32
Farmer Al Falfa's Ape Girl	Aug.	7,'32	6
Lorelei, The	Nov.	29	6...Dec. 12
Mad King, The	June	26,'32	6...July 23,'32
Noah's Outing	Jan.	24,'32	6...Jan. 16,'32
Peg Leg Pete	Feb.	21,'32	6...Jan. 30,'32
Play Ball	Mar.	6,'32	6
Radio Girl	Apr.	17,'32	6...Apr. 9,'32
Romance	May	15,'32	6...May 28,'32
Sherman Was Right	Aug.	21,'32	
Spider Talks, The	Feb.	7,'32	6
Spring Is Here	July	24,'32	6...Aug. 13,'32
Summer Time	Dec.	13	6
Villain's Curse, The	Jan.	10,'32	6
Woodland	May	1,'32	6
Ye Olde Songs	Mar.	20,'32	6...Mar. 12,'32
TOM HOWARD COMEDIES			
The Mouse Trapper	Sept.	11,'32	
TORCHY			
Torchy's Night Cap	Apr.	3,'32	20...Mar. 26,'32
Torchy Passes the Buck	Dec.	6	22...Nov. 14
Torchy Raises the Auntie	May	1,'32	19...Apr. 30,'32
Torchy Turns the Trick	Feb.	7,'32	21...Feb. 20,'32
Torchy's Two Toots	June	5,'32	20...May 14,'32
VANITY COMEDIES			
For the Love of Fanny	Dec.	27	27...Jan. 9,'32
He's a Honey	Apr.	17,'32	21...Apr. 9,'32
Harry Barris			
Now's the Time	June	12,'32	20...June 4,'32
Harry Barris			
Ship A-Hooey	Aug.	7,'32	22
Glenn Tryon			
That Rascal	Feb.	21,'32	21...Mar. 12,'32

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES			
28 Big Game of the Sea	Aug.	28,'32	8
29 Manhattan Medley	Sept.	18,'32	10
30 By-Ways of France	Sept.	11,'32	9
31 Zanzibar	Oct.	9,'32	9
32 Incredible India	Aug.	21,'32	9
33 The Tom-Tom Trail	Sept.	4,'32	9
34 Over the Bounding Main			9
35 Belles of Bali	Oct.	16,'32	8
36 Fisherman's Fortune	Oct.	2,'32	9
37 Rhineland Memories	Sept.	25,'32	8
38 Pirate Isles			9
39 Sampans and Shadows			9
40 In the Clouds			9
41 Sailing a Square-Rigger			9
42 In the Guianas			9
43 Venetian Holiday			10
44 Havana Ho!			9
45 Paths in Palestine			8
46 The Lure of the Orient			9
47 Mediterranean Memories			
48 The Iceberg Patrol			
49 Silver Springs			
50 Broadway by Day			
51 Here Comes the Circus			
52 Tripoli			
53 Alpine Echoes	Aug.	14,'32	

METRO-GOLDWYN-MAYER

Title	Rel. Date	Running Time Minutes	Reviewed
BOY FRIENDS, THE			
Call a Cop	Sept.	12	20
Kick Off, The	Dec.	5	21...Dec. 5
Knockout	Dec.	5	21
Love Pains	Feb.	13,'32	21...Apr. 23,'32
Mama Loves Papa	Oct.	24	17
Too Many Women	May	14,'32	19
You're Telling Me	Apr.	16,'32	19
Wild Babies			17
CHARLEY CHASE			
First in War	May	28,'32	20...Apr. 9,'32
Hasty Marriage	Dec.	19	21...Dec. 12
In Walked Charley	Apr.	23,'32	21
Nickel Nurser	Mar.	12,'32	21...Feb. 13,'32
Skip the Malee	Sept.	26	21
Tobasco Kid, The	Jan.	30,'32	21...Mar. 5,'32
What a Boze	Nov.	7	21

Title	Rel. Date	Running Time Minutes	Reviewed
DOGVILLE			
Trader Hound	Nov.	28	15...Jan. 9,'32
Two Barks Brothers	Oct.	17	17...Nov. 14
FISHERMAN'S PARADISE			
Color Scales			9...May 14,'32
Fisherman's Paradise	Aug.	15	10
Pearls and Devilfish	Sept.	19	9...Nov. 7
Piscatorial Pleasures	Nov.	28	9
Sharks and Swordfish	Oct.	24	10
Trout Fishing			9
FITZPATRICK TRAVELTALKS			
Bali, the Island Paradise	Dec.	5	10...Dec. 6
Colorful Jaipur	Mar.	19,'32	10...Dec. 5
Come Back to Erin			9...June 4,'32
Cradles of Creed	Feb.	6,'32	10
Home Sweet Home	Jan.	9,'32	
Ireland, The Melody Isle	Jan.	9,'32	10...Mar. 26,'32
London, City of Tradition	Feb.	6,'32	10
Melody Isle, The			9...Jan. 9,'32
Over the Seas to Borneo			9
Tropical Ceylon	Feb.	27,'32	10...Dec. 12
World Dances, The			9
FLIP, THE FROG			
Bully			7
Fire, Fire			6...Mar. 5,'32
Milkman, The	Feb.	20,'32	7
Puppy Love			7
School Days			7
Spooks	Dec.	21	7
What A Life	Mar.	26,'32	7...Apr. 23,'32
HARRY LAUDER			
I Love a Lassie	Dec.	19	8...Jan. 9,'32
Nanny	Nov.	14	8...Dec. 19
LAUREL & HARDY			
Any Old Port	Mar.	5,'32	21...Feb. 13,'32
Chimp, The	May	21,'32	25...Apr. 9,'32
Come Clean	Sept.	19	21...Nov. 28
County Hospital	June	25,'32	20...Apr. 23,'32
Helpmates	Jan.	23,'32	20...Dec. 12
Music Box	Apr.	16,'32	29...Mar. 12,'32
One Good Turn	Oct.	31	21...Nov. 21
NOVELTIES			
Desert Regatta			Pan. 9,'32
Duck Hunter's Paradise			Feb. 6,'32
Jack Cooper's Christmas Party			Jan. 2,'32
OUR GANG			
Big Ears	Aug.	29	21
Choo Choo	May	7,'32	20...May 21,'32
Dogs Is Dogs	Nov.	21	21
Free Eats	Feb.	13,'32	20...Feb. 18,'32
Pooch	June	4,'32	21...May 28,'32
Readin' and Writin'	Jan.	2,'32	21...Dec. 19
Spanky	Mar.	26,'32	20...Apr. 9,'32
PITTS-TODD			
Alum and Eve			18...Aug. 13,'32
Old Bull	June	4,'32	20...May 7,'32
On the Loose	Dec.	26	20
Pajama Party	Oct.	3	20...Nov. 7
Red Noses	Mar.	19,'32	21...Mar. 26,'32
Seal Skins	Feb.	6,'32	21
Strictly Unreliable	Apr.	30,'32	20
War Mamas	Nov.	14	21...May 7,'32
SPORT CHAMPIONS			
Athletic Daze	Mar.	26,'32	10...June 11,'32
Dives In	Feb.	2,'32	10...Oct. 31
Flying Spikes	Apr.	16,'32	9
Lesson in Golf, A	Jan.	16,'32	10
Olympic Events	Mar.	5,'32	10...May 28,'32
Splash	Oct.	3	10
Timber Toppers	May	7,'32	9
Whippet Racing	Dec.	12	9

PARAMOUNT PUBLIX

Title	Rel. Date	Running Time Minutes	Reviewed
HOLLYWOOD ON PARADE			
No. 1	Aug.	26,'32	10...Aug. 13,'32
No. 2	Sept.	23,'32	1 reel
No. 3	Oct.	21,'32	1 reel
ONE REEL ACTS			
Babbling Book, The	Mar.	11,'32	10...May 7,'32
Burns and Allen			
Backyard Follies	Dec.	12	
Haig Trio			
Beyond the Blue Horizon	Apr.	1,'32	
Vincent Lopez			
Breaking Even	Sept.	30,'32	
Tom Howard			
Bridge It Is	May	13,'32	
The Musketeers			
Bun Voyage	June	3,'32	
Lester Allen			
Cheaper to Rent	Sept.	19	10...Apr. 23,'32
Willie West & McGinty			
Close Harmony	Jan.	9,'32	
Boswell Sisters			
Coffee and Aspirin	Apr.	8,'32	
Sally Ward			
Hollywood Beauty Hints	July	15,'32	
Ireno	July	1,'32	
Ethel Merman			
Jazz Reporters	Nov.	21	
Charlie Davis & Gang			
Knowmore College	Apr.	15,'32	
Rudy Vallee			
Meet the Winner	May	6,'32	
Tom Howard			
Musical Doctor	Oct.	28,'32	
Rudy Vallee			
Naughty Cal	Feb.	19,'32	
Lillian Roth			
Oh My Operation	Jan.	16,'32	
Burns and Allen			
Old Man Blues	Mar.	18,'32	
Ethel Merman			
Old Songs for New	Mar.	4,'32	10...Feb. 20,'32
Technicolor			
Out of Tune	Feb.	12,'32	
Herb Williams			
Patents Pending	Aug.	5,'32	
Burns and Allen			
Pro and Con	July	8,'32	
Tom Howard-Alan Brooks			
Quit Your Kickin'	Jan.	23,'32	
Red Donahue			
Rhapsody in Black & Blue	Sept.	2,'32	
Louis Armstrong			
Rhythm in the River	Feb.	5,'32	11...Feb. 6,'32
Geo. Dewey Washington			
Roaming	Nov.	28	
Ethel Merman			

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
Seat on the Curb, A	June	24,'32 7	Aug. 13,'32
Hugh Cameron - Arthur Aylesworth			
Singapore Sue	June	10,'32 10	Aug. 13,'32
Anna Chang			
Switzerland	Apr.	29,'32	
Lester Allen			
Taxi Tangle	Dec.	19	
Jack Benny		10	Mar. 19,'32
Ten Dollars or Ten Days	July	22,'32	
Eddie Younger and His Mountaineers			
Those Blues	May	27,'32	
Vincent Lopez			
PARAMOUNT PICTORIAL—STARTING AUGUST, 1931			
No. 5—A Drink for Six Million—Educated Toes—The Pony College	Dec.	26 7	Feb. 20,'32
No. 6—Vincent Lopez—Jewels—Lowell Thomas	Jan.	30,'32 1 reel	
No. 7—Ann Leaf at the Organ — New Styles for Old — Film Editor's Nightmare	Feb.	26,'32 1 reel	
No. 8—Mt. Vernon—Mittens on Keys—Down the World's Most Dangerous River	Mar.	25,'32 1 reel	
No. 9—Harry Von Tilzer—Daddy of the Popular Song — Beauty on the Wing — Music from the Mines	Apr.	29,'32 1 reel	
No. 10—Chasing Rainbows—Footnotes of 1932—Rubinoff and His Violin	May	27,'32 1 reel	
No. 11—Threads from the Past—An Ancient English Water Trail—Nuts In Your Loud Speaker	June	24,'32 1 reel	
No. 12—A Modern Caravan Conquers a Pre-Historic Desert — Aristocrat of Flowers — Hurricane House	July	29,'32 1 reel	
PARAMOUNT PICTORIAL—NEW SERIES			
No. 1	Aug.	12,'32	
No. 2	Sept.	9,'32	
No. 3	Oct.	7,'32	
SCREEN SONGS			
I Ain't Got Nobody (Mills Bros.)	June	17,'32	
Down Among the Sugar Cane	Aug.	26,'32	
Lillian Roth			
Just a Gigolo	Sept.	9,'32	
Irene Bordoni			
Just One More Chance	Apr.	1,'32	
Let Me Call You Sweetheart	May	20,'32 1 reel	
Ethel Merman			
My Baby Just Cares for Me	Dec.	5 1 reel	
Oh, How I Hate to Get Up in the Morning	Apr.	22,'32 7	May 7,'32
Romantic Melodies	Oct.	21,'32 1 reel	
The Street Singer			
Rudy Vallee Melodies	Aug.	5,'32 1 reel	
Rudy Vallee			
Russian Lullaby	Dec.	26 1 reel	
School Days	Sept.	30,'32	
Gus Edwards			
Shine On Harvest Moon	May	6,'32 1 reel	
Alice Joy			
Show Me the Way to Go Home	Jan.	30,'32 1 reel	
Sweet Jenny Lee	Jan.	9,'32 1 reel	
When the Red Red Robin Comes Bob Bob Bobbin' Along	Feb.	19,'32 1 reel	
Wait Till the Sun Shines, Nellie	Mar.	4,'32 1 reel	
You Try Somebody Else	July	29,'32 10	June 25,'32
Ethel Merman			
SCREEN SOUVENIRS			
No 5—Old Time Novelty	Dec.	5 10	Jan. 23,'32
No. 6—Old Time Novelty	Jan.	2,'32 1 reel	
No. 7—Old Time Novelty	Jan.	30,'32 1 reel	
No. 8—Old Time Novelty	Feb.	26,'32 1 reel	
No. 9—Old Time Novelty	Mar.	25,'32 10	Apr. 9,'32
No. 10—Old Time Novelty	Apr.	22,'32 1 reel	
No. 11—Old Time Novelty	May	20,'32 1 reel	
No. 12—Old Time Novelty	June	17,'32 1 reel	
SCREEN SOUVENIRS—NEW SERIES			
No. 1	Aug.	5,'32 1 reel	
No. 2	Sept.	2,'32	
No. 3	Sept.	30,'32	
No. 4	Oct.	28,'32	
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
SPORTS EYE VIEW			
Building Winners	Aug.	19,'32 1 reel	
Water Jamboree	Sept.	16,'32 1 reel	
TALKARTOONS			
Admission Free	June	10,'32	
A Hunting We Did Go	Apr.	29,'32 1 reel	
Any Rags	Jan.	2,'32 7	Dec. 26
Betty Boop's Bamboo Isle	Sept.	23,'32	
Betty Boop's Bizzy Bee	Aug.	19,'32 1 reel	
Betty Boop Limited	July	1,'32	
Betty Boop, M.D.	Sept.	2,'32	
Betty Boop's Ups & Downs	Oct.	14,'32 1 reel	
Boop-Oop-A-Doop	Jan.	23,'32 1 reel	
Bum Bandit, The	Apr.	4,'32 1 reel	
Chess Nuts	May	13,'32	
Crazy Town	Mar.	25,'32 1 reel	
Dancing Fool	Apr.	8,'32 1 reel	
Hide and Seek	May	27,'32 7	Apr. 16,'32
In the Shade of the Old Apple Sauce	Oct.	17 1 reel	
Jack and the Beanstalk	Nov.	21 1 reel	
Kidnapping (Tent.)	July	1,'32 1 reel	
Mask-a-Raid	Nov.	7 1 reel	
Minnie the Moocher	Feb.	26,'32 1 reel	
Cab Calloway	Sept.	26 1 reel	
Minding the Baby			
Robot, The	Feb.	5,'32 1 reel	
Stopping the Show	Aug.	12,'32	
Swim or Sink	Mar.	11,'32 7	Apr. 16,'32
TWO REEL COMEDIES			
All Sealed Up	Mar.	18,'32	
Al St. John			
Arabian Shrieks, The	Mar.	4,'32 22	Feb. 13,'32
Smith & Dale			
Auto Intoxication	Oct.	17	
Ford Sterling			
Big Splash, The	Jan.	17,'32	
Weismuller-Kruger			
Bridge It Is	May	13,'32	
The Musketeers			
Door Knocker, The	May	27,'32	
Al St. John			
Dunker, The	Apr.	1,'32 19	May 7,'32
Billy House			
Harem Scarem	June	10,'32	
Al St. John			
Hawkins and Watkins, Inc.	July	8,'32	
His Week End	May	13,'32	
Johnny Burke		18	Mar. 12,'32
Jimmy's New Yacht	June	3,'32	
Light House Love	May	6,'32	
Mlle. Irene The Great	Nov.	7	
Al St. John			
Meet the Senator	May	20,'32	
Mysterious Mystery, The	Feb.	12,'32	
Johnny Burke			
Out of Bounds	Nov.	14	
Billy House			
Pretty Puppies	Jan.	2,'32	
Ford Sterling			
Put Up Job, A	Jan.	23,'32	
Dane & Arthur			
Rookie, The	Apr.	29,'32	
Tom Howard			
Shove Off	Oct.	31	
Dane & Arthur			
Singing Plumber	Sept.	23,'32	
Donald Novis			
Socially Correct	Oct.	10	
Lulu McConnell			
Summer Daze	Apr.	15,'32 20	May 14,'32
Dane-Arthur			
Twenty Horses	Apr.	29,'32	
Ford Sterling			
Unemployed Ghost, The	Dec.	19	
Tom Howard			
Up Popped The Ghost	July	22,'32	
What Price Air	June	24,'32 20	June 18,'32
Tom Howard			
Where East Meets Vest	Nov.	28	
Smith & Dale			

RKO PATHE SHORT SUBJECTS

Title	Rel. Date	Running Time Minutes	Reviewed
AESOP'S FABLES			
Ball Game, The	July	30,'32 7	
Cat's Canary, The	Mar.	26,'32 7	
Chinese Jinks	July	23,'32 7	
Circus Romance	June	25,'32 7	
Farmerette	June	11,'32 6	
Fly Frolic	Mar.	5,'32 7	
Happy Pole	May	14,'32	
In Dutch	Nov.	9 7	
Last Dance, The	Nov.	23 8	
Magic Art	Apr.	25,'32 7	
Nursery Scandal	Aug.	26,'32 7	
Romeo Monk, A	Feb.	20,'32 7	
Spring Antics	May	21,'32 7	May 21,'32
Stone Age Error	July	9,'32 7½	
Toy Time	Jan.	27,'32 8	Jan. 30,'32
Wild Goose Chase, The	Aug.	12,'32 7	Aug. 6,'32
BENNY RUBIN COMEDIES			
Dumb Dicks	Mar.	21,'32 19	
CHARLIE CHAPLIN			
Cure, The	Aug.	19,'32	
FRANK McHUGH COMEDIES			
Big Scoop, The	Nov.	16 19	
Extra, Extra	Apr.	4,'32 20	May 7,'32
News Hound, The	Jan.	25,'32 20	
Pete Burke, Reporter	June	13,'32 20	
Promoter, The	May	30,'32 17	June 4,'32
GAY GIRL COMEDIES			
Gigolettes	May	23,'32 18	
Niagara Falls	July	18,'32 19	Apr. 23,'32
Only Men Wanted	Feb.	8,'32 20	
Riders of Riley	Oct.	26	
GRANTLAND RICE SPORTLIGHTS			
Bob White	Mar.	12,'32 9	
College Grapplers	Jan.	27,'32 10	Feb. 20,'32
Ducks and Drakes	Dec.	14 10	
Flying Leather	Feb.	27,'32 8	
Pack and Saddle	Oct.	19 11	
Slim Figuring	Feb.	6,'32 10	
Take Your Pick	Mar.	26,'32 10	Apr. 9,'32
Uncrowned Champion	Nov.	30 10	
MASQUERS COMEDIES			
Iron Minnie	July	4,'32	
Rule 'Em and Weep	May	2,'32 19	May 21,'82
Wide Open Spaces	Dec	28 20	
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Bon Voyage	Feb.	22,'32 20	
Giggle Water	June	28,'32 20	May 21,'32
Golf Chump, The	Aug.	5,'32 20	Aug. 13,'32
Mother-In-Law's Day	Apr.	25,'32 20	
PATHE NEWS			
Released twice a week			
PATHE REVIEW			
Released once a month			
RUFFTOWN COMEDIES (JAMES GLEASON)			
Battle Royal	Feb.	29,'32 18	
Doomed to Win	Dec.	21 10	
Stealing Home	May	9,'32 19	Apr. 23,'32
TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)			
Blondes by Proxy	Apr.	11,'32 17	July 2,'32
Perfect 36	June	20,'32 17	
Stop That Run	Feb.	1,'32 19	
VAGABOND ADVENTURE SERIES			
Children of the Sun	Dec.	21 9	
Door of Asia	Feb.	22,'32 8	Feb. 20,'32
Drums of the Orient	June	18,'32 9	
Empire of the Sun	Apr.	25,'32	
Fallen Empire	July	27 10	
Land of Ghandi	Jan.	18,'32 10	Feb. 6,'32
Second Paradise	Mar.	19,'32 9	
Shanghai	May	23,'32	
Singapore	Aug.	5,'32 9	
Wild New Guinea	July	23,'32 9	
CHARLES "CHIC" SALE SERIES			
County Seat, The	Aug.	15 20	
Cowslips	Sept.	19 15	Jan. 2,'32
Ex-Rooster	Jan.	30,'32 19	Jan. 30,'32
Hurry Call, A	Mar.	12,'32 16	
Many a Slip	Dec.	19 19	
Slip at the Switch, A	Apr.	16,'32 18	May 7,'32

RKO-RADIO PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
HARRY SWEET COMEDIES			
Iceman's Ball, The	Aug.	12,'32 20	Aug. 13,'32
HEADLINER SERIES			
House Dick, The	Oct.	17 18	
Jimmy Savo			
LIBERTY SHORT STORIES SERIES			
Beautiful and Dumb	Apr.	16,'32 11	Apr. 30,'32
Double Decoy	Dec.	16 11	
Endurance Flight	Feb.	13,'32 20	
Ether Tailks	Dec.	12 11	
Secretary Preferred	Mar.	26,'32 11	May 14,'32
LOUISE FAZENDA SERIES			
Blondes Prefer Bonds	May	16 21	
MICKEY McGUIRE SERIES			
Mickey's Big Business	May	21,'32	
Mickey's Busy Day	Sept.	2,'32 18	Aug. 6,'32
Mickey's Golden Rule	June	4,'32 19	
Mickey's Helping Hand	Dec.	19 18	
Mickey's Holiday	Mar.	5,'32 19	
Mickey's Sideline	Dec.	26 19	
Mickey's Thrill Hunters	Sept.	19 18	
Mickey's Travels	Feb.	20,'32 20	
Mickey's Wildcats	Sept.	12 18	
NED SPARKS SERIES			
Big Dame Hunting	Jan.	16,'32 20	Dec. 19
Strife of the Party, The	Oct.	17 16½	Jan. 30,'32
When Summons Comes	Feb.	20,'32 18	
NICK HARRIS DETECTIVE SERIES			
Facing the Gallows	Sept.	26 21	
Mystery of Compartment C	Oct.	31 21	
Swift Justice	Jan.	2,'32 21	
Self Condemned	Feb.	27,'32 20	Apr. 9,'32
ROSCO ATES SERIES			
Never the Twins Shall Meet	Feb.	13,'32 20	
Use Your Noodle	Oct.	31 20	
TOM AND JERRY SERIES			
In the Bag	Mar.	26,'32 7	
Joint Wipers	Apr.	23,'32	
Jungle Jam	Nov.	14 8	
Plane Dumb	June	25,'32 7	
Pets and Pans	May	14,'32 8	
Rabid Hunters	Feb.	27,'32 7	
Redskin Blues	July	23,'32 7	
Rocketeers	Jan.	30,'32 7	
Swiss Trick, A	Dec.	19 7	
Tuba Tooter, The	June	4,'32 7	May 21,'32

STATE RIGHTS

Title	Rel. Date	Running Time Minutes	Reviewed
ATLANTIC FILM			
Sportsmen's Paradise		10	July 30,'32
B. I. P. AMERICA			
Land of the Shamrocks		10	Apr. 9,'32
Mystery of Marriage, The		18	Apr. 9,'32
Special Messengers		9	Mar. 26,'32
CAPITAL			
Japanese Rome		10	Mar. 5,'32
Isle of Isolation		10	July 30,'32
CENTRAL FILM			
In Old New Orleans			May 28,'32
Syria			May 21,'32
FEATURETTES, INC.			
A Night in the Jungle		10	Apr. 30,'32
Holy Men of India		10	May 7,'32
FILM EXCHANGE, INC., THE			
At the Race Track		9	
Could I Be More Polite		9	
Living Book of Knowledge:			
3—Solace of the Hills		7	
4—Silvery Salmon		6	
5—Lonely Soul		7	
6—Flying Fleet		9	
LOUIS SOBOL			
Newsreel Scoops		9	Mar. 19,'32
OLYMPIAD PRODUCTIONS			
Tenth Olympiad		19	Apr. 2,'32
PRINCIPAL			
Cock-Eyed Animal World		35	July 23,'32
Killing the Killer		11	July 30,'32
Mexico		43	June 11,'32
Isle of Peril		32	July 16,'32
STANLEY			
Pep, Vim and Vigor		7	
UFA			
Cod Liver Oil Preferred		22	June 11,'32
German Students on a Ramble Through Greece		11	Mar. 26,'32
Last Pelicans in Europe		10	May 7,'32
Secrets of an Eggshell		13	Mar. 26,'32
Steel		10	May 21,'32

TIFFANY

Title	Rel. Date	Running Time Minutes	Reviewed
TIFFANY CHIMP SERIES			
11—My Children	Dec.	28 18	
12—Broadcasting	Jan.	31,'32 18	Jan. 30,'32
VOICE OF HOLLYWOOD SERIES (NEW) STATION S-T-A-R			
No. 6—John Boles & Helen Chandler	Oct.	11 9	
No. 7—Roscoe Ates	Oct.	25 11	Dec. 5
No. 8—Monte Blue	Nov.	8 11	Nov. 21
No. 9—Pat O'Brien	Nov.	22 11	
No. 10—Andy Clyde	Dec.	6 11	Dec. 12
No. 11—Marjorie White	Dec.	20 10	Jan. 2,'32
No. 12—Franklyn Pangborn	Jan.	3,'32 9	Jan. 23,'32
No. 13—John Wayne	Jan.	17,'32 11	Jan. 30,'32

UNITED ARTISTS

Title	Rel. Date	Running Time Minutes	Reviewed
MICKEY MOUSE		1 reel	
SILLY SYMPHONIES			
Bears and Bees		1 reel	
Bugs in Love		1 reel	
Flowers and Trees		1 reel	
Just Dogs		1 reel	

UNIVERSAL

Title	Rel. Date	Running Time Minutes	Reviewed
OSWALD CARTOONS			
Beau and Arrows	Mar.	28,'32 7	Apr. 23,'32
Busy Barber	Sept.	5,'32 1 reel	
Carnival Capers	Oct.	3,'32	
Catnipped	May.	23,'32 7	June 25,'32
Clown, The	Dec.	21 6	Jan. 16,'32
Day Nurse	Aug.	1,'32 1 reel	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
Fisherman, The	Dec.	7	Jan. 9,'32
Foiled	Apr.	25,'32	
Grandma's Pet	Jan.	18,'32	June 4,'32
Great Guns	Feb.	29,'32	
In Wonderland	Jan.	4,'32	Dec. 5
Jungle Jumble, A	July	4,'32	
Let's Eat	Apr.	25,'32	Apr. 30,'32
Making Good	Apr.	11,'32	July 23,'32
Mechanical Cow	Jan	4,'32	Jan. 30,'32
Mechanical Man	Feb.	15,'32	
Oh, Teacher	Feb.	1,'32	
To the Rescue	May	23,'32	
Wet Knight, A	June	20,'32	
Wild and Wooly	Oct.	31,'32	
Winged Horse	May	9,'32	
Wins Out	Mar.	14,'32	
POOCH CARTOONS			
Athlete, The	Aug.	29,'32	
Butcher Boy, The	Sept.	26,'32	
Crowd Snores, The	Oct.	24,'32	
SHADOW DETECTIVE SERIES			
No. 4—House of Mystery	Dec.	16	16 Jan. 2,'32
No. 5—The Red Shadow	Jan.	20,'32	2 reels
No. 6—Circus Showup	Feb.	17,'32	18 Feb. 6,'32
SPORT REELS			
Basket Ball Reel No. 1 Doc Meanwell	Dec.	21	
Basket Ball Reel No. 2 Doc Meanwell	Dec.	28	
Basket Ball Reel No. 3 Doc Meanwell	Jan.	4,'32	
Notre Dame Football Developing a Football Team Pop Warner Football	Nov.	2	10
Fancy Curves Babe Ruth No. 4	Mar.	7,'32	
Just Pals Babe Ruth No. 2	Feb.	22,'32	
Over the Fence Babe Ruth No. 5	Mar.	14,'32	
Perfect Control Babe Ruth No. 3	Feb.	29,'32	9 May 14,'32
Running with Paddock Chas. Paddock	Apr.	11,'32	10 Apr. 23,'32
Slide, Babe, Slide Babe Ruth No. 1	Feb.	15,'32	
Victory Plays Tilden Tennis Reel	May	2,'32	9 May 7,'32
STRANGE AS IT SEEMS SERIES			
No. 17—Novelty	Feb.	22,'32	9 Mar. 26,'32
No. 18—Novelty	Apr.	18,'32	9 May 14,'32
No. 19—Novelty	May	16,'32	
No. 20—Novelty	July	18,'32	
No. 21—Novelty	Aug.	22,'32	
No. 22—Novelty	Sept.	19,'32	
UNIVERSAL BREVITIES			
Dr. Jekyll's Hide	Sept.	26,'32	
Greeks Had No Words for Them, The	Oct.	24,'32	
Runt Page, The	Apr.	11,'32	
Unshod Maiden, The	Apr.	18,'32	
UNIVERSAL COMEDIES			
(1931-32 SEASON)			
Around the Equator on Roller Skates	July	28,'32	2 reels
Around the World in 18 Minutes	June	15,'32	18
Dancing Daddies E. Lambert			17 May 21,'32
Doctor's Orders	June	29,'32	2 reels
Hollywood Kids	July	13,'32	2 reels
Foiled Again	June	1,'32	2 reels
Hollywood Handicap, A	Aug.	10,'32	2 reels
In the Bag	Apr.	5,'32	21 Mar. 26,'32
Eyes Have It, The Slim Summerville	Mar.	9,'32	2 reels
Marriage Wow, The Bert Roach	Apr.	20,'32	16 Mar. 26,'32
Meet the Princess Slim Summerville	May	4,'32	17 Apr. 16,'32
Monkeyshines Daphne Pollard	Mar.	23,'32	2 reels
Robinson Crusoe & Son Lloyd Hamilton	Feb.	24,'32	2 reels
Running Hollywood	Jan.	27,'32	19 Jan. 23,'32
Sea Soldiers' Sweeties	Feb.	10,'32	2 reels
Sold at Auction Daphne Pollard	Jan.	13,'32	18 Jan. 9,'32
(1932-33 SEASON)			
Kid Glove Kisses Slim Summerville	Sept.	21,'32	
Union Wages Louise Fazenda	Aug.	31,'32	2 reels
Who, Me Frank Albertson	Sept.	7,'32	2 reels
Yoo Hoo! James Gleason	Oct.	5,'32	2 reels

VITAPHONE SHORTS

Title	Rel. Date	Running Time Minutes	Reviewed
ADVENTURES IN AFRICA		2 reels	
BELIEVE IT OR NOT—ROBERT L. RIPLEY			
No. 7		1 reel	
No. 8		1 reel	
No. 9		1 reel	
No. 10		1 reel	
No. 11		1 reel	
No. 12		1 reel	
BIG STAR COMEDIES			
No. 1—Lucky 13 Thelma White and Fanny Watson		21	Nov. 21
No. 2—The Smart Set-Up Walter O'Keefe		2 reels	
No. 3—Of All People Thelma White and Fanny Watson		22	Nov. 21
No. 4—Relativity and Relatives Dr. Rockwell		18	Dec. 12
No. 5—Her Wedding Night-Mare Thelma White and Fanny Watson		18	Jan. 30,'32
No. 6—Shake a Leg Thelma White and Fanny Watson		17	
No. 7—The Perfect Suitor Benny Rubin		2 reels	
No. 8—Maybe I'm Wrong Richy Craig, Jr.		18	May 28,'32
No. 9—The Toreador Joe Penner		17	May 7,'32
No. 10—On Edge Wm. and Joe Mandel		19	May 7,'32
No. 11—Poor but Dishonest Thelma White and Fanny Watson		2 reels	
No. 12—In the Family Thelma White and Fanny Watson		2 reels	
BOOTH TARKINGTON SERIES			
No. 1—Snakes Alive Billy Hayes-Bobby Jordan		1 reel	
No. 2—Batter Up Billy Hayes-Bobby Jordan		1 reel	
No. 3—One Good Deed Billy Hayes-Dave Gorcey		9	
No. 4—Detectives Billy Hayes-Dave Gorcey		9	Mar. 5,'32
No. 6—His Honor, Penrod Billy Hayes-Dave Gorcey		9	Mar. 19,'32
No. 7—Hot Dog		1 reel	
No. 8—Penrod's Bull Pen Billy Hayes-Dave Gorcey		1 reel	
BROADWAY BREVITIES SERIES			
No. 1—The Musical Mystery Janet Reade-Albertina Rasch Girls		18	
No. 2—Words and Music Ruth Etting		17	Nov. 21
No. 3—Footlights		19	Jan. 16,'32
No. 4—Hello, Good Times! Barbara Newberry-Albertina Rasch Girls		17	
No. 5—The Imperfect Lover Jack Haley		19	Feb. 13,'32
No. 6—Subway Symphony		18	Mar. 26,'32
No. 7—Sea Legs		19	Apr. 23,'32
No. 8—Absentminded Abner Jack Haley		2 reels	
No. 9—A Regular Trouper Ruth Etting		19	July 23,'32
No. 10—A Mail Bride Ruth Etting		18	June 4,'32
No. 11—Artistic Temper Ruth Etting			
No. 12—What an Idea Harriet Hilliard		18	June 25,'32
HOW TO PLAY GOLF—BOBBY JONES		1 reel (each)	
JERRY WALD'S RADIO NEWS REEL			
No. 1—Rambling Round Radio Row			
LOONEY TUNES SERIES			
SONG CARTOONS			
NEW SERIES			
No. 1—Bosko's Shipwrecked		7	
No. 2—Bosko, the Doughboy		7	
No. 3—Bosko's Soda Fountain		7	Nov. 21
No. 4—Bosko's Fox Hunt		7	Jan. 23,'32
No. 5—Boske at the Zoo		7	Mar. 5,'32
No. 6—Battling Bosko		7	Feb. 6,'32
No. 7—Big Hearted Boske		7	Apr. 16,'32
oN. 8—Bosko's Party		7	May 7,'32
No. 9—Bosko and Bruno		7	
No. 10—Bosko's Dog Race		8	July 9,'32
No. 11—Bosko at the Beach			
No. 12—Bosko's Store		7	
MELODY MASTER SERIES			
No. 4—Horace Heidt and His Famous Californians			
No. 5—It's a Panic		8	
Benny Meroff and His Band		1 reel	
No. 6—Up on the Farm Henry Santrey and His Band		9	Apr. 23,'32
No. 7—Pie, Pie, Blackbird Eubie Blake and Band-Nina Mae McKinney		9	June 25,'32
MERRY MELODIES SONG CARTOONS			
No. 1—Smile, Darn Ya, Smile		1 reel	
No. 2—One More Time		1 reel	
No. 3—Ya Don't Know What You're Doin'		7	Dec. 5
No. 4—Hittin' the Trail for Hallelujah Land		7	Dec. 19
No. 5—Red Headed Baby		7	
No. 6—Pagan Moon		7	
No. 7—Freddie the Freshman		7	Mar. 12,'32
No. 8—Crosby, Columbo and Vallee		7	Apr. 9,'32
No. 9—Goopy Gear		6	Apr. 30,'32
No. 10—It's Got Me Again		6	June 11,'32
No. 11—Moonlight for Two		7	July 2,'32
No. 12—The Queen Was in the Parlor		7	July 23,'32
No. 13—I Love a Parade		7	
THE NAGGERS SERIES			
MR. AND MRS. JACK NORWORTH			
The Naggers at the Opera		10	Feb. 13,'32
NEW SERIES			
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
The Naggers Go Ritzy		10	June 4,'32
Spreading Sunshine		10	Apr. 23,'32
Movie Dumb		1 reel	
Four Wheels—No Brakes		10	July 30,'32
NOVELTIES			
Bigger They Are, The Primo Carnera		2 reels	
Gypsy Caravan Martinelli		1 reel	
Handy Guy, The Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The Christmas Special		5	
Trip to Tibet, A		1 reel	
Washington, The Man and the Capital Clarence Whitehill		18	
ONE-REEL COMEDIES			
Baby Face Victor More			
Bitter Half, The Ann Codde		9	Feb. 13,'32
Military Post, The Roberto Guzman			
No-Account, The Hardie-Hutchison			
No Questions Asked Little Billy			
Second Childhood		7	Dec. 26
Strong Arm, The Harrington-O'Neill			
Travel Hogs Hugh Cameron-Dave Chasen		9	Nov. 28
ORGAN SONG-NATAS			
For You Organ-Vocal		1 reel	
Say a Little Prayer for Me Organ-Vocal		1 reel	
When Your Lover Has Gone Organ-Vocal		1 reel	
JOE PENNER COMEDIES			
Moving In		2 reels	
Rough Sailing		16	
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	
PEPPER POT SERIES			
No. 1—The Eyes Have It Edgar Bergen		10	Dec. 12
No. 2—Thrills of Yesterday			
No. 3—Hot News Margie Marjorie Beebe			
No. 4—High School Hoofer Hal Le Roy		10	Jan. 9,'32
No. 5—Free and Easy Edgar Bergen			
No. 6—Cigars, Cigarettes Marjorie Beebe		10	Mar. 26,'32
No. 7—The Movie Album		10	Mar. 26,'32
No. 8—The Wise Quacker Novelty with cast of ducks		9	
No. 9—Remember When		9	May 7,'32
No. 10—Campus Spirit, The Douglas Stanbury and N. Y. U. Glee Club		9	May 21,'32
No. 11—Napoleon's Bust Dan Coleman-Ted Husing		10	June 25,'32
No. 12—Featurette Movie Album			
No. 13—Movie Album Thrills		10	July 23,'32
NEW SERIES			
No. 1—Love Thy Neighbor			
No. 2—You're Killing Me			
No. 3—If I'm Elected			
No. 4—Babe O'Mine			
No. 5—Nicolette			
SPORTSLANT SERIES—TED HUSING			
No. 4		9	Feb. 20,'32
No. 5		9	Feb. 13,'32
No. 6		9	Apr. 16,'32
No. 7		8	Apr. 23,'32
No. 8		1 reel	
No. 9		1 reel	
No. 10		1 reel	
No. 11		1 reel	
No. 12		1 reel	
No. 13		1 reel	
S. S. VAN DINE MYSTERY SERIES (Donald Meek-John Hamilton)			
No. 1—The Clyde Mystery		21	Oct. 31
No. 2—The Wall Street Mystery			
No. 3—The Week-End Mystery			
No. 4—Symphony Murder Mystery			
No. 5—Studio Murder Mystery			
No. 6—Skull Murder Mystery, The		2 reels	
No. 7—The Cole Case		20	Apr. 23,'32
No. 8—Murder in the Pullman		20	June 4,'32
No. 9—The Side Show Mystery		20	June 11,'32
No. 10—Campus Mystery, The			
No. 11—Crane Poison Case, The			
No. 12—The Transatlantic Mystery			
TECHNICOLOR MUSICAL REVUES			
No. 1—C'est Paree			
No. 2—Tee For Two			
No. 3—Hey! Hey! Westerner			
No. 4—Northern Exposure			
No. 5—Pickin' a Winner			
No. 6—Pleasure Island			
TWO-REEL COMEDIES			
Dandy and the Belle, The Frank McGlynn, Jr.-Mary Murray			
For Two Cents De Wolf Hopper			June 6
Freshan Love Ruth Etting			
Old Lace Ruth Etting			
Politics George Jessel		18	Jan. 30,'32
Regular Trouper, A Ruth Etting			
WORLD ADVENTURES E. M. NEWMAN			
No. 1—Dancing Around the World			
No. 2—Transportation of the World			
No. 3—An Oriental Cocktail			
WORLD TRAVEL TALKS—E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—South American Journeys		9	June 25,'32
No. 9—Soviet Russia		1 reel	
No. 10—Paris Glimpses		9	July 30,'32
No. 11—Dear Old London		1 reel	
No. 12—When in Rome		9	June 18,'32
No. 13—Berlin Today		1 reel	

SERIALS

RKO VAN BEUREN

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Last Frontier Creighton Chaney			

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Air Mail Mystery Jas. Flavin-Lucille Browne	Mar. 28,'32	18 (each)	Apr. 16,'32
Detective Lloyd Jack Lloyd	Jan. 4,'32		Jan. 16,'32
Heroes of the West Noah Berry, Jr.	June 20,'32	18 (each)	June 18,'32
Jungle Mystery Tom Tyler	Sept. 12,'32		

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 139.—(A) Give us your idea of what basic knowledge is necessary to an understanding of electrical action. (B) Just why is it essential that the projectionist have a good basic knowledge of electrical action; also what will certainly be the result if he has not such basic knowledge? (I shall ask nothing more this week, as a comprehensive reply to these questions will require considerable space.)

Answer to Question No. 131

Bluebook School Question No. 131 *was: (A) Using a curved mirror of full diameter, with light source located* 4.5 *inches from its reflecting surface. Illustrate by diagram or by description, the path of a light ray from light source to mirror surface and back past the light source from (a) one inch from mirror center and (b) extreme outer diameter.*

Most of the ones who regularly send correct answers did so this time, plus John Gimes, L. R. Tipton and J. Lawrence, William Docly, T. L. Mathews, and W. L. Brumer. I hesitated as between publishing the answers of Evans and Rau, S. G. Williams, John Wentworth, T. Van Vaulkenburg, Lester Borst and G. E. Doe, all of whom have covered the subjects very well. However, after all, I think you will all agree that the answer made by Friend Williams not only traces the pathway as asked, but also rather fully explains the method of accomplishing that trick.

Evans and Rau did essentially the same stunt in the drawing, but used two drawings and did not draw in the line showing the mirror plane at that point, which must of course be exactly perpendicular (at right angles) to the optical axis of the mirror, assuming it to be a spherical mirror. If it were anything else, then the projectionist could not determine the plane of the surface at any point except by blacking its surface and making needle-like holes at different points on its surface. That is one point, not one of the huge "class" mentioned, though the question was asked in a way which invited notice of that point. Brother Williams says:

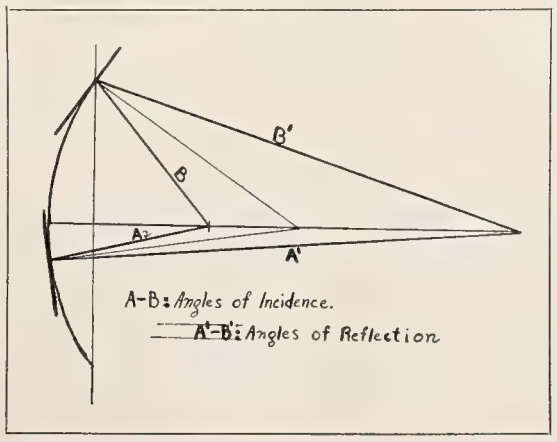
"In answering this question, I measured the diameter of a strong reflector arc mirror. The diameter was 8 inches, and the depth of maximum curvature (vertex), 1¼ inches. Using these measurements as a basis, I was able to determine the center of curvature of the mirror and trace the paths of the light rays in question. (See diagram.)

"This is the method I used. The measurements and angles may not be geometrically exact but I believe they give the information asked for. With thumb tacks, fasten a sheet of plain paper to a flat wood surface. About two inches from the left edge of the paper draw a vertical line. With three small dots 4 inches apart on the vertical line, mark the diameter and the optical axis of the mirror. A distance of 1¼ inches to the left of the center dot, place another dot which will be at the vertex of the mirror. Now draw a line exactly perpendicular to the vertical line, starting from the small dot representing the vertex of the mirror through to the right edge of the paper. This line represents the optical axis. Take a compass and set it so that with the pivot on the optical axis, the pencil will draw a curved line that will touch the dots marking the diameter and vertex of the mirror. This curved line will represent the minor surface. The radius of the compass will be $6\frac{15}{16}$ inches, forming a circle 13⅞ inches in diameter.

"To represent the arc crater or light source, draw a short vertical line through the optical axis 4.5 inches from the vertex of the mirror.

"To answer (a), draw a light line from the center of the curvature to the surface of the mirror one inch from the optical axis. This line is to enable you to get the plane of the mirror surface at that point which you now draw and from which the angle of incidence and angle of reflection can be determined.

"From the center of the crater draw a heavy line to the mirror surface at the point where the light line ends. This is the path of a light ray, and the angle at which it strikes the plane of the mirror at that point is the angle of incidence. The light ray is reflected back past the light source at an angle called the angle of reflection. This angle must now be drawn.



"The angle of reflection equals the angle of incidence. Therefore with the aid of a protractor, using the light line and the mirror plane line as a basis, the angle of reflection can be found. Draw a heavy line from the mirror surface to the optical axis at that angle.

"The answer to (b) may be found by the same method used to answer (a). Draw a line from the center of curvature to the edge of mirror surface, next draw the mirror surface plane line at that point, then the light ray line from that point to the crater, find the angle of incidence, and then draw the reflecting light ray line, which should meet the optical axis at the same point as ray (a). (See diagram.)"

81 of 777 Canadian Wired Houses Closed, Report Shows

Statistics have been forwarded to Toronto by the Canadian Film Boards of Trade regarding the number of wired theatres in the Dominion which are open or closed. The official summary shows that, out of the total of 777 wired theatres, 696 are in regular operation and 81 are dark, temporarily or otherwise.

The totals for the provinces of eastern Canada are very encouraging. In the five provinces of Ontario, Quebec, Nova Scotia, New Brunswick and Prince Edward Island, there are 469 sound theatres, of which only 15 are closed. There are 308 wired houses in western Canada and 66 of these are closed. Out of the 81 dark theatres in Canada, 54 are located in the prairie provinces of Manitoba, Saskatchewan and Alberta. In other words, exactly two-thirds of the closed theatres are to be found in the wheat belt. Ontario, with 264 wired theatres, has only eight closed houses and four of these are in Toronto. In Quebec, four of the 128 wired theatres are closed.

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In Two Sections — Section One

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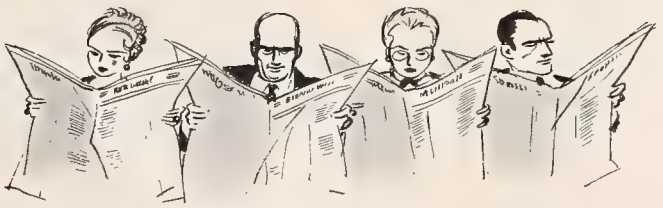


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MOTION PICTURE HERALD

Vol. 108, No. 9 August 27, 1932

FINAL RESPONSIBILITY

ADVENTURE and experimentation are important elements of production in the amusement industry. The motion picture has developed and progressed only as it has ventured and dared, consciously and unconsciously. This is obviously true of many other important industries, too, but because of the fact that all motion picture experimentation must be carried on in the blazing glare of public attention, its various phenomena are considerably more conspicuous, and the channels of traffic in standardized, proven wares are made the testing tracks for unproven screen departures. This is in no wise to be discouraged, from any constructive viewpoint in the industry, but it is a process which calls for a much larger exercise of skill and discretion than routine operation if disastrous tangles in the main streams of traffic are to be avoided.

A case somewhat in point is afforded by the experiences of Ben Stein of Jacksonville, Florida, operating, among others, the Ritz Theatre at Valdosta, Georgia, where he found himself contractually committed to the presentation of M-G-M's "Freaks."

Now "Freaks" is to be deemed a daring, adventuresome product, and so much a departure from the norm that its public acceptance in any given community is not subject to the usual formulae of forecast. Regardless of what anyone's individual opinion about this picture may be, if the industry were not free to put it on the screen it would be a hamstrung art.

But having been thus adventuresomely, experimentally made, it would have been most properly set before the exhibitor and his public in the same spirit. But it just so chances that down in Valdosta, as a consequence of its exhibition there, the city has enacted a censorship ordinance. As all too often happens, a judgment has been passed upon the whole of the motion picture because of an opinion about one item of its product.

Some share of the responsibility for these not infrequent situations is to be attributed to confusion of concept about what is ownership and responsibility in the motion picture business. The producer and the distributor of motion pictures are never well established in the public mind as the owners of what they see on the screen. The film may belong to the producer-distributor, but that is not what the exhibitor delivers to his audience. He rents the film as a medium of making shadows which he sells. The shadows are his own and the public credits him with them, too. The exhibitor is the true publisher of the motion picture. The audience identifies the pictures it sees with his screen and his house and ten thousand times to one patrons tell him, not the producer, what they think of the wares offered. So he has to run the show in his town. His public is his—and it is always right.

WORDS AND PICTURES

THE announcement of Mr. Alfred E. Smith as editor of the New Outlook, through the proprietorship of Mr. Frank A. Tichenor, an alumnus of our industry, becomes a matter of motion picture interest, and mayhap, with the motion picture as a major industry becoming increasingly concerned with governments and administrations, a matter of no little importance.

In the kinship of the printed word and the screen as forms of publication there is an interest, too, in this renewed expression inspired by Mr. Tichenor, of a return to personality in journalism. Much of the pith, punch and savor has gone out of American journalism with the growth of its newspapers and magazines into vast machines, representing group interests and produced by group efforts. Like the motion picture, the typical American magazine has achieved a curiously impersonal perfection of technique and finish with, all too often, a resultant product as handsome as a Jacobean table from Grand Rapids, made of blue gum wood and machined to a mirror surface, handsome, flawless and unconvincing.

One important asset of Mr. Smith as an editor is his admitted refusal to read books. He prefers to listen and to talk, and likes to talk on paper. That's promising for an editor and contributor, because he may thus be freed from the curse of "the rehash." Professional writers include too many of that facile school who will write about anything, mistaking their capacity for word mongery and saying for the very different capacity of having something to say. If writers could be restrained and required to write only about that which they know there would be less and more important writing.

Both the motion picture and modern journalism had their beginnings and earlier successes in expressions strongly marked by personality. A Watterson editorial, a Brisbane blurb, a Bennett page one, were all individual. Also there was no mistaking a Griffith picture, the Tom Ince touch or a Sennett comedy, in those old days. Progress and expansion and volume production methods have lost to both page and screen most of such elements of quality. Further progress, specialization, the intelligent service of less than all the millions with the same pabulum can restore the individual in expression.

△ △ △

DARK AND SILENT

THE much heralded approaching solar eclipse is the subject of deep laid and secret plans among the newsreels. Every important telescope in the eclipse path is being besieged by cameramen. This will be the first important cosmic spectacle since the coming of the sound camera. Let us hope that it will not reveal that the music of the spheres is a carillon of dumbbells. We like our eclipses silent, but they'll all be lectured, and, probably, wisecracked.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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¶ 'MOVING HAND WRITES AS IT WILL'

—THE REGISTER AT DANVILLE IN VIRGINIA

ARTERIOSCLEROSIS

When the censor board at DANVILLE in VIRGINIA resolved that unaccompanied children under 14 must be kept away from pictures "of gruesome types," the REGISTER took the board to task with this comment:

> Here we have an illustration of the inherent difficulties under which the producers labor. The writer is under no obligation to consider the law of average masses in penning his masterpiece. He does not have to remember that there will be young children who must not be frightened and graybeards in the last stages of arteriosclerosis in his audience. The moving hand writes what it will and, having writ, moves on—to write another masterpiece.
>
> The producers are people who aim to please. They have not as yet put on "The Adventures of Peter Rabbit," but they have staged many wholesome productions for young Americans. Considering the limitations their audience imposes upon them, they do a good job.

▽

TEACHING

In the University of Chicago's plan to make twenty talking pictures for physical science instruction, the ITEM-TRIBUNE of NEW ORLEANS in LOUISIANA finds a basis for comment on the general subject of teaching pictures, as follows:

> There has been a great deal of talk about teaching by movie ever since the pioneer days of the silent screen, but not very much has come of it. . . . The accompanying lectures may prove quite as valuable as the pictures, particularly to the schools which buy the talkies. Almost none are financially able to employ as lecturers authorities on the subjects presented.

▽

DESPITE GENESIS

The world "was not made in six days, despite Genesis," says ARTHUR G. STAPLES, editor of the EVENING JOURNAL of LEWISTON in MAINE, and applies that bit of philosophy to the motion picture in this wise:

> It has been only 10 years since the motion picture went along with the Will Hays idea of self-regulation. As we say, some of the productions make one smile at the proposition of morals; but just the same, there *has* been progress in that direction. Pictures *are* cleaner and less prurient. . . . The box office will kill itself if it fails to risk some loss for the sake of future gains. . . .

MIRE

Clean pictures present "the most promising pathway" to commercial success, says the DISPATCH of COLUMBUS in OHIO, the writer offering his views in these words:

> . . . Film producers and distributors could not find commercial success in catering exclusively to extremists either of the highbrow or the lowbrow variety, and it may be surmised that if they would get their less exalted pictures a little farther from the mire of gross sexualism, and give us a fairly balanced ration, ranging from sheer nonsense, that brings hearty laughter and mental relaxation without being dirty, up to the height even of classic drama, presented without being jazzed, they would find such a policy the most promising pathway to the retention of a widespread and commercially profitable interest in picture presentation. . . .
>
> Let our film producers rise to the level of giving us a picture program whose wit and gaiety are bright but unsoiled, and whose serious, thought-provoking parts are not dull and pessimistic, and they will soon find that in every city thousands who are now uninterested or antagonistic will soon become steady patrons and enthusiastic advocates of screen presentation.

This Week

Allied states offers an olive branch to the MPTOA in call for joint meeting to consider exhibitors' problems *Page 9*

Engineers, Academy, studios and 16 mm. film and equipment makers undertake standardizing of technique *Page 10*

Sixty thousand teachers of English will participate in new previewing movement to promote better pictures *Page 11*

Gross profits of 34 RKO theatres are increased 237 per cent in 1 to 14 weeks by policy changes *Page 19*

British exhibitors raise own defense committee only to find that ranting critics have disappeared *Page 23*

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WASHOUTS

Declaring a considerable number of pictures today are "best described as washouts" and voicing the hope that "responsible persons engaged in the motion picture business realize how terrible are some of the things they are offering the public," the editorial writer of the JOURNAL of SIOUX CITY in IOWA nevertheless recognizes the drawing power of the screen, thus:

> Life today without the screen would be unwelcome to hundreds of millions throughout the civilized world. For humanity has drawn from motion pictures more entertainment and information than from anything else of the kind. The stage has been far outclassed, which explains the popularity of the screen. . . .

▽

TITLES

A hint that the industry is laying itself open to regulation from the outside because of suggestive titles is voiced by FRED M. WHITE of the OREGONIAN at PORTLAND in OREGON, when he says:

> . . . Under the present vogue of titles and exploitation there is no choosing. Clean, wholesome pictures like "Wayward" are put out with suggestive titles and advertised accordingly to draw sensation-seekers to the box office, while films reeking with vulgarity are labeled with innocent-sounding titles to catch the unwary. . . .
>
> Here is an opportunity for the Will Hays organization to do something worth while for the industry and the public. If something is not done within the motion picture business to promote truth in the labeling of canned entertainment, the people may find some way to regulate it from the outside, as they did in the matter of canned foods.

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PANNING

A tendency of the patron to "pan anything and everything on the program," says the STAR at LINCOLN in NEBRASKA, usually is prompted by failure to realize that "what he doesn't like may prove a source of keen enjoyment to others, and vice versa." To which the editorial writer adds:

> What the movie public seldom thinks about is the fact that a producer can never tell in advance what will "take" and what won't. He has to go it blind, not knowing whether the completed picture will turn out to be a dud or become one of the big hits on the screen. It takes mighty good judgment on his part to score a reasonable percentage of success over failures.

ALLIED EXTENDS AN OLIVE BRANCH TO MPTOA FOR A UNITED FRONT

Lightman Tells Steffes He Must First Consult Executive Committee on Proposal to Solve Problems of All Theatres

Allied States Association has extended the olive branch to the Motion Picture Theatre Owners of America, and if the Motion Picture Theatre Owners of America accepts, these competitive associations will get together to discuss the problems and economic relationship of exhibitors with distributors. In this connection, it is their hope that plans will be formulated for the common good of all theatres.

After receiving recently an invitation extended by the MPTOA to participate in a joint conference of state leaders to discuss the 5-5-5 contract situation, directors of Allied, in special session at Chicago on Tuesday, passed a resolution authorizing its president, Al Steffes, to appoint a committee of six to meet with a committee of six to be selected from the MPTOA by its chairman, M. A. Lightman, to discuss not only the uniform contract, but the entire eight points which Allied, in convention in March, set up as representing the objectives in which they are immediately interested.

Lightman to Consult Leaders

The eight points of indictment are: Unreasonable protection forced upon independents by producers and circuits; unfair and unreasonable percentage policy and playing arrangements practiced by several major distributors; poor quality of product; elimination of distributors from exhibition; adverse legislation; compulsory block booking; double features and the music tax and copyright protection bureau.

Mr. Steffes immediately appointed Abram F. Myers, Sidney E. Samuelson, H. A. Cole, Glenn A. Cross, Nathan Yamins and himself to Allied's committee and from Chicago he communicated by telephone with Mr. Lightman at Memphis suggesting that the conference meet in Chicago on Tuesday next. Mr. Lightman informed Mr. Steffes that it would be necessary for him to consult with the executive committee.

Allied will immediately set about to campaign for a reduction in rentals. At the Chicago directors' conference it was decided to demand a general reduction of at least 25 per cent on all new contracts for film under last year's rental scale. In all "meritorious" cases, Allied will seek a similar adjustment on existing contracts. The directors agreed that there exist indications of a business revival, but they declared there is no evidence of such an upturn as would overcome in a single year the ravages allegedly made by the long depression. They claimed theatre owners must substantially cut overhead if they are to break even during the year and the brunt of this trimming, they pointed out, must come from reduction in film prices.

Another matter in the foreground at the meeting concerned percentage contracts. In this Allied leaders take the attitude that since only pictures of unusual drawing power can stimulate attendance, it becomes absolutely necessary that percentage contracts on selected pictures be eliminated. It was pointed out that such deals are accompanied by flat rentals on the balance of the product with little or no drawing power and that the inevitable result is an unprofitable deal and subsequent bankruptcy.

Will Analyze Sales Conditions

Selling conditions in each territory are to come in for careful analysis on new season deals. Sales policies of the various companies are to be checked in each territory under a plan worked out whereby every Allied regional chairman will report to the national organization every two weeks giving information and details as to the situation in his territory. This information will provide the basis of a series of bulletins to be issued from the national office.

Allied's directors also passed a resolution saying: "The efforts of Will H. Hays of the MPPDA and Louis B. Mayer of MGM in behalf of the Republican ticket, and the prominence of Jack Warner of Warner Brothers and Frank Walker of the Publix-Comerford circuit, in the Democratic National Committee, have given rise to much speculation as to the probable use of the screen as an agency for political propaganda during the coming (presidential) campaign." The resolution, which was aimed against any use of political propaganda on theatre screens, will be made public in Washington by Abram Myers.

Mr. Walker, on August 15, tendered his resignation as vice-president and general counsel of the MPTOA.

Sees 5-5-5 Cause Hopeless

In the meantime, it appears that Mr. Lightman agrees with Allied on the hopelessness of the cause of the 5-5-5 contract. "Inasmuch as distributors broke faith offering alternate use of the 5-5-5 agreement, we want a new deal now," he said the other day at Memphis, from which point he has been directing a vigorous campaign in an effort to force distributors to adopt the standard form this season. "We won't accept that form now," he continued. After repeated requests to distributors and to their attorneys, only Fox and Universal indicated a willingness to meet with MPTOA exhibitors and discuss adoption. Mr. Lightman said that he "received splendid response from exhibitor organizations" to meet to work out retaliatory measures against distributors because of their failure to adopt the contract. A buying "holiday" which was suggested a few weeks ago by Mr. Lightman has been practically abandoned.

Of his proposal to Mr. Lightman to have the MPTOA meet with Allied, Mr. Steffes said it was prompted "in an effort to seek common ground on which to work for the welfare of the exhibitors of the country." Mr. Steffes said that Allied's proposal was made in appreciation of the following statement in Mr. Lightman's original letter to Allied: "Our organization (MPTOA) is in accord with most of your contentions, but simply uses different methods in trying to produce results."

Sun Amusement Files New Suit

A second suit charging conspiracy to monopolize trade has been filed against large distributors by the Sun Amusement Company, of Lincoln, Neb., and asks $2,100,000 actual and punitive damages of the defendants.

A similar suit was brought in federal court at Omaha some time ago by the Sun Amusement Co., and was decided in favor of the distributors. The second suit is being brought in Nebraska district court at Lincoln under a state law prohibiting combinations and conspiracies to monopolize trade. The plaintiff seeks to recover actual damages threefold, and alleges that the defendants combined prior to June 8, 1929, to monopolize the distribution of films in the state and thereafter refused to carry out contracts with the plaintiff.

Named as defendants in the suit are MGM, Warner-F. N., Fox, Universal, United Artists, RKO Radio, Pathe, Educational, and the Omaha Film Board of Trade.

Cleveland Sees Upward Trend

The general upward trend of business in Cleveland definitely asserted as being appreciably visible in both manufacturing and retail enterprises, was evidenced further last week by an approximate 25 per cent increase in grosses at first-run downtown theatres.

Cleveland retail merchants have reported that business has been steadily gaining during the past two weeks. The rate of unemployment has been slightly reduced. Confidence is being gradually restored and local financiers have a feeling that money isn't so tight as it was earlier in the summer.

Zukor in Columbus Sept. 7

Adolph Zukor, president of Paramount, is scheduled to speak to exhibitors in Columbus on September 7. Plans are now being made for Mr. Zukor to be in Cleveland the following day. J. E. Fontaine, Paramount district manager, is awaiting final word before making preparations for the reception in Cleveland.

Shipment Rates Reduced

Motor trucks handling films in and out of Dallas have given a 50 per cent cut on return shipments coinciding with the recent Railroad Commission ruling on express shipments. Theatres will now realize a net saving of 25 per cent on their film shipments through the new order. The same carrier, however, must handle the film both ways in order to secure this saving.

ENGINEERS AND ACADEMY SET OUT TO STANDARDIZE FILM TECHNIQUE

Goldsmith Presents Problems to American Association; Uniform 16mm. Sound Film Decided on by Four Companies

Steps have been taken in the week individually by various agencies concerned with the technical advancement of the industry to effect national standards for the many and varied phases of equipment and mechanical operation of the motion picture.

Dr. Alfred N. Goldsmith, president of the Society of Motion Picture Engineers, asked the American Standards Association to consider standardization in the motion picture industry, from the lighting and acoustics of studios to the projectors and screens of theatres.

The Academy of Motion Picture Arts and Sciences launched its new Research Council to coordinate motion picture research and standardization efforts.

RCA Victor, Bell and Howell, International Projector and Eastman Kodak decided on a standardized form of 16 mm. film by eliminating one set of sprocket holes.

Larger studios in Hollywood began to work for standardized use of "split film."

Probably the most important move currently pointing toward complete uniformity of the industry's technical structure took place on Monday when Dr. Goldsmith, a vice-president of the Radio Corporation of America, filed a formal request with Dr. P. G. Agnew, secretary of the American Standards Association, for the development of uniform national standards in motion pictures with the aim in mind of avoiding the danger of confusion and waste resulting from the establishment of conflicting standards by different groups. If the request is approved, a technical committee representing all branches will be organized under the procedure of the American Standards Association, which has in its membership various governmental, technical and engineering bodies, including United States departments and bureaus, Bell Telephone, the American societies of civil, mechanical and sanitary engineers. Bell Telephone, Institute of Radio Engineers, National Board of Fire Underwriters and others in this field, National Safety Council, National Fire Protection Association and 33 additional important groups.

Redraft Terminology, Says Goldsmith

The industry also needs standardization of terminology, at present in a confused state, said Dr. Goldsmith.

Among the needed standards for equipment and methods, he declared, are film sizes, acoustics of both studios and theatres, amplifying equipment, recording equipment, camera silencing enclosures, re-recording equipment for modifying sound effects, photographic printing equipment, cameras and laboratory processes.

"Such fields as color photography also require study," Dr. Goldsmith stated. "The various processes have never been satisfactorily defined, nor have the various forms of cameras, lenses, processing equipment, and projectors been put on a suitably precise basis. Three-dimensional pictures require definition. Frequency systems which give perspective impressions are classified as three-dimensional or 'pseudostereoscopic'."



The new "split film," which is 17½ mm. wide, is said to reduce studio film costs 35 per cent. It is just half the width of the "sight" film (left). Helen Hayes and Gary Cooper are studying the recording with the new film in Paramount's "A Farewell to Arms."

The complete scope of the standardization movement which Dr. Goldsmith suggested be given attention includes:

Eleven Phases Listed by Goldsmith

DEFINITIONS. Terminology is confused. Such terms as "blimp," "zoom," "pan," "tilt," "projection angle," "wow," or "flutter," are used without official recognition.

FILM. Measurement of characteristics of the base, dimensions and perforations, study of shrinkage and permissible maximum shrinkage, photographic sensitometric tests, measurement and specifications of "safety film," standard width of various types, standard containers for storage and transportation, together with methods of preservation of films (for archives, etc.).

STUDIO. Acoustic treatment and illuminating methods doubtless would permit of a considerable degree of standardization in nomenclature, measurement and specifications. Great varieties of lamps are used. Light-diffusing media used are known by a variety of colloquial terms. Acoustic characteristics of studios have not as yet been specified in any precise form in many instances, nor has measuring equipment been adequately considered.

CAMERAS. Amount of significant noise produced in these devices at certain definite distances and in certain definite directions (in free space), tolerances in dimensions of various working parts, tensions and pressures, dimensions of magazines and hubs, the take-up tension, require study for possible standardization. The mode of mounting lenses, possibility of standardizing focal lengths, apertures, definition of tripod arrangements and nomenclature for devices permitting moving shots require consideration. Measurement of effectiveness of camera-silencing inclosures is required.

Larger Studios Undertake Use of "Split" Film to Reduce Costs; Academy Research Council Begins Uniformity Studies

RECORDING EQUIPMENT. Microphones, amplifiers, acoustic reflectors, recording equipment, and sound track measuring equipment fall under this heading. Numerous characteristics are measurable, might be specified to advantage, and may ultimately be suitable for standardization.

RE-RECORDERS. Used for introduction of modification of sound effects, and are rapidly becoming an important part of studio technic. They are used for recording from 35 mm. to 35 mm. film; from 35 mm. to 16 mm. film. Over-all frequency and volume characteristics, amount of acoustic distortion factors are of major importance.

PHOTOGRAPHIC PRINTING EQUIPMENT. Classification of types of equipment (continuous and step printers, optical reduction printers, contact printers). Permissible speed variation. Definition of maximum desirable operating speed. Specification of illumination of printing surface.

LABORATORY PROCESSES. Development of film is now carried out in various ways by automatic machinery. Terminology requires study and certain processes require precision measurement and definition: measurements of effectiveness of processes for "hardening," or otherwise preserving film.

EXCHANGE EQUIPMENT. Dimensions and mechanical specifications, as well as strength tests of reels and containers, require consideration, both for nitrate and safety stock.

THEATRE EQUIPMENT. Projector tension and pressure at various points of the mechanism, magazine dimensions, safety devices, contrivances to protect the projectionists' eyes, may all be considered for standardization. Screens (both continuous type and perforated "sound-transmitting" type) merit standardization of reflection characteristics and specifications thereof. The re-surfacing of screens as they become warped brings up a similar series of problems. Amplifying and loud speaking equipment gives rise to the usual electro-acoustic standardization problems ending with the frequency characteristic, distortion characteristic, and space distribution of output of the loudspeaker system.

MISCELLANEOUS. Such fields as color photography require study. The various processes have never been satisfactorily defined, nor have the various forms of cameras, lenses, processing equipment, and projectors been put on a suitably precise basis. Three-dimensional pictures require definition. Frequency systems which give perspective impressions are classified as three-dimensional or "pseudo-stereoscopic."

A few days preceding Dr. Goldsmith's presentation of mechanical difficulties before the American Standards Association, representatives of the larger studios in Hollywood and of various other member branches belonging to the Academy of Motion Picture Arts and Sciences, met on the

(*Continued on page* 12)

60,000 TEACHERS TO PARTICIPATE IN APPLYING NEW PREVIEW SERVICE

National Council of English Instructors Will Have Committees Functioning on Both Coasts in Selections and Tests

The National Council of Teachers of English will inaugurate motion picture previewing activities this fall and their lists of recommended pictures will be distributed to 60,000 teachers of English throughout the United States.

Details of the Council's plans will be formulated immediately after the reopening of schools in September, at which time, it is expected, previewing committees will be appointed either by officials of the national council or by officers of the New York and Los Angeles units. It is believed that the lists of recommended pictures will be disseminated to the 60,000 teachers through "The English Journal," official publication of the National Council. W. Wilbur Hatfield and John J. De Boer, editors of the publication, together with William Lewin, New York educator, are expected to play prominent parts in the movement.

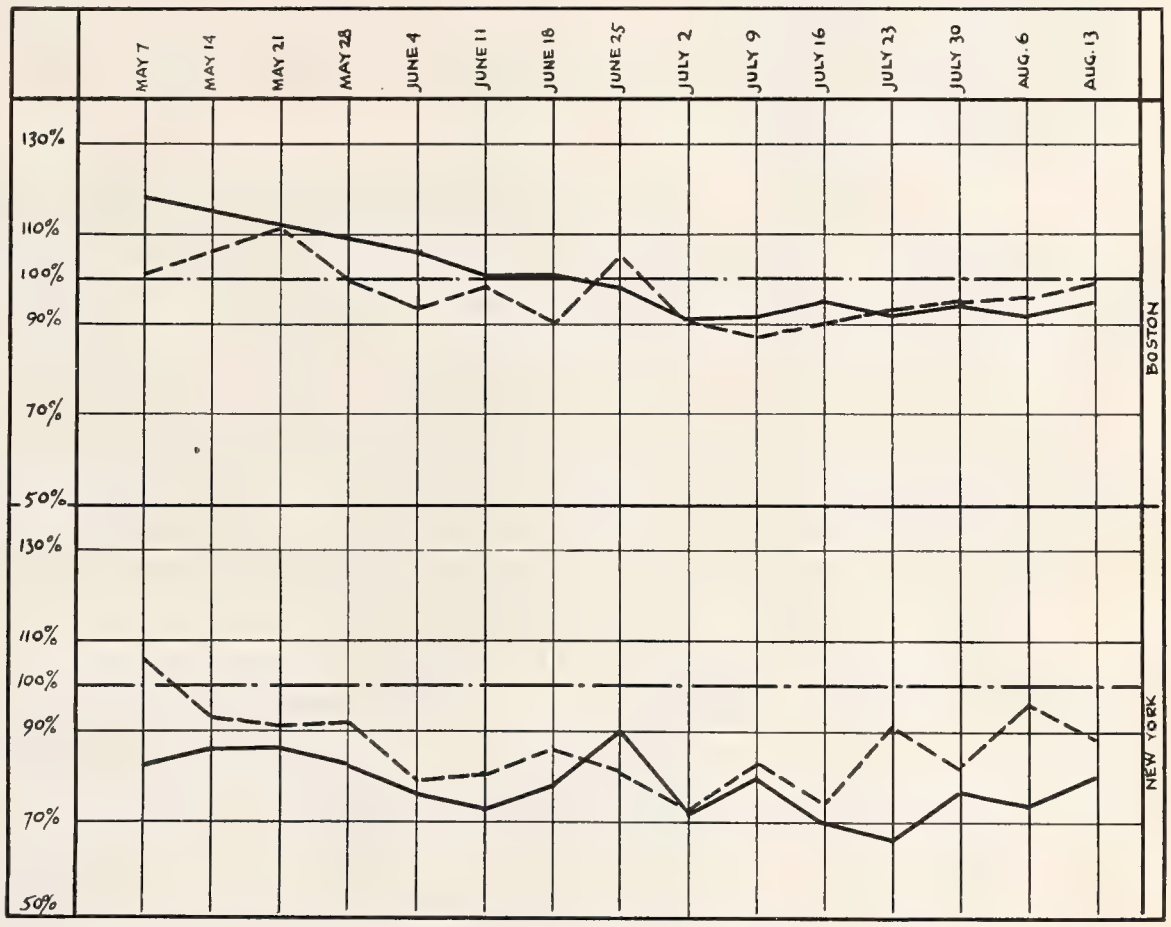
Through the activities of this organization it is hoped that a threefold objective will be realized, with resultant advantages to both the industry and the schools. The objectives, as set forth by Carl E. Milliken, of the Motion Picture Producers and Distributors of America, which has offered cooperation to the teachers' organization, are: to create a larger market for better films by encouraging patronage for them; to effect legitimate and approved tieups and contacts for exhibitors with schools, and to acquaint teachers and classes with the existence of pictures which are of value to them.

The English teachers' council was chosen to do the previewing work because it offered the greatest number of advantages for accomplishment of the desired objectives. It was felt that members of this pedagogic group were best fitted to recognize meritorious renditions of classics into motion pictures, and readily to identify examples of artistic merit in motion pictures.

Two Previewing Committees

The council will have two previewing committees, one functioning in New York and the other in Hollywood. In addition to its work of picture selecting, the organization will sponsor scientific tests to be conducted in the schools to ascertain the tastes in motion pictures of children having guidance in their photoplay selections and the tastes of those without guidance. The correlation between the rankings of the "best" pictures by the groups, it is hoped, will afford a measure of the effectiveness of instruction in matters leading to appreciation of the art of the screen.

Mr. Milliken was instrumental in obtaining approval of the National Education Association for a previewing organization within the schools. In addressing a recent convention of the association, Mr. Milliken urged teachers to give their aid in creating a demand and in enlisting support for better pictures. He urged them at the time to make use of the School and Screen department of Motion Picture Herald as an aid and guide in previewing and recommending pictures.



The graph, based upon MOTION PICTURE HERALD'S weekly compilation of box office receipts, presents a comparison of 1931 and 1932 returns to theatres of New York and Boston, for the period May 7 to August 13. The solid lines represent the receipts for the period in 1932; the broken lines, for the period last year. The 100 per cent lines show the average weekly gross in each city during the entire year 1931.

"The industry," Mr. Milliken said, "will be glad to have you join in this (previewing) enterprise and will make available to you the same facilities now enjoyed by other groups. To aid further in relating the current picture to the classroom, the Motion Picture Herald, a magazine of the industry, has established the School and Screen. Through this department it hopes to bring to the attention of teachers each week current motion pictures which have educational significance. The thought is to utilize the entertainment screen as an outside aid to pupils in their classroom work. This work has been particularly valuable in view of the number of recent pictures which have lent themselves to the service—pictures like 'With Byrd at the South Pole,' 'Abraham Lincoln,' 'Skippy,' 'Cimarron,' 'A Connecticut Yankee,' 'Trader Horn,' 'Seas Beneath,' 'Dirigible,' 'Great Meadow,' 'Rango,' and 'Painted Desert'."

"With the coming of 'Cimarron'," Mr. Milliken continued, "more definite steps were taken under the influence of School and Screen to bring the classroom into association with the picture. A questionnaire regarding the film and its historical significance was prepared for use by the teachers and in a number of communities actual theatre parties were planned and carried through with children from history rooms attending in bodies.

"Purposes of the School and Screen department as set forth by Mrs. Thomas A. McGoldrick, who conducts it, are: (1) To encourage children to see the best things of the screen, thereby leaving them less time and less money for the poorer things; (2) To have the entertainment screen contribute directly and constructively to their education; (3) To encourage producers to make more high type pictures by winning support for those already released."

"Increasing interest," Mr. Milliken concluded, "is being shown by teachers, parent-teachers' association groups, as well as by producers and theatre managers. Motion Picture Herald has offered to send reprints of the service periodically, without cost or other obligations, to those persons who wish to make definite contacts between the school and the theatre."

The invitation to have the National Council of Teachers of English sponsor this previewing activity followed shortly after Mr. Milliken's address, and was accepted by the council. The organization is the twelfth important group to participate in the previewing of motion pictures and the distribution of lists of recommended films on a national basis.

SUITS BY BLUMENTHAL ADVANCED IN COURTS

Judges Take Up Actions Against Paramount and Fox Theatres Corporation; Producer Sued by Stage Show Investor

Legal actions against Paramount and Fox Theatres Corporation inaugurated by A. C. Blumenthal, financier and theatrical producer were advanced in New York courts during the past seven days. Concurrently, a new action to obtain a share of the profits of the stage musical production, "Girl Crazy," was filed against Mr. Blumenthal by Albert M. Greenfield of Philadelphia, an investor in the show.

In the Paramount action, a motion by Nathan Burkan, counsel for Mr. Blumenthal, to have eleven banks joined as defendants with Paramount Publix and Paramount officers and directors was granted by the court. This action seeks to have set aside a recent credit transaction between Paramount Publix and the eleven banks. A first hearing of the Fox Theatres action, involving a motion to have set aside the equity receivership of the corporation, slated for this week, was put over to September 6.

Charges Collusion

In his action against Fox Theatres Corporation Mr. Blumenthal charges that the receivership entered into by the corporation last June was the result of collusion between it and the Chicago Title and Trust Company and asked, therefore, that the receivership be vacated and the equity suit brought by the Chicago company be dismissed.

Mr. Blumenthal alleges that Fox Theatres Corporation owes him $350,000, the balance of a note for $520,000 given him by the corporation some time ago as the result of an agreement reached on payment for Mr. Blumenthal's services as an agent for the corporation on various occasions. He sets forth that a weekly schedule of payments in accordance with the agreement was made to him from January 6, last, until the time of the receivership, which, he says, had the effect of making it impossible for him to enter judgment against Fox Theatres Corporation for the balance of the note. The action says that "according to information and belief" the Chicago Title and Trust Company was induced by William E. Atkinson, newly elected president of Fox Theatres, and by the corporation itself, to begin "a friendly action" against the corporation for an equity receivership.

The Blumenthal papers further charge that "serious, multifarious changes in the assets and properties of the corporation" were made in order "to make it appear that the defendant was unable to meet its obligations and was constrained to seek an equity receivership, and for the specific purpose of rendering it difficult or impossible for the deponent (Blumenthal) to collect from the defendant the amount of money which was and is justly due."

Among the changes referred to in assets and properties of the corporation were, "according to information and belief, the disposal of Fox Theatre Corporation's theatres previously owned in Washington and in San Francisco, and also the outright leases or other disposition of the Poli Circuit of Theatres."

Asks Agreement Set Aside

Mr. Blumenthal's action against Paramount Publix seeks to have the agreement between the corporation and the bankers set aside and the newly formed Film Corporation dissolved in order that the assets of Paramount Publix may be returned to the status in which they stood before they were pledged for the loans consummated by Paramount several months ago.

The banks joined as defendants under the ruling by Supreme Court Justice Samuel I. Rosenman are the Bankers Trust Co., Central Hanover Bank and Trust Co., Commercial Bank and Trust Co., County Trust Co., Empire Trust Co., Manufacturers' Trust Co., National City Bank, the First National Bank of Chicago, the Continental Illinois Bank and Trust Co., the Commercial National Bank and Trust Co., and the Tradesmen's National Bank and Trust Co.

Previously named as defendants besides Paramount Publix Corporation were the Chemical National Bank, Chase National Bank, Adolph Zukor, John D. Hertz, Emanuel Cohen, Sam Katz, Ralph A. Kohn, Gilbert W. Kahn, Frank Bailey, Casimir I. Stralem, Austin C. Keough, William Wiseman, Jules E. Brulatour, Eugene Zukor, and Paramount Publix Film Productions Corp.

In another action, the Albert Company, an investment concern of Philadelphia, applied in the supreme court at New York for a summary judgment against Mr. Blumenthal for $4,485, said to be due on an investment in the musical comedy, "Girl Crazy," financed by the defendant.

Albert M. Greenfield, president of the company, said that he invested $5,000 and that he is still entitled to profits in the possession of Mr. Blumenthal. He contends that there is no valid defense to the suit. In an examination before trial, Mr. Blumenthal said he permitted the investment to be made because Mr. Greenfield wanted to make it after seeing the production as Mr. Blumenthal's guest.

Four Groups Seek Uniform Technique

(*Continued from page* 10)

Coast and under the chairmanship of Darryl Zanuck, Warner production executive, launched a Research Council to coordinate film research and standardization efforts and to function as a central bureau for exchange of technical and artistic information.

Technicians appointed to head sub-committees of the Research Council are:

Virgil Miller, development of a noiseless camera for recording sound pictures; Carl Dreher, standardization of set and costume tints; John Nickolaus, uniform release print practice; W. C. Harcus, release print film processing investigation; C. Roy Hunter, film preservatives investigation; Douglas Shearer, screen quality study; E. H. Hansen, split film recording investigation.

Apparently the SMPE group, headed by Dr. Goldsmith, and the Academy's Research Council, are working individually on efforts to harmonize the industry's mechanical aspects.

The Council will hold quarterly meetings to review technical and artistic problems. Subcommittees will give immediate attention to exchange and theatre projection practices to eliminate mutilation of release prints; research toward development of a practical silent camera so that cumbersome "blimps" may be eliminated; coordination of research in the new technique of "split film" recording; standardization of tints for costumes and settings to avoid halation in photography, and study of factors entering into the brightness of pictures on theatre screens to determine a uniformly "pleasing standard."

Standardization Set on 16mm. Film

Another development is the decision of RCA Victor Company, Bell & Howell, International Projector Company and Eastman Kodak Company to maintain the present standard size 16 mm. film in the production of sound-on-film, eliminating one of the two rows of sprocket holes and utilizing the space thus acquired for the sound track.

The dimensions of the picture on the film remain the same. Present stocks of silent film can be run on sound projectors for the new film. The center line of the sound track is located centrally in the space between the picture and the edge of the film. The space thus available permits a sound track .065 inch in width and suitable margins on each side of the sound track.

The standard speed of 16 mm. sound film is 24 frames a second and the lead of the sound with respect to the picture is 25 frames in advance.

It thus becomes unnecessary to change the projector lens, to shift the projector, or to increase the candle power of the projector lamp.

Following three years of experimentation and decision by the Academy last week to take up the study further with a thought to standardizing, Paramount this week adopted the use of "split film," a new system whereby motion picture studio film costs are said to be reduced 35 per cent. MGM has been using "split film" recording for some time.

The new film, used only on films on which sound is recorded, is exactly half the size of standard 35 mm. film. The first Paramount production on which it is being used is "A Farewell to Arms." New equipment to handle the narrow film is being installed in all film-cutting rooms, so that within a week all productions will be using the narrow film. Only the film used in the studio for editing purposes will be affected, it was explained. Film used by theatres will not be changed.

In editing film, the pictured action is on one strip of film and the sound on another. Thus, says Paramount, the cost of sound track film is cut in half and, since more sound track is needed in editing than action, the saving on all work prints will amount to a large sum annually.

The split film is 17½ mm. wide, with sprocket holes on one side only. In film laboratories, the sound is printed one side of standard film and down the other. A special dividing machine then splits the film, and splits the cost at the same time.

THE CAMERA REPORTS



SERIAL HEROINE. (Above) Cecelia Parker, who has a prominent role in Universal's serial, "Jungle Mystery," and is scheduled to follow with "The Lost Special."

AT HOME. (Below) Paul Bern, MGM executive, and his bride, Jean Harlow, MGM star, recently married, in the garden of their home.

SHADOWS. (Below) Mystery emphasized by pictorial contrasts, and the ominous symbolism of the spider. A dramatization of the theme of the "shocker" melodrama, "The Limping Man," a Powers Production, with Percy Parsons in the title role. The story is by Will Scott.





PUBLISHER. (Above) Kathryn Dougherty, "K. D." of Photoplay Magazine fame, elected head of that periodical, succeeding the late James R. Quirk.

DANSEUSE. (Below) Patricia Bowman, former ballet leader at the Roxy theatre, New York, who is scheduled to dance at Radio City.







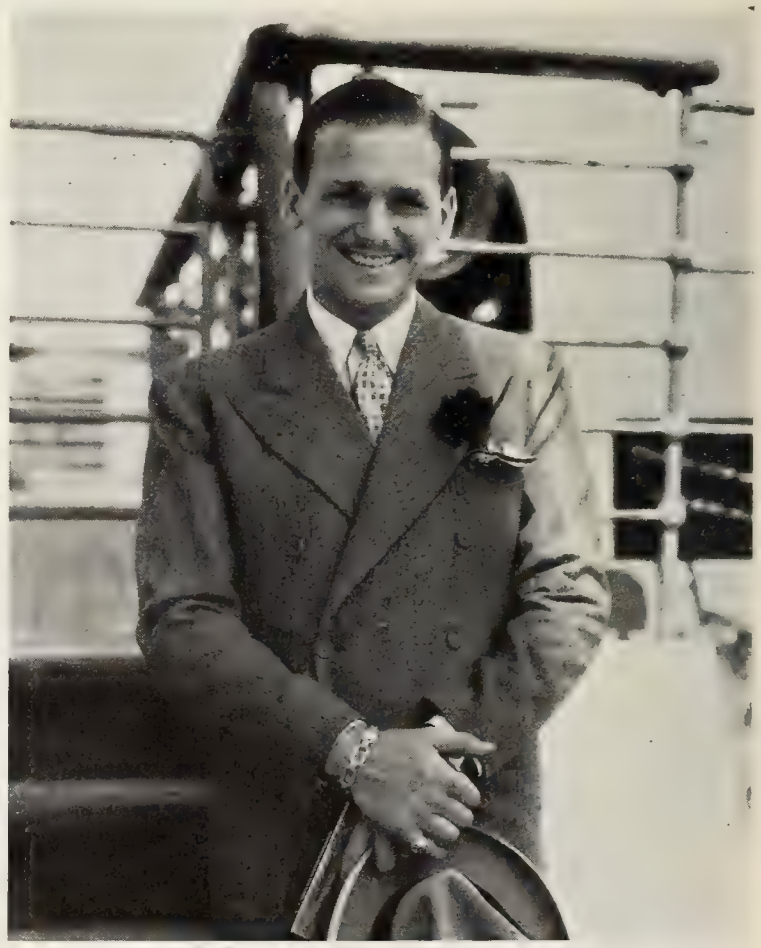
MERMAIDS. In the modern manner. A parting salute to summer, and an overture to fall—despite both aspects of this aquatic scene, a lovely picture withal, featuring a lucky seven of the young women who continue in the traditions of the famed Hal Roach bathing beauties, fetching elements of the Roach-MGM comedies.



AVOCATION. As an artist, many a man is a good actor. But Jean Hersholt can qualify for both. Here the MGM featured player is shown practicing his hobby at his California home, while his son, Allen, looks admiringly on.



MYSTERY PLAY. Looks it, doesn't it? Here the still camera has caught the spirit of the event, as it records Fox artists and technicians filming a scene for "Chandu the Magician." Marcel Varnel and William Cameron Menzies are shown at right directing, while James Wong Howe is chief cameraman.



BACK HOME AGAIN. Following a short trip abroad, Douglas Fairbanks, Jr., Warner Brothers star, is shown on the Europa arriving in New York from Europe, where he and his wife, Joan Crawford, have been spending a vacation.



ARCHWAY. Unless you're superstitious. At any rate, a novel pose for Lorena Layson, who, as a stand-in girl, has been "discovered," and now holds a Warner Brothers contract as a player. Her first role is in "Silver Dollar."



DREAM OF FAIR WOMEN. And not such a dream, when one considers that they achieve a vivid reality in the motion picture production, "Thirteen Women," by RKO Radio. They are Julie Haydon, Mary Duncan, Harriet Hagman, Irene Dunne, Myrna Loy, Kay Entwistle—and all of them featured.



TRIPLE EXPOSURE. And surely such popularity must be deserved. More than enough is hardly sufficient in this case, in which Karen Morely, MGM featured player, economizes on photographic plates. She was in "Washington Masquerade."



WATCHING 'EM MAKE MOVIES. For scenes of "The Night of June 12," Paramount had to go to Ontario, Cal., and, of course, the whole town turned out. Work was interfered with until Director Stephen Roberts persuaded the kids to watch from the roof. Gene Raymond and Frances Dee are the players shown.

HOT OFF THE GRIDDLE

Adventure, Preachment and Melodrama Are Served on the Week's Menus of the Studios

by LEO MEEHAN
Hollywood Staff Correspondent

Chief interest last week among the Hollywood previewers was in the latest adventure film from Douglas Fairbanks, "Mr. Robinson Crusoe." Doug followed the Hollywood custom of ballyhooing the affair, with high-powered lights, a big crowd of rubbernecks, and a full house at the Ritz, a neighborhood house on Wilshire.

Combining the usual pancreatic activities of the star with glamorous backgrounds and music of the South Seas, it becomes both colorful and lively, and no doubt will be pleasing entertainment to those who enjoy the Fairbanksian style of film fare. There are antics from a monkey, from a parrot and from natives to supplement those of Douglas, and there is a light but amusing romance between him and Maria Alba, altogether very charming as a native girl fascinated by the visitor. It is a pleasure to see Bill Farnum again, too.

Adventure and Fun

The story concerns a bet made by Doug with a party of friends sailing the South Seas (the yacht used was Joe Schenck's, by the way), that he can go ashore and in three months' time have a penthouse and all the usual luxuries of civilization. His adventures, the winning of the bet, follow. He can't marry the native girl, so he hops off for New York to put her in the Follies. It's all very amusing for youngsters from eight to eighty.

Heaviest fare of the week was Radio's bloody revelation of conditions supposed to exist in prison road camps, much publicized of late through the horrors which took place in Florida. Writing in the *Los Angeles Times,* the veteran critic, Edwin Schallert, observed that "Hell's Highway" could hardly be called entertainment, to which we are agreed. It is too brutal in concept and execution, but as a preachment against practices we are led to believe exist at least in some states among convicts, it might very well arouse public opinion to a pitch which would eliminate such abuses forever. Naturally, there always is a question how far the screen should go in the use of propaganda on any subject.

Richard Dix does a splendid piece of work as the ringleader of the rebellious convicts. He gives it all a most compelling realism, and fine support is rendered by Tom Brown as his brother. This is very vigorous drama, very strikingly done.

Unusual Melodrama

Radio also previewed the final edition of "The Most Dangerous Game," the unusual melodrama produced by Merian C. Cooper and Ernest B. Schoedsack, noted for such productions as "Grass" and "Chang." James Creelman has built a striking screen play from Richard Connell's story of a maniacal Russian big game hunter who, surfeited with the killing of beasts, goes to an island in the South Seas, where he amuses himself trapping, hunting and killing human beings. It may therefore be classed among the shocker pictures, though it is radically different from any of the others in conception and backgrounds. It is distinguished by an exceptional performance from Leslie Banks, noted English stage star, in the role of the man killer. Supporting him with equally brilliant performances are Joel McCrea, Fay Wray, Robert Armstrong and others. A pack of Great Dane dogs, a thrilling chase through foggy swamp, hand-to-hand encounters, these and many other exciting things give the film the feeling of an oldtime serial, all boiled down and packed into one feature film. Action, suspense, thrills—aplenty.

J. G. Bachmann has finished the first of his independently made pictures for RKO Radio release. It is called "Strange Justice," and while it is pretty slow getting under way, the finish carries plenty of punch. The whole picture is done expertly, and though the story material is somewhat trite, it has plenty of salable hokum and an interesting cast headed by Reginald Denny, Marian Marsh, Richard Bennett, Norman Foster and Irving Pichel. There is high suspense created in the old but ever new situation of a last-minute rescue from the electric chair.

Projectionist Ordinance Debated at Utica, N. Y.

Controversy has been aroused at Utica, N. Y., by passage of an ordinance providing that each motion picture theatre shall employ a projectionist of at least five years' experience for each machine used. The ordinance, introduced as a safety measure, specifies penalties ranging from $25 to $200 for violations, plus cancellation of license.

Independent theatre owners, through their attorney, W. R. Goldbas, questioned the legality of the ordinance and asked that action be deferred until September 7.

Glenn H. Humphrey, business representative of the Projectionists' Union, denied that the measure was "railroaded" through the council and declared the aim of the ordinance is to minimize the danger of fire for protection of the machine operators and the audience. Other speakers for the measure were Michael Walsh of the Utica Trades Assembly and James Thomas of the Electricians' Union.

RKO Executive Group Departs

Harold B. Franklin, S. L. Rothafel, Martin Beck, Robert F. Sisk and Phil Reisman, of RKO's home office executive staff, left New York on Monday for a tour of company theatre properties which will take them to the Coast. They will return in two weeks.

Bill Would Repeal Blue Law

A bill has been introduced at the special session now being held at Alabama which, would repeal the state blue laws.

Admission Taxes Below Estimates

Initial returns from miscellaneous taxes of the 1932 revenue act, covering the period from June 21 to 30, indicate that the new admission tax of 10 per cent upon tickets in excess of 40 cents will fall far short of estimates made in Congress.

Admission tax collections for all of July totaled $343,691 against $197,072 in the corresponding month last year. Allowing for a decline of one-third in business, as indicated by figures of the Internal Revenue Bureau for the fiscal year ended with June, it is estimated that collections for the last 10 days of the month amounted to $250,000, or at the rate of $750,000 a month. This would bring collections, at the present level of business, to less than $10,000,000 a year as compared with estimates of $40,000,000.

Figures just compiled by the Bureau show total admission tax collections for the fiscal year ended June 30, all of which was under the $3 exemption, as $1,858,605, a decline of $920,258, or approximately one-third, from the $2,778,864 collected during the preceding fiscal year.

Even with collections from the new taxes, amounting to some $2,650,000 for the part-month, July revenue receipts amounted to only $61,686,467, a loss of some $12,500,000 from the revenues of the corresponding month last year.

Heath Becomes Associate Producer

Percy Heath, who has been in charge of the writing department at the Paramount coast studios, Tuesday was elevated to the position of an associate producer by Emanuel Cohen, vice president in charge of production, for the company. Heath's former post has been assigned to Merritt Hulburd, until recently in an editorial capacity on the Saturday Evening Post, and for several months on Paramount's editorial board in Hollywood and New York.

Carl Winston, a member of the studio editorial board until today, will be Heath's assistant.

Fairbanks Off on Another Trip

Douglas Fairbanks departed Thursday for Japan, China and Manchuria on a big-game hunt for the long-haired tiger. Doug and his party will go first to Japan and China and then will penetrate Manchuria and probably sections of Mongolia, following which they may go through Siberia into Europe, ending up in Paris. Mary Pickford may meet her husband in Europe on the return trip. Chuck Lewis, Doug's production manager, accompanied him. New members of the party were Ken Davenport and Allan Boone, who are bringing along the cameras. The star may bring another batch of adventure to the screen.

Silver Leaving Van Beuren

Milton Silver, director of advertising, publicity and exploitation for Van Beuren Corporation, having completed his special assignment for that company on "Bring 'Em Back Alive," leaves that company September 1. Mr. Silver was formerly director of advertising for Universal Pictures. No plans announced for the future.

Charges Against Hanson by Union Head Are Denied

A sensation was caused in motion picture circles of Toronto when W. P. Covert, international vice-president of the International Alliance of Theatrical Stage Employes, and representative of the Toronto Operators' Local, made a personal attack upon Oscar R. Hanson, general manager of Allied Exhibitors of Ontario, at a meeting of the Toronto Allied Trades Association.

Covert is reported to have said that Ontario Allied had brought in Mr. Hanson from the United States for the purpose of breaking up the operators' union and to have referred to Hanson as "a high-pressure American." Covert is alleged to have suggested that "it may be necessary to ask the Immigration Department to have this man deported."

The attack was made shortly after Hanson had left Toronto for a vacation in the wilds of northern Ontario and out of reach of any means of communication except by courier. However, N. A. Taylor, an executive official of the Allied organization, took up the matter. In a statement, denial was made of the Covert charges, and it was added that Mr. Hanson was a property-owner in Canada and had been general manager of a Canadian film exchange at Toronto for years.

Mr. Taylor pointed out that Mr. Hanson had no quarrel with members of the union but was opposed to the Ontario Government regulation requiring two licensed operators in a theatre booth as being unnecessary for public safety and as being an unrequired expense under present business conditions. According to Mr. Taylor, some operators were enjoying a larger income than the theatre owner himself.

Hays Organization Expands Script Division on Coast

Geoffrey M. Shurlock, formerly scenario editor at Paramount studio, has been appointed assistant to Col. Jason Joy in the Hollywood branch of the MPPDA. With Lamar Trotti and John Wilson, they will analyze scripts submitted by producer members under the Production Code. The expansion is the result of an increase in the number of scripts being filed under code requirements.

Cleveland Exhibitors Hear Report on Protection Friday

The Cleveland Motion Picture Exhibitors' Association will hold a meeting Friday to hear the final report of their protection committee on the settlement of the monopoly suit in which the independent exhibitors charged the distributors with restraint of trade by reason of unfair protection. Myer Fine is chairman of the committee.

George Neville, Actor, Dies

George Neville, actor for 44 years on the legitimate stage and in vaudeville, died Monday in New York.



Frank A. Tichenor, publisher, this week announced Alfred E. Smith, New York's former governor, as editor of The New Outlook. Governor Smith's first issue of the new publication, a monthly, will appear September 25, in a format about the shape of Motion Picture Herald and with a black and white cover bearing the legend of the contents.

Mr. Tichenor, whose recent acquisition of the Outlook was recorded in these pages, was for many years active in various phases of motion picture work beginning with a slide concern and graduating ultimately as the last president of the famous General Film Company, the merchandise arm of the Motion Picture Patents Company.

While retaining various motion picture interests and contacts Mr. Tichenor has in more recent years been successfully engaged in periodical publication, including in his list the often quoted Aero Digest. His new enterprise in the rehabilitation of the Outlook seats Mr. Smith at the editorial desk honored by great names, including Henry Ward Beecher, Lyman Abbott and Theodore Roosevelt.

RKO-NBC TO TEST VALUES OF RADIO-FILMS HOOKUP

Aylesworth Will Use Facilities of 58 Stations in Experiment with Weekly Episodic Story of "The Phantom of Crestwood"

M. H. Aylesworth, president of RKO Radio Pictures and of National Broadcasting Company, will test the success of combining the facilities of the motion picture theatre and the radio, when, late this month, the entire facilities of NBC will be made available for acquainting the public with the story of "The Phantom of Crestwood," a forthcoming RKO production. Mr. Aylesworth expects the nationwide test to determine the value of close relationship and harmony between the two leading entertainment media.

Beginning August 26, and continuing weekly until September 30, the story of the "Phantom" will be told in episodes over 58 National Broadcasting stations. The story will be halted when the next to last episode is told. Then a contest begins, with radio listeners invited to give their idea of the solution of the mystery which, of course, will be withheld from the air.

The motion picture advance campaign will emphasize the radio series at the same time it advertises the picture in fan magazines which reach nearly 20,000,000 persons and in key city daily newspapers. Not a single phase of the entire radio broadcast will work for the independent good either of the picture or the radio. Mr. Aylesworth is basing the twofold campaign on the assumption that there is no fine division between the radio public and the theatre audience.

When Mr. Aylesworth assumed the presidency of RKO some few months ago, also continuing in charge of NBC, he announced tween the radio and film divisions of RCA.

The cast for the radio production has been chosen on the basis of experience, ability and the players' approximation of the voices of the screen players whose parts they will duplicate. The role of Gary Curtis, to be played on the screen by Ricardo Cortez will be played by Richard Gordon; Pauline Frederick's by Marion Barney; Gavin Gordon's by Allyn Joslyn; Aileen Pringle's by Helen Lowell; Anita Louise's by Eunice Howard; Skeets Gallagher's by John McGovern; Mary Duncan's by Elsie Hitz; Sam Hardy's by John McBride.

William Hanley directs the radio broadcast, which was adapted by Finis Farr, leading NBC script writer, from the story by Bartlett Cormack and J. Walter Ruben.

AUSTRALIA GETS TASTE OF CENSORS' VAGARIES

Chief Censor Indorses "Frankenstein" for All Australia. The Lesser Body Prohibits Showing in Southern District

by CLIFF HOLT
Sydney Correspondent

While extensive newspaper space is used complaining of the severity of the chief censor's judgment, quite as much censorship damage in Australia seems to be done by less notorious authorities. As an example of this, the South Australian censor board, consisting of nine persons, has taken objection to "Frankenstein," declaring its exhibition definitely forbidden as far as that state is concerned. So that now, if a South Australian wishes to see this picture, he must first cross the border into Victoria!

How long is this farce to be allowed to continue? While Cresswell O'Reilly, the chief censor, indorses a film for the whole of Australia, some other body, with supposedly less powerful jurisdiction, can override him.

If there must be a censorship system in Australia, it must at least be uniform. If you have a censor censoring for Australia, finish there. No others are necessary. Why have one official undoing the work of another?

The Adelaide censors have no reasons for banning "Frankenstein," or at all events, they have kept them dark. The motion picture business could do nothing better than organize a sustained campaign against this idea of many censors for the one people.

▽

Greater U. T. Likes Product

Executives of Greater Union Theatres are plainly pleased with themselves over the way their first feature production, "On Our Selection," has turned out. It is understood that Greater U. T. is planning a regular production schedule for the next twelve months, and that large sums will be spent upon the studio, bringing it right up to date. The unit will not immediately be worried for stories. Australasian Films, the producing company of Greater U. T., holds the right to several stories which have been successfully used on the Australian stage and on Australian screens in the past, and these probably will be availed of first. "The Term of His Natural Life"—a great hit in this country when released as a silent—"Adorable Outcast" and "Pioneers" are the three most important.

▽

It was thought some months ago that Stuart F. Doyle, head of Greater Union Theatres, who for the last three years has also been managing director of the Australian Broadcasting Company, would obtain a seat on the Broadcasting Commission, which, under a new policy, succeeds the former concern. That idea had dwindled more recently, however, and it was no surprise that Doyle's name was omitted when the personnel was announced.

The Commission is comprised of five persons—four men and a woman. Of the five, best known to the amusement industry is Professor Wallace, who was chief censor out here for a few years. The others, in no way connected with the entertainment world, are C. Lloyd Jones (Chairman), Herbert Brookes, formerly Australian commissioner general to the United States, R. B. Orchard, and Mrs. Claude Couchman.

▽

Report Radio Circuit Plan

Despite his omission from the radio board, it is unlikely that Doyle will be satisfied to stay off the air completely. It is already rumored, in fact, that the A.B.C., of which he is boss, will take advantage of its experience in operating the national network, by inaugurating a circuit of B-class stations, to operate in conjunction with the joint businesses of the companies forming the A.B.C.—Greater Union Theatres, Fullers Theatres, Ltd., and Albert and Son, music publishers. There would be much to be gained by such a move, so valuable are the three companies' facilities for broadcasting work.

▽

Another important piece of work completed by Greater Union Theatres is that which gives them, by purchase, the Theatre Royal, Melbourne. The theatre has housed stage productions for many years under the proprietorship of J. C. Williamson. Now Greater U. T. will demolish it, and probably erect a theatre in its place similar to the Prince Edward, Sydney. It is intended that it will run extended season attractions, including British films.

▽

Compared with the previous year, the amount of revenue derived in 1930-31 from amusement taxation dropped practically 46 per cent in respect of films, and 59 per cent in the case of legitimate theatres. During 1930-31, amusement taxation revenue totaled $933,305 contrasting with $1,581,105 in 1929-30, and $1,793,485 in 1928-29.

Coast Producers Favor Four-Day Week

Contingent upon union cooperation, producers in Hollywood have agreed to a four-day week under the Hoover stagger plan, and if the unions oppose the innovation other stagger systems will be worked out with a compromise in view.

Wilmette Censors Under Fire

A petition requesting a ruling on the authority of the censors of Wilmette, Ill., suburb of Chicago, to act as custodian of the public morals, has been filed by the citizens, according to President Dubbe of the village board.

Nebel Acquires Theatre

C. W. Nebel has acquired the Majestic theatre in Lake Mills, Wis. Mr. Nebel, president and general manager of Nebel Amusement Company, organized Community Theatres, Inc., which in five and a half years built up a circuit of 11 de luxe theatres.

Paramount Plans Exclusive Sales

The Paramount theatre at Atlanta is the first of several situations in which Paramount Publix is expected to develop exclusive-run distribution of the new season's product.

In Atlanta, said George J. Schaifer, general sales manager, "there are four or five theatres surrounding the Paramount that get as low as 10 cents. We consider those houses are hurting our first-run revenue in that pictures the Paramount plays later reach those theatres. Therefore no other account than our own operation will be sold in Atlanta."

Mr. Schaifer declined to say in how many situations the new policy would be applied, but it is understood that the exclusive sales will not be limited to Publix houses.

Kosch Gets $150,000 for Roxy Operation

An order was signed the other day in New York by U. S. District Judge Patterson authorizing Harry G. Kosch, receiver for the Roxy theatre, to issue receivers' certificates in the sum of $150,000. The Empire Trust Company immediately accepted the certificates, thereby enriching the theatre's operating funds by that amount.

Receiver Kosch will continue to operate the Roxy for the security holders in association with Spyros Skouras and Fox Film.

Century Circuit Plans To Build Four Theatres

The Century Circuit, operating 26 theatres in Brooklyn and elsewhere on Long Island, is planning to build four new theatres, branching out into new centers. First will be a 1,350-seat house at Baldwin, L. I., construction starting next month. All four are to be completed within a year.

Gustav Klemm Quits Critic's Post

Gustav Klemm, for 12 years reviewer under the initials of Q. E. D. for the Baltimore Evening Sun, here, has resigned and his work will be done by G. E. Kanour, dramatic critic. Mr. Klemm, a musician with a number of compositions on the market, is program supervisor of radio station WBAL.

Study American Television

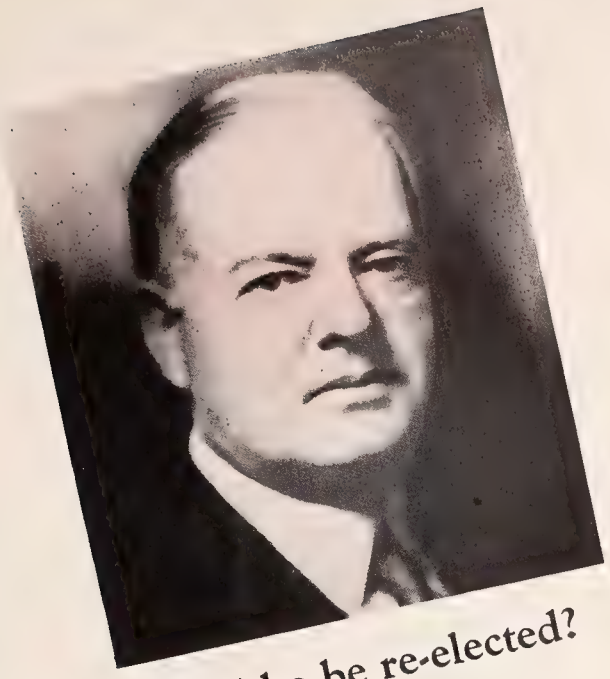
Thomas Oeyang, Chinese Government radio engineer, and Yoshohito Takata, director and chief engineer of Broadcasting Corporation of Japan, have been in New York observing the television station W2XAB of Columbia Broadcasting System.

Sam Katz Arrives on Coast

Sam Katz, executive vice president of Paramount, arrived in Hollywood this week to continue production conferences which were interrupted when he made a trip to New York two weeks ago.

Health Educational Talker

A talking picture on the part played by the microphone in fighting disease will be made for Metropolitan Life Insurance Company.



Will he be re-elected?



Is he the people's choice?



Will it go up—
or down?



Will they wear
them short—or
long? (*Will they
even wear them?*)

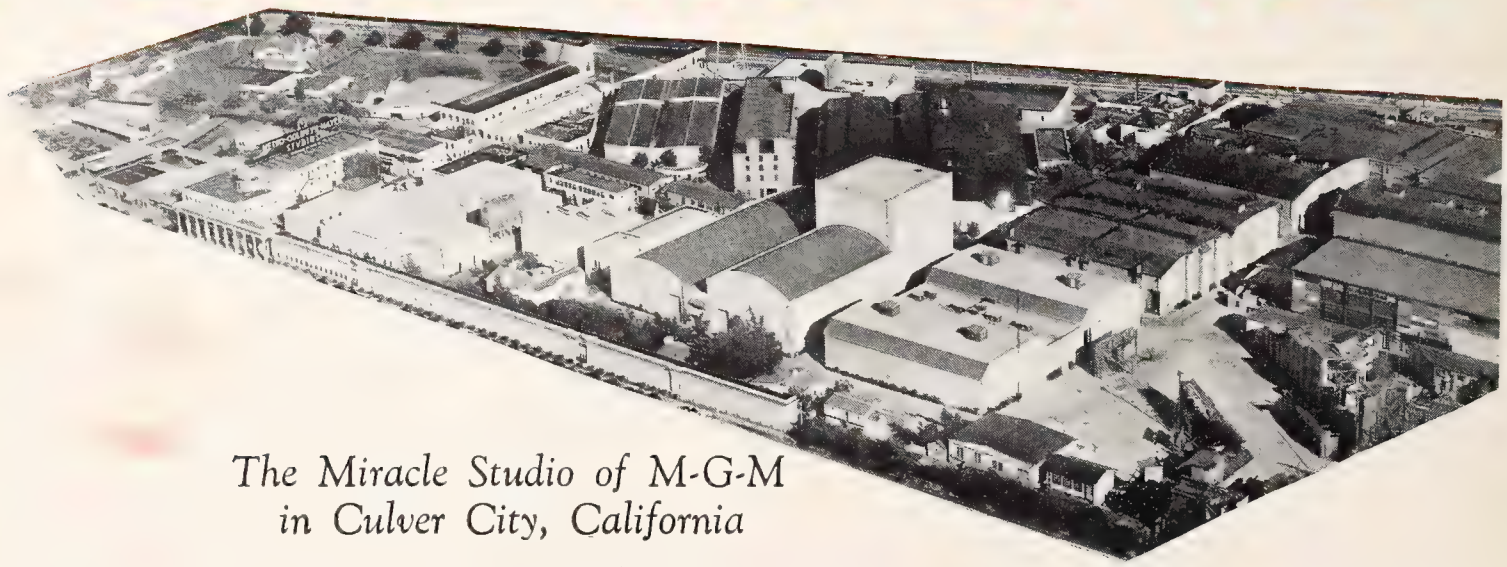
ONLY ONE THING IS CERTAIN *for* 1932-33

(You guessed it, but go right on!)

Just as it was in 1925-1926-1927-1928-1929-1930-1931-1932

TWELVE MONTHS FROM NOW THE INDUSTRY WILL SAY AGAIN:

"THANK GOD FOR M-G-M!"



The Miracle Studio of M-G-M in Culver City, California

When all the shouting is over, when all the adjectives have been spilled and all the great promises forgotten—at the end of each year the showmen of America recognize again the unfailing dependability of Metro-Goldwyn-Mayer.

THE REASONS FOR M-G-M's SUCCESS:



AN ORGANIZATION that works smoothly together, in its Studio, in its Home Office, in its vast field force, with the same loyal personnel it has had from the start!

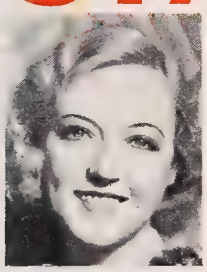


M-G-M's REFUSAL to rest on its laurels. We have profited by the history of this industry and we know the only way to hold on to the Top position is to fight for it continuously with new ideas and new aggressiveness. The Young Blood philosophy of M-G-M is as alive and ambitious today as it was in our beginning.



STAR POWER! It was our policy from the first day of our existence. It is our policy now! We have built up a roster of electric light names unparalleled in all amusement history—*and each year we add to that Galaxy of Stars.*

M-G-M STAR POWER IN 1932-33


Marion Davies


Norma Shearer


Greta Garbo


Clark Gable


Joan Crawford


Marie Dressler


Wallace Beery


John Barrymore


Ethel Barrymore


Lionel Barrymore


Ramon Novarro


John Gilbert


Jimmy Durante


Buster Keaton

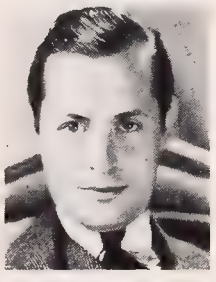

Laurel & Hardy


Helen Hayes


Jackie Cooper


William Haines


Colleen Moore


Robert Montgomery

Plus **42 GREAT FEATURE NAMES ALL UNDER THE BANNER OF M-G-M!**

YOUR LIFE-INSURANCE POLICY FOR 1932-33

2—JOAN CRAWFORD
2—NORMA SHEARER
2—MARION DAVIES
2—CLARK GABLE
1—JOHN GILBERT
2—HELEN HAYES
2—WILLIAM HAINES
2—RAMON NOVARRO
2—MARIE DRESSLER
2—WALLACE BEERY
1—JOHN BARRYMORE
1—LIONEL BARRYMORE
1—JOHN & LIONEL BARRYMORE
1—DRESSLER & BEERY
2—BUSTER KEATON-JIMMY DURANTE
2—LAUREL-HARDY
4—COSMOPOLITAN PRODUCTIONS
2—JACKIE COOPER
2—ROBERT MONTGOMERY
12 MARQUEE PICTURES

—Pick out the 10 Best Pictures of 1932-33 (on next page)

Among These Productions are THE TEN BEST PICTURES of 1932-33!

(File this page. Look at it a year from now to confirm our prophecy!)



Directed by EDMUND GOULDING
from Vicki Baum's play



A ROBERT Z. LEONARD Production
Based on Eugene O'Neill's play

GRAND HOTEL

No previous attraction ever came to the fans of America with such a background of advance promotion. 700 Road-shows at $1.50 admission have played throughout the country spreading the fame of "Grand Hotel" to every town and hamlet of the United States. In this nation of 100 million, the surface has barely been touched among potential ticket buyers of "Grand Hotel" who will see it now at popular prices!

STRANGE INTERLUDE

Shown only thus far at Grauman's Chinese Theatre, "Strange Interlude" has stimulated an advance interest in America comparable to that which sent "Grand Hotel" forward to phenomenal success. At the Chinese Theatre "Strange Interlude" is doing "Grand Hotel" business. Its reception by both press and public assures M-G-M its second Road-show triumph of the year!

REUNION IN VIENNA—The robust Viennese romance by Robert E. Sherwood, this year's biggest Theatre Guild success. It has John and Lionel Barrymore and Diana Wynyard in the cast!

SMILIN' THROUGH—Norma Shearer, Frederick March, Leslie Howard, Ralph Forbes, O. P. Heggie and more great personalities. A brilliant cast for this perfect screen romance, directed by the skillful Sidney Franklin.

RASPUTIN, THE MAD MONK—The entire amusement world awaits the first screen appearance of John, Ethel and Lionel Barrymore, together! M-G-M's ambitious spectacular drama, directed by Charles Brabin is one of the biggest entertainments undertaken by this studio in many months.

PAYMENT DEFERRED—Now the entire country will know why Charles Laughton became the overnight sensation of Broadway in this powerful stage success. Lothar Mendes directing. Cast includes Maureen O'Sullivan, Verree Teasdale.

RED DUST—Great news for box-offices, Clark Gable and Jean Harlow together! The most inflammable combination in pictures! Watch our "Red Dust"! By Wilson Collison. Directed by Victor Fleming.

PROSPERITY—"Caught Short," "Reducing," "Politics"—and now Marie Dressler, Polly Moran follow through with a comedy that promises to top their entire past record-wrecking career!

FLESH—Wallace Beery at the height of his popularity, with "The Champ" and "Hell Divers" to his credit during the past year now stars in an absorbing drama "Flesh."

MASK OF FU MANCHU—Boris Karloff's fame as "Frankenstein" won him the leading role in this All-Star thriller. In the cast: Jean Hersholt, Myrna Loy, David Torrence. This Sax Rohmer serial from Collier's is the masterpiece of the famed writer of mystery stories.

THE GOOD EARTH—M-G-M is proud to have been chosen to bring Pearl Buck's glorious novel to the screen. Still in the best seller class in its 2nd year!

ESKIMO—W. S. (Tarzan) Van Dyke is in the Artic with a large company. He will bring back a great picture just as he did when he returned from previous expeditions with "Pagan," "White Shadows in the South Seas" and "Trader Horn."

PACK UP YOUR TROUBLES—Laurel-Hardy's new feature-length comedy will beat the box-office marks they set with "Pardon Us." Watch!

TARZAN AND HIS MATE—Edgar Rice Burroughs has written a new Tarzan romantic action picture for the second appearance of Johnny Weissmuller whose public eagerly awaits him!

THE DEVIL PASSES—A great property is this Broadway stage success by Benn W. Levy, the young playwright whose succession of hits have made him the outstanding name in the current theatre.

THE PAINTED VEIL—Somerset Maugham's most thrilling narrative since "The Letter" and "Rain."

THE EDUCATION OF A PRINCESS—A remarkable human document, a current best-seller by Duchess Marie of Russia that is a proud addition to M-G-M's story properties.

LOST—Joan Crawford and Jackie Cooper in a story by Edmund Goulding, directed by Clarence Brown. There's a combination of talents that will bear watching!

THE WHITE SISTER—An inspiration to bring this glorious romance to talkies! Helen Hayes in the title role.

TINFOIL—Tallulah Bankhead comes to the M-G-M studios to appear in an absorbing story by Mildred Cram. Robert Montgomery co-stars. Count on a real hit!

MAN ON THE NILE—An original story by Edgar Selwyn, giving Ramon Novarro all the romantic opportunities that made his "Pagan" a remembered triumph!

THE OUTSIDER—The Broadway stage hit, produced in England and directed by Harry Lachman, associate of Rex Ingram, in the latter's greatest successes.

—and that's just part of what's coming from

METRO GOLDWYN-MAYER

(REVISED TO AUG. 18TH)

—It's a Pleasure!

CHANGES IN 34 RKO THEATRES RAISE GROSS PROFIT 237 PER CENT

Vaudeville Withdrawn from 31 Houses and Added in Three Others; Overhead Reduced, Admission Charges Revised

Policy changes in 34 RKO theatres across the country resulted in increased gross profit of 237.59 per cent during comparative periods of from one to 14 weeks after the policies went into effect, it is revealed in a summary prepared by Harold B. Franklin, RKO theatre director.

The elimination of vaudeville from 31 theatres, and the addition of vaudeville to the programs of three theatres is regarded by RKO theatre executives as the primary policy change accomplished. In conjunction with this change, however, others were effected and involved virtually all phases of theatre operations, including personnel, admission schedules, advertising, number of daily performances, and a proportion of the savings effected by the entire RKO circuit in obtaining reductions of rentals and labor contracts. Total savings of $3,210,000 have been effected to date for the entire circuit on adjustments made on the two latter costs, alone.

Studied in Four Groups

For the purposes of the study, the 34 theatres were divided into four groups, of which the first included 20 theatres; the second, seven; the third, four, and the fourth, three. Each group represented a particular variety of theatres, locations and financial conditions.

Of the 34 theatres, 17 were operating at a profit prior to the changes in policy, but showed improvements of from 33 per cent to 1,352 per cent following the changes. Of the remaining 17 theatres, all of which were operating at a loss prior to the policy changes, eight overcame their losses and showed a profit; seven reduced their losses appreciably, and two incurred further losses.

In Group A, comprising 20 theatres, a three months improvement of $65,000 was noted over the preceding three months peperiod. One year ago the same theatres showed a considerable loss in the second period as compared with the first.

In Group B, comprising seven theatres, there was a $29,000 improvement in the second period of three months this year over the first period. Last year, this group registered a decline in profits of $111,000 in the second period as compared with the first.

Erase First Period Loss

In Group C, comprising four theatres, a $25,000 improvement was shown in the first three months over the second, this year; erasing a first period loss of $10,000 to show a profit of $15,000 in the second period. Last year, this group showed a loss of $50,000 in the first period and $29,000 in the second. In Group D, comprising three theatres, an $8,000 improvement was made in the second three months over the first. The same theatres last year showed a decrease of $42,000 in the second period as compared with the first.

These summaries represent averages for each of the four groups based on performances following the withdrawal of vaudeville from 31 theatres, comprising Groups A, B and C, and the addition of vaudeville to the three theatres of Group D. The comparative periods of three months are selected arbitrarily as the maximum period during which the policy changes have been in effect in any of the theatres. In many instances, the changes were in effect only from one to five weeks when the financial summary was drawn. In this respect, Mr. Franklin notes "the policies have been in effect too short a time to be conclusive."

Percentage Summaries

Following is a percentage summary of the results obtained from the policy changes in the 34 individual theatre locations. In every instance in this summary, the comparative periods used are the actual number of weeks the changes were in effect and the same number of weeks immediately preceding the changes.

GROUP A

(*Twenty theatres showing vaudeville and pictures in the first period showed a gross profit rise of 167.31 per cent in the second period when changed to policy of pictures only.*)

Akron—One theatre in the 10 weeks following the policy change showed an improvement of 142.92 per cent over the 10 weeks preceding, although operating at a profit prior to the change.

Brooklyn—Theatre operating at profit showed improvement of 59.58 per cent in 10 weeks over same period prior to change.

Flushing, N. Y.—Theatre operating at profit showed increase of 62.16 per cent in 11 weeks over same period prior to change.

Lowell, Mass.—Theatre reduced a loss of 99.79 per cent sustained in two weeks prior to change to a loss of 50.09 per cent in two weeks following change.

Milwaukee—Theatre operating at a loss for 14 weeks prior to change reduced its loss 100 per cent in 14 weeks following change.

Newark—Theatre operating at a loss for three weeks prior to change overcame the loss and showed a large profit during the three weeks following change.

New York—Policies changed at five theatres, all operating at a profit. One increased its profit 171.58 per cent in 12 weeks over same period preceding change; one increased its profit 42.94 per cent in 11 weeks following change over figure for same period immediately preceding, and in a 10-week period three theatres showed profit increases of 177.33 per cent, 274.32 per cent and 121.10 per cent over the figure for the same period preceding the change.

Portland—Theatre operating at a loss overcame the loss and showed a profit during the two weeks following the change.

Rockford, Ill.—Theatre operating at a loss showed a further loss of 492.05 per cent during the eight weeks following the change.

Salt Lake City—Theatre operating at a loss for 12 weeks preceding change overcame the loss and showed a profit during the 12 weeks following the change.

Syracuse—Theatre showing a large loss for three weeks preceding the change overcame the loss and showed a profit during the three weeks following.

17 Houses Operating at Profit Before Revision Show Improvement of from 33 to 1,352 Per Cent in Periods

Tacoma—Theatre operating at a loss of 69.96 per cent for two weeks preceding change reduced the loss to 8.78 per cent during the two weeks following.

Toledo—Theatre operating at a loss for nine weeks prior to change reduced its loss 76.07 per cent during the nine weeks following.

Troy—Theatre operating at a loss of 46.18 per cent for two weeks prior to change reduced its loss to 33.23 per cent during two weeks following.

Yonkers, N. Y.—Theatre operating at a loss for five weeks prior to change, overcame loss and showed a profit for five weeks following.

Youngstown—Theatre operating at a loss for 10 weeks prior to change reduced its loss 64.39 per cent in 10 weeks following.

GROUP B

(*Seven theatres showing vaudeville and pictures in the first period showed a gross profit increase of 386.38 per cent in the second period when the policy was changed to pictures only.*)

Columbus—Theatre operating at a profit for five weeks prior to change showed increase of 346.09 per cent in five weeks following.

Dayton—Theatre operating at a profit for 11 weeks preceding change increased its profit 100.89 per cent in 11 weeks following.

Detroit—Theatre operating at a loss for eight weeks prior to change showed a further loss of 79.51 per cent during eight weeks following.

Grand Rapids—Theatre operating at a loss for six weeks prior to change reduced its loss 75.01 per cent during six weeks following.

Pittsburgh—Theatre operating at a loss for six weeks prior to change reduced its loss 69.73 per cent during six weeks following.

Spokane—Theatre operating at a profit for five weeks prior to change increased its profit 586.16 per cent in five weeks following.

Washington—Theatre operating at a profit for 13 weeks prior to change increased its profit 386.38 per cent in 13 weeks following.

GROUP C

(*Four theatres operating at a loss in the first period on a vaudeville and picture policy made a 251 per cent improvement and showed a profit in the second period when the policy was changed to pictures only.*)

Dallas—Theatre operating at a big loss for eight weeks prior to change overcame its loss and showed a good profit for the eight weeks following.

Fort Wayne—Theatre operating at a profit for the five weeks preceding change increased its profit 97 per cent during the five weeks following.

San Antonio—Theatre operating at a big loss for seven weeks prior to change overcame its loss and showed a percentage profit equal to its former percentage of loss dur-

(*Continued on following page*)

WHEN THE LAMPS ROCK

Then Exhibitors in Mexico Leap From Their Beds and Taxi to Theatres for Quake Inspection

by JAMES LOCKHART
Mexico City Correspondent

While exhibitors in Mexico City and many other towns throughout this Republic don't take earthquakes as jokes, they are not panicked by such phenomena. Of course, whenever the crazy dancing of electric chandeliers and drop lamps proves to him that the queer, rolling feeling is more than the effects of an extra cup of strong coffee, the exhibitor, like a true captain, is here and there in his theatre figuring out ways and means of getting the patrons to safety and hoping that nothing will happen to the house, and if it's at night he leaps out of bed and taxies to his establishment to satisfy himself that all's well. Whenever things begin to jump and jerk here, you study chandeliers and drop lights. If these are steady there is no temblor. But if they are moving, even slightly, you know that Old Mother Earth is not quite herself. Down here, laymen accept such illumination appliances as earth shock indicators; it is only temblors that can set them dancing and swaying as though they had gone loco.

Nevertheless, the worst fears of exhibitors in regard to earthquakes have seldom if ever been realized in Mexico City and many other other parts of this land. While the temblors throw a big scare into everybody, rarely is there loss of life in the great centers of population and property damage there is negligible. Such has been the case in recent years. Not since Guadalajara, capital of Jalisco state and Mexico's second largest city, a town of about 200,000 inhabitants, was practically razed by a series of severe temblors just twenty years ago this month, has the earth acted up so disastrously in the large Mexican cities. True, in such places as Oaxaca City, Manzanillo and Colima City, earthquakes of late have done considerable damage. But these places are comparatively small, buildings there are rather flimsy and old-fashioned, and they are a great distance from the sites of the larger communities of the republic.

But earthquakes in Mexico City in recent times have only made the picture houses dance. Not even visible cracks have been wrought by them in the first line establishments and no damage worth mentioning has been occasioned in the neighborhoods. This happy circumstance is attributed to the structure of the houses (architects here figure clever constructions that can withstand a good shaking) and the Mexico City terrain. The Mexican capital is built largely upon a filled-in lake which gives the soil a sogginess and elasticity which serves well when earth shocks come. Furthermore, practically all earthquakes here have been oscillatory instead of vibratory.

Independent Union's Future Now a Question

Now that a satisfactory settlement has been reached between the independent exhibitors and operators' local 327 in Cincinnati, the question arises as to the future activities of the Projectionists Union of America, which had its inception in Cincinnati in the way of an operators' school established and operated by R. A. Rheinhardt. In some quarters it is said that the union was sponsored by independent exhibitors in anticipation of differences which might arise with the union.

Rheinhardt's plan was to enroll students at a specified tuition with promise of converting the raw recruit into a finished operator, including a diploma at the end ot the term, plus a further promise of employment, when, as and if. When the independents refused to renew their contract with the operators' local last August, Rheinhardt inaugurated the Movie Projectionists Union of America. The operators thus employed now will be replaced with men from Local 327.

Several of Rheinhardt's graduate students still are on the unemployment waiting list.

Ban on Dual Bills Sept. 1

All Detroit exhibitors have been advised by H. M. Richey, manager of Allied, that the ban on double billing goes into effect September 1. More than 120 of 139 theatres have joined in the agreement, the violator's bookings to be set back 28 days.

Allied Retains Attorneys In Louisiana Restraint Suit

The New Orleans law firm of Long and Wilkinson, which numbers in its partnership United States Senator Huey P. Long and James P. Wilkinson, Jr., has been retained by Allied Theatre Owners of Louisiana, Inc., to assist the United States Government in its restraint of trade suit against United Theatres, Inc., circuit of subsequent-run houses. Co-defendants include the exchanges of Paramount Publix, Fox, RKO Pathe, First National, Vitagraph, Warner Bros., Metro-Goldwyn-Mayer, United Artists and Universal. The suit is based on present protection granted United Theatres, which the Government asserts is such as to be a practical restraint of trade.

Whether the United States will accept the assistance of the law firm is not yet known. It is understood that a member of the district attorney's office here would welcome the assistance, but that the matter rests finally with Albert J. Law, special assistant to the attorney general, who will prosecute the case.

United and its co-defendants have been granted additional time in which to file their answer.

Frank Gecks, Musician, Dead

Funeral services were held in St. Louis Friday for Frank Gecks, 66, veteran musician and for a number of years president of the Musicians' Mutual Benefit Association. He died Wednesday.

Policy Changes in RKO Houses Bring Gross Profit Rise

(*Continued from preceding page*)

ing the seven weeks following the change.

Schenectady—Theatre operating at a profit for four weeks prior to change increased its profit 1,352.72 per cent during the four weeks following.

GROUP D

(*Three theatres operating at a profit with pictures only during first period showed a gross profit increase of* 145.66 *per cent during the second period on a policy of pictures and vaudeville.*)

Boston—Theatre operating at a profit for eight weeks prior to change increased its profit 128.94 per cent during eight weeks following.

Brooklyn—Theatre operating at a loss for one week preceding change showed a profit equivalent to that loss on the first week following the change.

Chicago—Theatre operating at a profit for the week preceding change showed an increase in profit of 488.50 per cent for the week following the change.

The RKO theatre summary also reveals that the Palace theatre, New York, showed a profit for the first time in 15 weeks when pictures were added to the house vaudeville programs.

▽

Ten RKO theatres, now dark, are to play legitimate next season, under an agreement made between Harold B. Franklin, R. Victor Leighton and George Loeffler. The theatres are: Proctor, Albany; Palace, Trenton; Palace, Toledo; Keith, Grand Rapids, Mich.; State and Strand, Dayton, O.; Palace, Fort Wayne, Ind.; Orpheum, Champaign, Ill.; Parkway, Madison, Wis.; Majestic, Fort Worth.

MGM Will Protest German Quota Law

M-G-M will make formal protest to the state department at Washington, and probably to President Hoover, against Germany's revised kontingent law restricting film imports. Arthur Loew, head of the foreign department, said this week that M-G-M will demand a free market in Germany on the ground that the company should not be forced to produce abroad in order to do business in Germany.

Wilton Lackaye Dead; 40 Years on the Stage

Wilton Lackaye, romantic actor, whose triumphs on the American and Continental stage span four decades, died Sunday night in New York. His 70th birthday would have fallen on September 30. He first appeared at the Star theatre in 1883 as Lucentio in "Francesca da Rimini." He last appeared in New York two seasons ago in an adaptation from the French, "The Monkey Talks."

Mr. Lackaye was actively interested in the Lambs Club and the Catholic Actors' Guild of America, of which he was a founder and an officer. He helped organize the Actors' Equity Association.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

A graveyard of lost ships, seldom seen by men, was located and photographed by W. S. Van Dyke and his polar expedition now filming "Eskimo" for Metro, according to wireless reports from the far North. It exists near the Bering Straits, on both the Alaskan and Siberian coasts, where in this icebound region dozens of ships have been caught, imprisoned for the winter and then hurled on the beaches by the terrific arctic gales. Their skeletons line both shores as ghastly souvenirs of the fury of the Arctic. The expedition was last heard from at Kotzebue Sound, some 800 miles from Point Barrow, northernmost point inhabited by men, whither they are bound.

▽

The studio force and executives in Hollywood of Metro-Goldwyn-Mayer are, like others, trying hard to break down the spy system which is working successfully whereby a crowd of preview sleuths gain admittance—uninvited and very much unwanted—to preview showings of new product which is screened in outlying districts of Hollywood in order to get audience reaction so that changes might be made before the negative leaves the Coast.

The utmost secrecy surrounds the preparation of films at the studio and a special ticket and seating system are used in an attempt to safeguard the intrusion of "outsiders," who, to date, appear to have hurdled all obstacles which have been set up against their admittance.

▽

Terry Turner concludes RKO's latest "pep" message to theatre managers with this: "There are some spots where a good kick in the pants would cause a hectic flush if nothing else, but the general impression is that the majority are trying."

▽

Regis Toomey, perspicacious young actor, has gone into the manufacturing business, after mature thought. Mr. Toomey is financing a small company that will confine itself exclusively to producing old horse-hair padded rocking chairs, of the type used in grandmother's days.

▽

From Paramount we hear that Lionel Belmore the other day celebrated his 50th year as an actor by "accepting" the easiest job in Hollywood. Wearing a wreath of roses and lying on an overstuffed cushion while two slave girls ply him with fruit and drink, all the actor has to do is enjoy himself while watching festivities in Cecil B. DeMille's "The Sign of the Cross." The incident was far removed from the days, in August, 1882, when Mr. Belmore was struggling for a place with Sir Henry Irving at the Lyceum theatre in London.

Mr. DeMille revived an old film tradition the other day when he walked on the set with a megaphone under his arm and wearing riding breeches of the silent era.

▽

Dr. Louis Berg the New York physician who wrote "Prison Doctor," a novel of penology, hop, crime and hope, announced for the screen by Universal, is deep in labors of a new opus, having returned from a journey to Scotland and the north of England.

▽

George Bye, the father of the Wednesday Culture Club, so called because it convenes at luncheon every Friday, has moved it to an open air "speak garden" in the Fifties for the heated season. Several screen writers and figures, including such cronies as Ed Anthony and Frank Buck, of "Bring 'Em Back Alive," are members.

H. E. Jameyson, of Fox theatres in Wichita, forwards this bit of theatre advertising, which appeared in a local paper the other day:

L o o k !
KIDDIES
Tonite
Every Kiddie Gets a Prize To-Night
B e a u t i f u l
$5 Wrist Watch
(Given to Some Boy or Girl)

L o o k !
Country Store
Account of Rain Last Night
WILL BE HELL
Tonight

▽

And who was it? asks "Hollywood Herald" that said "Farewell to Arms" was a story based on the life of Venus de Milo?

▽

Al Steffes says that in the past few years Allied leaders have spent "perhaps" $25,000 or $30,000 in railroad fares and hotel bills while traveling to and from meetings, conventions and whatnot.

▽

In 1928 Mr. Sam Harris, editor and publisher of "Today's Cinema," London, came over to these shores and, at an impressive ceremonious function donated a valuable silver trophy to be awarded yearly to the one doing the most to cement Anglo-American film relations. As we recollect, the AMPA in New York was given custody of the trophy and full authority to select the honored one each year. They voted Dr. A. H. Giannini, noted motion picture banker and financier, as the winner of the first leg. That was in 1928. No one has been selected since and we have a strong suspicion that someone has forgotten all about the trophy, for it now stands lonesome and tarnished in a dark corner of the lounge of the New York Motion Picture Club.

▽

The Garbo was accompanied on her recent return to Sweden by Grace Robinson, star reporter of the *New York Daily News*. Grace found the excursion so unexciting that she is off on a mystery trip homebound around the world the other way in quest of more exciting copy.

▽

As a swimmer, Isham Jones is a better songwriter and orchestra leader. The other day Jones negotiated the distance between the shore at Atlantic City and a friend's boat. However, when he dived off the craft and started for the sands he found the rough surf a bit too playful and after struggling for a few minutes, asked for help. "Sure I'll help you," shouted back a swimmer. "Just stand up."

And Mr. Jones stood up. The water in which he had exhausted himself was only waist-deep.

▽

"The salary-cutting at Hollywood has gone to distressing lengths," writes F. K. Haskell, of Portland, Ore. "One actor, whose contract says he must get $300,000 a year, has bowed to the inevitable and agreed to make three pictures for that sum instead of two. It is thought that privation will make him a greater, riper artist."

▽

Someone over at National Broadcasting said the other day that there are a lot of people on the ether who should be under it.

▽

Comedian Ed Wynn urges campaign managers needing platform repairs to enlist the services of an antique dealer he knows. This man, says Ed, is so skilled he can make flaws in planks look like knot holes to Drys and bung holes to Wets.

Mr. Maurice D. Kann, editor of Motion Picture Daily, accompanied by his wife, Marie Center, will leave these parts Saturday for a fortnightly vacation along the very rugged shores of New England. Fresh from Scarsdale, "Red" announced his general direction the other day and one of his acquaintances immediately inquired if he were bound for the theatrical and literary town of Provincetown, or for Kennebunkport.

"We're headed for Cape Cod," he replied.

Mr. Kann is going in for a little life-in-the-rough. He's bringing along the darky cook, the Packard, a drop line and two six-ounce sinkers with which to fish those Cape Cod waters.

▽

Education pays. Stuart Webb, president of Pathe, cashed in on a course in geology at Harvard twenty-five years ago, when an oily promoter came along the other day to promote a Rhode Island coal company. Mr. Webb was not a star student in geology, so the only thing he ever got out of a series of lectures by the late and famous Dr. N. S. Shaler was the startling statement in the classroom one day that "Rhode Island has a lot of coal, but you couldn't burn it in hell."

▽

When, intending to deliver a line to summon the aid of footmen in a scene for Maurice Chevalier's new picture, C. Aubrey shouted: "Get two footballs to carry her upstairs," it started recollections of similar line mistakes on the Paramount lot. Among those recalled were: "I leaped into the gallop and saddled away," "It's 40 miles as the fly crows," "Never put a thrust across this foot-hold again," and "He never earned a cent of life in his money."

▽

"Lucky," the wirehaired terrier pertaining to Colvin Brown of Quigley Publications, has known nothing but kindness all his gay dog life, but now he trusts nobody and nothing. It seems that Lucky went vacationing with the Browns down on the shore at Quogue, making his first acquaintance with the Atlantic. Lucky barked at the sea and turned about. Whereupon a roller all the way from Plymouth broke and smacked him in the posterior. When Lucky turned it was gone. Now the world will never be the same again.

▽

James A. Cron, a literary figure in the Motion Picture Daily *organization, is about to become the publisher of an extremely limited edition of one of the previously unprinted works of the late James Whitcomb Riley.*

▽

The newest racket of Hollywood's autograph collectors is to insert a blank check and a piece of carbon paper under the sheet on which actors are asked to inscribe their name.

▽

The summer heat does not prevent Colonel Lemuel Q. Stoopnagle of Columbia Broadcasting from working overtime in his laboratory. He now has emerged with a revolving goldfish bowl to relieve old and decrepit goldfish from the necessity of swimming around.

▽

Eddie Doherty, star reporter and writer of newspaper melodrama extraordinary, has parted company with the *New York Mirror*, tabloid, in a disagreement about contract. The lawyers are at it. Meanwhile it seems possible Eddie's highly-colored copy may be next written for Hollywood instead of about it.

▽

Florabel Muir and Denny Morrison are visiting New York on sundry errands.

NEW CONTACT FOR U. S. WITH FOREIGN TALENT

David Diamond Organizes Guild to Provide Copies of Writings for European Production and Index of Players

In order to make the desirable facilities of European production of easier access to American producers, David Diamond, former vice-president and general manager of Tobis-Forenfilms, has organized the Continental Authors and Players Guild to function as the intermediary between the two continents in matters pertaining to all subjects of film production.

The Guild will make available to its American studio clients copies of all manuscripts and scenarios purchased for production by European studios, and, when the productions are completed, will have prints available for screenings in order that the European treatment of the stories' possibilities may be studied. Heretofore, Mr. Diamond pointed out, American producers have had to visualize the production possibilities of European stories in which they were interested.

In addition, the Guild will maintain in New York for its American subscribers a complete photographic and biographical index of qualified players, directors, writers, composers and scenarists in England, Germany, France and Hungary, who are deemed to meet American studio requirements. The Guild will also act as agent for American producers in obtaining the services of foreign talent in which they are interested.

Mr. Diamond said that this service would afford American producers full information on foreign players, particularly as to "types," pictures in which they have played, characterizations they prefer to play, and salaries.

"It is the custom when a foreign player is approached with an offer by an American studio," he said, "that the player demands a salary double or treble that which he or she is receiving abroad. Representatives of the Guild will know the exact amount each player is being paid abroad, and will know how much each should receive from an American studio. Any player making a salary demand out of proportion to current earnings will be dropped from our lists."

Foreign players selected for American availability lists, Mr. Diamond said, must be "types," must know the English language and must have a record of success or unusual promise. Screen tests of all selected players are made by casting them in brief playlets, which, he said, will afford casting directors the best possible idea of the capabilities of each.

Mr. Diamond believes that readier availability of European scenarios, made possible by the Guild's service, may effect a reduction or elimination of the occurrence of picture "cycles" in America, by making available a widely diversified supply of stories and plots.

"The 250 pictures made annually in Germany," he said, "differ in story. With variety of this magnitude made available here, I think that present picture cycles could be avoided."

Mr. Diamond said that seven large producers were definitely interested in the services offered by the Guild, and he expects that contracts will be made with them in the near future. Metro-Goldwyn-Mayer has signed with the Guild for the service.

Motion Picture Film Exports Decrease

American exports of sound and silent motion pictures for the first six months of 1932 amounted to 80,596,502 linear feet, having a declared value of $2,176,923, as against 100,239,557 feet, valued at $2,801,426, for the same period of 1931, according to preliminary figures.

The greater part of this decrease is found in the exports of silent positive film, which totaled 5,715,075 feet, valued at $140.384, as compared with 17,413,718 feet, with a value of $409,689.

Positive sound film also decreased to 66,986,478 linear feet, valued at $1,498,691, from 76,323,458 feet, with a value of $1,782,833. However, negative sound film exports increased by 1,000,000 feet, or to 6,556,734 feet, from 5,488,917 feet.

Circuits Lining Up Emergency Operators

Efforts have been made by important theatre circuits at Dallas to line up 100 non-union projectionists to man their projectors in case an unmendable breach comes between the unions and the circuits. It is probable that the unions will work out a satisfactory working agreement and wage scale, but this time theatre circuits and individual theatre owners are going to be prepared.

Custer a Kentucky Colonel

Raymond Glenn, whose screen name is Bob Custer, western player, has been commissioned a colonel on the staff of Governor Ruby Laffoon of Kentucky. The presentation was made while the star was appearing at the Capitol, in Frankfort, his native city, in connection with a preview of his latest picture.

Operate Theatre on Wheels

Casey McDiugal and Harlan Fend, Peninsula, Ohio, formerly with the State theatre, Cleveland, have started a "traveling theatre circuit" to show films in towns lacking theatres in Ohio and Pennsylvania. A truck has been completely equipped.

Freuler on Coast

John R. Freuler, president of the newly established Freuler Film Associates, Inc., is on the Coast to supervise the start of production on the company's 1932-33 product.

Makes Porto Rico Deal

J. H. Hoffberg, Inc., has closed a deal with West Indies Film Company for two series of westerns produced by Big 4, for distribution in Porto Rico.

Morris Returning With Foreign Plan

When Sam Morris returns to New York from Europe on Thursday or Friday, he will bring details of Warner Brothers' plans to produce extensively in England, France and Germany. Mr. Morris, general manager in charge of foreign distribution, has been studying the field abroad where the company is expected to make 30 English, French and German versions. Jack Warner, in charge of production in Hollywood, visited the European capitals some time ago to launch the company's extended plans.

De Leon Anthony has been appointed foreign production manager at Warner Bros. Studios by Jack Warner. Anthony has been with Warners four years as title writer and rescorer for English dialogue pictures for the foreign field. He succeeds Henry Blanke, recently promoted to associate production executive.

Ostrow Quits Universal to Head Remington Production

Remington Pictures, a new company, has completed arrangements for the production of eight features in Hollywood. Louis Schneider, who has been in Hollywood for the past three weeks, has closed a deal with Lou Ostrow, who has resigned from the executive production staff of Universal, to take charge of production. J. D. Trop is, at present, negotiating with independent exchanges for the release of the series.

Ostrow was formerly associated with Phil Goldstone and was also active for a number of years on the MGM lot.

Exchange Managers Shifted

Arthur W. Weinberger, former St. Louis exchange manager for Warner, has taken over the management of the United Artists exchange in New Orleans, replacing Dick Frank, who has been transferred to Dallas as exchange manager for United Artists.

Jack Meredith Transferred

Jack Meredith, former publicity director for Saenger in New Orleans, and recently at the Publix New York office, has returned to New Orleans as assistant to Howard McCoy, in the theatre operating department of Publix.

Named Albany Manager

William Raynor has been appointed branch manager of the Educational-World Wide exchange in Albany, filling the post which was vacated through the recent death of Howard Beaver.

Simmonds Takes Franchise

J. Simmonds, president of Tower Productions, has acquired the Los Angeles and San Francisco distributing franchise for Majestic Pictures.

Establish New French Firm

French Gaumont, French concern, has established a new firm, France Actualities, for the production and distribution of newsreels and educational films.

MALIGNERS OF SCREEN DISAPPEAR WHEN BRITISH EXHIBITORS UNITE

Cinematograph Association Forms Own Defense Committee Only to Find That Enemy Has Folded Tent and Fled

by BERNARD CHARMAN
of London Correspondent Staff

For so long has the cinema been the butt of abuse by all the kill-joys, puritans and narrow-minded reformers in England that it comes as a shock to realize that all of a sudden the picture theatre is being severely left alone. The cannonade has ceased, the barrage has lifted, and the erstwhile victims are left like stout Cortez and his men in Keats' poem—looking "at each other with a wild surmise"—wondering what this sudden relief portends.

The average English showman has lived too long to imagine even momentarily that the battle is over; he is like the old soldier who knows to prepare for attack when the fury of the enemy's guns is lulled. Or he is like the wretched chap in the pillory, who knows when the rain of vegetables ceases that the only explanation of the respite is that his tormentors have gone away for more ammunition. He is certainly far too suspicious to attribute his salvation to the fact that his traducers have retired in the face of the overwhelming defense organized against them.

But *is* that the reason?

The Fad of Rabid Critics

For years it has been a matter of the utmost simplicity for the rabid critic to hurl his accusations at the motion picture theatre without fear of being expected to substantiate or give chapter and verse for his statements. He could make the most outrageous suggestions, safe in the knowledge that he would not be contradicted and that he probably would get a good "press" on the strength of his attacks. And so from pulpit, public platform, the columns of newspapers and magazines, came the stream of gibes and jeers.

And then the fountainhead of British showman interests, the Cinematograph Exhibitors Association, began to perceive the extent of the damage being done by the storm troops of the anti-cinema brigade. Exhibitors began to press for some form of retaliation or at least self-defense, and there was much talk of setting up a bureau to represent all sides of the industry, which would disseminate pro-cinema propaganda as well as rebutting attacks. For a variety of reasons this course was decided against, and the C.E.A. thereupon decided to establish its own Propaganda Committee. Which it did.

This committee placed itself at the disposal of every branch of the association. Formulated plans included a press campaign of rebuttal in organs reporting speeches bearing an anti-cinema bias, as well as the sending of speakers to areas in which defense of the picture theatre was required. The plan of action was admirably conceived, but, curiously enough, hardly had the Committee begun its functions before it was realized that there was little or no ill-considered criticism to rebut! As if the critics of the cinema had decided in the dead of night to "fold up their tents like the Arabs, and as silently steal away."

There have naturally been a few occasions in recent months when the committee has found it necessary to raise its voice, and, apart from one cause celebre, which has not yet been finally disposed of, there has not been one of these occasions when the retort has proved ineffectual. The antis were not prepared to have their utterances thrown in their teeth; the counter-attack has left them without courage to stand to their guns.

Apart from these instances, however, it was confusing to find the disease cured before the first dose of medicine had been made up from the doctor's prescription. If it has been cured, that is. If so, what has brought about the miracle?

Irresponsible Element

The great strength of the antis lies among the irresponsible element of reformers and self-styled welfare workers, who are not to be confused with organized public welfare bodies, such as the National Council of Women and the Mothers' Union. National groups like these have in the last few years been interesting themselves in the cinema as a social problem, and it is illuminating to find they have a great deal to say in its favor. In any case, where they do criticize it is in a constructive manner. No doubt this attitude on their part has helped to place the cinema in a more favorable light in the eyes of the sober public, and the platform ranter has found he is not receiving his former sympathetic hearing.

Again, the home secretary made an important pronouncement in Parliament earlier in the year, during the discussion on the Sunday opening bill. He said: "My very expert and experienced advisers at the home office are of the opinion that on the whole the cinema conduces more to the prevention of crime than its commission. In general, the home office opinion is that if the cinemas had never existed there would probably be more crime than there is, rather than less. . . ."

Seconded by Police

That official statement reflecting the public attitude is seconded frequently by the attitude of the police in areas where Sunday opening is in question. Almost without exception the local chief constable pronounces in favor of the practice, asserting that the young people are a far sight better off in the cinema on a Sunday evening than walking the streets.

It would appear, therefore, that both in official circles and among the public, opinion has veered towards rather than away from the cinema. Attacks on the picture theatres do not meet with popular approval, and that, no doubt, is the prime reason for the decrease of irresponsible abuse.

It is not too much to hope that the British exhibitor, having once revealed a backbone, will maintain his new-found attitude of defiance and insure that society shall preserve the fair opinion of the cinema that that indispensable institution deserves.

OYSTERS ON THE MONEY

The Indians of America used the Wampum Belt in lieu of a money of which they knew nothing. The natives of Tenino, in Washington, recently used wooden money in lieu of the cash of which they saw little. The latest, however, is the "oyster money" evolved in Raymond, also in Washington, for the purpose of relieving the cash shortage brought about by the closing of the city's sole bank. Printed on cardboard, the "coin" derives its name from the photograph of the shell-fish imprinted in the foreground. The motion picture theatres of the town, incidentally, appear only too happy to accept it.

Speaking of oysters, and the apparently major place they have assumed in the economic scheme of things, this press dispatch, from Leonardtown, Md., and the United Press, is "peculiarly" pertinent:

"Found: A profitable use for worn out automobile tires. An old tire thrown into the Patuxent River three years ago was pulled out by a fisherman. Three hundred oysters were clinging to the casing."

Police in Areas of Sunday Opening Issue Support Home Secretary's View That Cinema Conduces to Lessening of Crime

New Device to Speed Television Operation

A new device known as "interfilm television" and developed by the Zeiss-Ikon works for reduction of time required in development of the film, getting it on the air in 20 seconds, is being demonstrated this week at the Radio Exposition in the German capital, according to press cables. Berlin experts say that as a result the intercalation of films may become established in television.

Segal Buys Loew's Interests

Morris Segal, who has been connected with Loew's Independent Pictures, Cincinnati, in an executive capacity, has acquired the interests of Chester Loewe, and will continue southern Ohio and Kentucky distribution of the independent product formerly handled by the organization. Segal also has purchased the Majestic product for distribution throughout Ohio and Kentucky.

RKO Reports $1,375,170 Loss For Six Months Ended June 30

Radio-Keith-Orpheum Corporation reports a loss of $1,375,170 from actual operations for the six months ended June 30. Charges for interest on gold notes and debentures and for depreciation and amortization raises the net loss to $3,843,534 for the half-year period. The report, issued by Herman Zohbel, treasurer, follows:

	1932		Deduct Depreciation and Amortization	
	1st Quarter	2nd Quarter	Adjustments	6 Months
Loss from Operations	$519,162.44	$856,007.57	.....	$1,375,170.01
Profit from Other Sources	52,294.52	*30,333.08	.....	21,961.44
	$466,867.92	$886,340.65	.....	$1,352,208.57
Interest on Gold Notes and Debentures	219,567.86	245,427.36	.....	464,995.22
	$686,435.78	$1,131,768.01	.....	$1,818,203.79
Depreciation and Amortization	1,480,277.89	1,063,387.04	† $518.333.96	2,025,330.97
Net Loss	$2,166,713.67	$2,195,155.05	$518,333.96	$3,843,534.76

* Loss.
† Depreciation and Amortization has been adjusted on a basis of giving effect to the revision—as of January 1st, 1932—of book values of assets of the Corporation and its Subsidiaries.

KEITH-ALBEE-ORPHEUM CORPORATION AND SUBSIDIARY COMPANIES
Report of Operations for the Quarter and Six Month Period ended June 30th, 1932

	1932		Deduct Depreciation and Amortization	
	1st Quarter	2nd Quarter	Adjustments	6 Months
Profit from Operations	$17,871.66	*$175,146.15	.....	*$157,274.49
Profit from Other Sources	49,829.28	*21,279.41	.....	28,549.87
	$67,700.94	*$196,425.56	.....	*$128,724.62
Less—Depreciation and Amortization	777,527.01	537,561.13	§ 324,761.49	990,326.65
Net Loss	$709,826.07	$733,986.69	$324,761.49	$1,119,051.27

* Loss.
§ Depreciation and Amortization has been adjusted on a basis of giving effect to the revision—as of January 1st, 1932—of book values of assets of the Corporation and its Subsidiaries.

New Ohio Company Plans Unusual Fashion Films

The Geographic Film Corporation, a closed corporation, has been incorporated at Columbus, Ohio, to produce and distribute what is claimed to be a new type of fashion film, heretofore used only in France. Most of the films will be taken in Paris, and will feature advance fashions, with authoritative descriptions by professional models. Travel films also will be produced.

Headquarters will be maintained at Columbus. National distribution through branch exchanges to be established in important key centers throughout the country, is planned. J. Philips Parr, New York, is president, and H. S. Antrim, Jr., New York, secretary and treasurer. Mr. Parr is leaving for Paris to begin production on the initial fashion film.

Mullin Promoted to Sales Manager

J. M. Mullin of the RCA Photophone New York home office, has been appointed sales manager in Cleveland, succeeding Van Wyck Benner, resigned.

Putnam Enroute to New York

George Palmer Putnam, chairman of the editorial board of Paramount, is enroute to New York from Hollywood by air after conferring with production executives.

Segal Buys Majestic, Principal Franchises

Majestic Pictures, formed by Morris Segal at Cincinnati to distribute Majestic pictures in Ohio and Kentucky, has also arranged for distribution of Principal pictures in the same territory. Segal has opened exchanges in Cincinnati and Cleveland, with Fred Strief manager in Cincinnati and Maurice Lebensburger manager in Cleveland.

Ezell Opens New Exchange

Claude C. Ezell has opened a new independent film exchange in Dallas known as the Independent Film Distributors, Inc. Lloyd Rust has been appointed office manager. The new exchange will distribute Hoot Gibson westerns and other features made by Hoffman, all of the Monogram product for 1932-33 and Principal pictures made by Sol Lesser.

Dietrich Film Rights Sold

Stanley Distributing Corporation has made the following territorial sales of franchises on Marlene Dietrich's "I Kiss Your Hand, Madame," Greater New York, Capital Film Exchange; New England, American Pictures, Inc., of Boston; Philadelphia and Washington, Gold Medal Film Company, Philadelphia.

Sees Rare Books Copied on Films

Motion pictures are expected to solve two of the greatest problems now confronting the country's largest libraries, according to Professor Edward A. Henry, director of libraries of the University of Cincinnati. These solutions consist of reproduction of valuable books and manuscript on film, and the reduction of space now necessary to store such literature.

"At present, research scholars undertaking certain lines of study have been compelled to travel to the great library centers of America and Europe to consult original sources and precious manuscripts which were not permitted to circulate, but the film reproductions will make the majority of this material available to savants everywhere. Thus rare and inaccessible literature and documents from all sources of the world can be put into general circulation and be on file in the form of filmed books in the larger American research libraries," Professor Henry said in an address before the university faculty recently.

According to Professor Henry, the scholar desiring to use a filmed book will come to the charging desk of the library and ask for a certain manuscript. He will receive a number of small spools, each containing about five feet of film. He also will be given a small projector which can be used at a study table in an ordinary general reading room even in broad daylight, or he may be directed to a special reading room equipped with projectors. The picture will be projected on a screen about one foot square in the center of a table. When a professor desires to use the document on a larger scale, a darkened classroom will be employed. A 1,500-foot film can be stored in two circular tin boxes about two inches square and a foot in diameter, the professor pointed out. The Library of Congress, Yale University library and the Huntington University library in California now are prepared to copy books and manuscripts on film, it is understood.

Screencraft Uses Fox Studio

Screencraft's first picture, "Hotel Variety," will be made at the Fox Movietone Studio in New York, Charles Kranz, president, announced. Raymond Cannon is directing from Arthur Hoerl's story.

37 Featured in "I Am a Fugitive"

Paul Muni is supported by 37 players in Warner Bros.' "I Am a Fugitive," from the book by Robert E. Burns. In addition, there are 53 "bits." There are more than 2,000 appearing in the picture.

Two Dean Films for RKO

Two productions to be made in England by Basil Dean for RKO Radio release in the States and Canada are John Galsworthy's "Loyalties" and Robert Hichens' "The Bracelet."

To Make Adventure Series

John R. Freuler, president of Freuler Film Associates, Inc., on the Coast, has taken over a complete menagerie for use in a series of six adventure films on the company's 1932-33 schedule.

SPECIAL TAX ON NON-EMPIRE FILMS IS UP TO DOMINIONS' GOVERNMENTS

Exemption of Commonwealth Pictures Would Mean Assessment on U. S. Product Passed On to Exhibitors

Recommendation that a special levy be placed upon the rental value of all foreign pictures exhibited in the British Empire has been passed on for the consideration of the governments of British countries. The proposal was one of the suggestions in the report of the subcommittee on films to the committee on methods of economic cooperation at the Imperial Economic Conference at Ottawa.

Other clauses provide for close liaison in censorship to insure a minimum of revision throughout the Empire; the free entry of one positive print of Commonwealth films into all British countries for a period of 30 days for trade inspection; and encouragement of the film industry throughout the Empire. Bare mention is made of a suggested quota system but the committee made no recommendation in this respect.

The report was as follows:

1. In view of the far-reaching influence exercised through the film, the subcommittee urges the committee to recommend that the Imperial Economic Conference take special notice of the need for continued development of film facilities throughout the Commonwealth. We desire to emphasize the connection of this form of instruction and entertainment not only with the commercial development but with the cultural development and the general outlook of the peoples of the Commonwealth.

2. The end to be sought is not merely the development of cinematograph film production in the United Kingdom alone, but its development in all parts of the Commonwealth. The quality of Commonwealth films has shown a marked improvement in recent years and their competitive value has been strengthened accordingly; but it has been suggested to us that prior developments and financial arrangements give an advantage to other productions, and encouragement is required to insure the development of the film industry throughout the Commonwealth.

3. The subcommittee draws attention to the resolution adopted by the Imperial Conference of 1926 which reads:

"The Imperial Conference, recognizing that it is of the greatest importance that a larger and increasing proportion of the films exhibited throughout the Empire should be of Empire production, commends the matter and the remedial measures proposed to the consideration of the governments of the various parts of the Empire with a view to such early and effective action to deal with the serious situation now existing as they may severally find possible."

4. The subcommittee is gratified to note the substantial progress that has been made in the exhibition of Commonwealth films. This is mainly due to their improved quality and, in some parts of the Commonwealth, progress is ascribed to the quota system which requires that a stipulated proportion of such films be exhibited.

5. It has been suggested that aid might be given to the distribution of Commonwealth films and, at the same time, revenue might be derived by the imposition, in addition to the footage customs duties now in force, of a special levy upon the value of all foreign films displayed, this levy being based on the value of such films for renting purpose, while Commonwealth films are exempted from the levy. We appreciate that, in practice, the collection of the levy could not be made at the moment of entry because the actual value on which it should be assessed might not be ascertainable until renting contracts are made.

6. We have had under consideration the different methods of censorship in various parts of the Commonwealth. Clearly the extent and method of censorship is a matter entirely within the authority and discretion of each country; it is, however, plainly in the interests of the distribution of Commonwealth films and in the interest of producers of these films that they should be acquainted with the conditions of censorship obtaining in each part, and that films distributed in the different parts should be of a character and form requiring the minimum of censorship and consequent mutilation. The evidence produced to us shows that difficulties in this regard have been largely overcome of late but we would recommend that, in order to obviate any difficulties in the future, closer contact should be maintained between Commonwealth producers and the censorship authorities in the different countries. In particular, it would be convenient if close liaison of this kind could be maintained in London between the high commissioner's offices and the board of film censors.

7. The subcommittee agreed to refer to the committee on methods of economic cooperation for consideration a proposal that those dominions which levy a duty on films should consider the possibility of admitting a single positive of each Commonwealth film without payment of duty, under bond for exportation within 30 days, in order to afford exhibitors an opportunity of viewing the film without the payment of duty upon those films which prove unsuitable for display.

This subcommittee report was accepted by the main committee and was presented to the Conference as a whole. The next step will be the consideration of the proposals by the Parliaments of the respective countries of the Empire and the enactment of laws in the event that the recommendations are found acceptable.

The proposal for a special levy on foreign films means a tax on film rentals that undoubtedly would be passed on to the exhibitors. Productions of the United States are principally affected, but the tax would also apply to German, French, Russian and other films of foreign origin.

The chairman of the film subcommittee was Rt. Hon. J. G. Coates of New Zealand.

DANCING MASTERS ELECT ROXY MEMBER

Honorary member of the Dancing Masters of America is the new title conferred upon S. L. (Roxy) Rothafel.

Walter U. Soby, secretary and treasurer of the organization, writing Mr. Rothafel of the action, said:

"In appreciation of your efforts and interest in elevating the art of dancing and in recognition of your future plans at Radio City, the Dancing Masters of America now holding their annual convention at the Royal York hotel, Toronto, have unanimously elected you to honorary membership in our organization."

Ottawa Conference Subcommittee Proposes Free Entry of One Positive of Commonwealth Films for Thirty Days

British Films on Par, Says Toronto Paper

The Toronto *Telegram* has taken up the cudgels in behalf of British films. Under the heading of "Equal Opportunity for British Pictures," it says in part:

What the Government has been seeking to do, and with the concurrence of public opinion, is to secure equality of opportunity in the matter of exhibition facilities for the splendid pictures which are now being produced in Britain. If this opportunity is provided there will be no need for what is described as a quota.

"British pictures that have been shown in Toronto recently are at least as good as those emanating from Hollywood and some of them are much better. But the number of British-made films exhibited in Canada this year so far totals only thirty-two."

Would Force Inferior Films on Public, Is View

British audiences prefer American films because they are better and the movement for a protective tax on foreign films is a misdirected effort, in the view of the Kansas City *Star,* which says editorially:

"Apparently British film producers assume that the empire audiences for some curious and whimsical reason insist on having American pictures when they might as well have British. This unreasoning preference should be frustrated, the Britishers say, by a tax which will force the audiences to forego American films and enjoy British films.

"But why are American films popular? Not because of any whim on the part of audiences, but because they are better. . . . Baldly it is proposed that British audiences be forced to accept inferior films in order to sustain an uneconomic industry in the British empire."

Hollywood Studio in Canada

Certain unnamed Hollywood interests are allied in plans for establishment of a studio in Vancouver, B. C., announced by Capt. J. W. Hobbs, head of a Vancouver syndicate. He said that the move was in anticipation of a decision of the British Imperial Economic Conference at Ottawa to give British pictures an advantage through free duties and free censorship.

Hatrick, Hearst Aid, Sails

E. B. Hatrick, in charge of film interests of William Randolph Hearst, sailed Tuesday night for a vacation and business trip in Europe.

MICKEY GOES COLOR

Producer of "Silly Symphonies" for Disney Will Do Ten in Technicolor as Cartoon Innovation

by LEO MEEHAN
Hollywood Staff Correspondent

One of the world's foremost motion picture producers—himself a famous star, as well—renounces the conventional black-and-white in favor of color. And there is great rejoicing in Hollywood among the advocates of multi-hued screen entertainment.

Mickey Mouse, producer for Walt Disney of the "Silly Symphonies," announces the next ten subjects of this series will be done in Technicolor. This decision was reached as a result of the enthusiastic acclaim which has greeted the experimental subject, "Flowers and Trees," now being shown in connection with the two-a-day "Strange Interlude" show at the Chinese in Hollywood. The reception has been little short of sensational. The cartoon, resplendent in brilliant colorations, attracts almost as much comment as the feature.

Finds Artists Think in Color

It just goes to show what a producer with real imagination can do. Not so long ago Walt Disney listened to the repeated appeals of Mickey Mouse that he be given an opportunity to produce, as well as to act. Heeding the disastrous experiences of some stars, however, who tried to become producer-stars, Disney concluded it would be better for Mickey Mouse to produce pictures in which he himself had no role. So he gave Mickey a chance to present the "Silly Symphonies."

Bouncing around among the sixty or seventy artists on the studio staff, Mickey discovered that an artist thinks in terms of color. Well, then, why not allow them to work in color? Quietly, he consulted the color experts at the Technicolor plant. Secretly, tests were made. Wow, how these cartoons stuck out when the artists had a chance to express themselves in color! So Mickey induced the Disney boys to give him a chance to make a subject in color. Artists are enthusiastic, the distributors raved, Sid Grauman gave the job a place of honor on his big bill, and the public fell for the innovation like a ton of brick.

Production of the cartoons in color involves no special problems. The artists, in making up their drawings, of which there are more than 11,000 in a single subject, simply add the color. And they enjoy doing so, for they feel they can add expressiveness by the interpretative use of color, which has a definite sensitory response upon the observer. Technicolor experts find it an easy matter to produce very fine color results from these cartoons, for the reason that they have absolute control over lighting and photography, a condition not always happily present in shooting pictures with sets and actors.

Shot Just as Fast

Technicolor photography in regular dramatic production still involves care and time in the shooting which is likely to add to the expense. Not so with the cartoon. It is understood the first of the "Symphonies" was shot as quickly, if not more quickly, than the ordinary black and white subject. Hence, the only additional expense is in the printing. Color prints, naturally, are more expensive than the regular ones. But so much seems to be added to the comedy values, in addition to the added appeal to the eye, that the color cartoon looks like the coming thing.

Score a hit for Mickey Mouse, therefore, as a producer. Will that little fellow's triumphs never cease? Asked if his own pictures, the "Mickey Mouse" series, would also appear in color, Mickey winked slyly, referred the matter to Boss Disney. The latter said that as yet no plans had been made to extend the use of color to the Mickey Mouse productions. Mickey is doing pretty well "as is," thank you.

United Artists to Handle British and Dominion Product

Hubert T. Marsh, managing director of British and Dominions Film Corporation, London, and Joseph M. Schenck, president of United Artists, announced Tuesday that United will release B. & D. pictures in Great Britain, Canada, Australia and India and that a supplementary agreement ultimately will extend the contract to include all countries of the world.

Thus British pictures, which heretofore have been limited to distribution within the United Kingdom, will now receive world-wide circulation.

Nicholas to Civic Theatre

Ted I. Nicholas, former publicity and advertising department head of Skouras-Publix theatres in Indianapolis, has become publicity director of the Indianapolis Civic Theatre, local dramatic organization. He was at one time motion picture editor of the Indianapolis *News*.

Named Circuit Executive

D. L. Hill, for five years manager of the San Diego, Cal., district for Pacific National Theatres, has been named general manager of the company, with headquarters in Los Angeles. He will be in charge of the 11 theatres in the circuit.

Chosen for Command Performances

United Artists in India has been chosen as "supplier of cinematograph films" by the Earl of Willingdon, viceroy and governor-general, to supervise command performances at the Vice-Regal Lodge in Simla and other official headquarters.

Asks Partnership Dissolved

Gray S. Ervin of Lincoln, Maine, has brought a bill in equity seeking to have the court order dissolution of the partnership between himself and Laurence R. McLeod. They own the Paramount theatres in Lincoln and Danforth.

Story "Trends" Called a Menace

by HOWARD ESTABROOK

Scenario Writer and Winner of the Academy of Motion Picture Arts and Sciences Award for the Best Scenario Written During 1931

Change of pace, freshness, newness, originality, vitality and genuine value are the prime requisites of a picture.

Socalled "story trends" draw audiences in during the first part of the trend and drive them out during the latter part. In fact, carried beyond a certain point, a trend becomes a menace. Too much thought is given to scrutinizing the current "trend," instead of endeavoring to create fresh angles that will lead the next trend.

The vitality which initiates a "story trend" fades with repetition and leads to the trivial and cheap.

The Boston News Bureau reports that trivial books and those cheap in content are at a discount. But a publishing concern noted for its serious offerings reports a record year.

Audiences are demanding genuine value in addition to entertainment, and are entitled to have it. Pictures that will attain conspicuous success in the future are those which give audiences something to think about, as well as something to see and hear, but such pictures will be successfully cloaked in entertainment qualities and will leave the nothing-to-think-about pictures in the shade.

Often the only criticism which can be levelled at a certain picture is that it should not have been produced at all; the acting may be fine, the direction excellent, the photography perfect, the dialogue delightful; but if the idea behind the picture is mediocre, the production is swiftly forgotten in the whirl of the passing months and amounts to no more than the proverbial hole in the water after the finger is withdrawn.

In the future, more and more original stories will be written directly for the screen; in this thought lies the principal hope for the solution of our story difficulties.

Delivery Service Sells Branch

Exhibitors Film Delivery and Service Company of Kansas City has sold its Denver branch. Joe Rosenberg, former film salesman who has been in charge at Denver, has returned to Kansas City and will contact exhibitors in the territory.

Screencraft Starts Production

Screencraft Attractions, Inc., begins production this week on the first of its 12 features, "Hotel Variety." Arthur Hoerl will supervise. Charles Kranz is president of the new organization.

Pathe News Editors Named

The following editorial changes in Pathe News were announced this week: Harold Wondsel has been appointed editor of Pathe News; William Githens has been appointed assistant editor; Claude Collins continues as news editor, and John Begg has been appointed assistant news editor. Edward Percy Howard continues as editor in chief of the reel.


Step out with the UNIVERSAL sales organization in its great tribute to CARL LAEMMLE, JR.
We're off on a gigantic campaign in appreciation of the greatest pictures Universal ever produced. For instance ➔

BACK STREET

FANNIE HURST'S

great novel made into a road show picture. With IRENE DUNNE, JOHN BOLES, George Meeker, Zasu Pitts, June Clyde, William Bakewell, Arletta Duncan, Doris Lloyd, Paul Weigel, Walter Catlett. A JOHN M. STAHL Production.

RELEASED SEPT. 1st

OKAY AMERICA

LEW AYRES

in the knockout drama with the knockout title. Written by the celebrated playwright, William Anthony McGuire. With Maureen O'Sullivan, Louis Calhern, Walter Catlett, Allan Dinehart, Nunce O'Neil, and many others. Directed by Tay Garnett.

RELEASED SEPT. 8th

AIR MAIL

THE EPIC THRILLER of the AIR!

With Ralph Bellamy, Pat O'Brien, Gloria Stuart, Slim Summerville, Lilian Bond, Russell Hopton, and many others. Directed with all its amazing thrills and drama by John Ford, who gave you "Arrowsmith" and many other hits.

RELEASED SEPT. 22nd

the OLD DARK HOUSE

KARLOFF
MELVYN
DOUGLAS

Charles Laughton, Gloria Stuart, Lilian Bond. From the famous mystery novel by J. B. Priestley. Directed by JAMES WHALE, the man who gave you that big record-smasher, "Frankenstein."

RELEASED SEPT. 29th

ALL AMERICA

BIGGEST NAMES IN FOOTBALL

In the biggest football drama ever made—Frank Carideo, Albie Booth, Ernie Nevers, Chris Cagle, Monty Schwartz, Ernie Pinckert, and dozens of other gridiron stars—with the All America Team and the All America Board—with Richard Arlen, Gloria Stuart, Andy Devine and other big screen names. Directed by Russell Mack.

RELEASED OCT. 6th

ONCE IN A LIFETIME

THE LAFF HIT OF 1932!

Made from the famous play by Moss Hart and George Kaufman. With Jack Oakie, Sidney Fox, Aline MacMahon, Russell Hopton, Louise Fazenda, Zasu Pitts. Directed by Russell Mack.

RELEASED OCT. 20th

WARNER "NEW MODEL" FILMS GIVEN COAST TO COAST TRADE SHOWINGS

First 12 Features of Season and Short Subjects Are Screened in Two Days in Key Cities; State Officials Cooperate

Warner Brothers Pictures this week made a bid for nationwide and concentrated exhibitor attention by means of a transcontinental trade showing of a group of "new model" features, which will be staged hereafter at the beginning of each new season. The merchandising of motion pictures to the trade thereby was placed in a class with automobiles, motor boats and radios, which are presented yearly in a similar setting of a glorified trade showing. Warner, too, will follow up with a vigorous newspaper campaign.

In every one of the 31 key cities where Warner has a branch office, the first 12 features of the season and various short subjects were screened on Monday and Tuesday for independent and circuit theatre owners and film buyers. In many cases newspapers, chambers of commerce, state and municipal officials cooperated. Luncheons and banquets were held for the buyers and reduced rates obtained at hotels for the several thousand who traveled to the nearest key point. It was one of the most ambitious efforts ever staged nationally by a distributor to obtain bookings and served a double purpose in bringing the company long columns of space in newspapers of the country.

The idea was conceived at a home office sales conference some time ago, attended by A. W. Smith, Eastern-Canadian sales manager; Gradwell Sears, in charge in the West and South; Norman Moray, Vitaphone short subject sales director; Dan Michalove, assistant to Major Albert Warner, and S. Charles Einfeld, director of advertising and publicity.

In Toronto the exhibit will be held for the entire week of August 30. At Boston it ran from Monday to Friday. In each city, the Warner-First National branch manager followed a comprehensive plan drawn up at the home office. Invitations were sent exhibitors, critics and local celebrities, an official hotel was designated, and in some places governors, mayors and newspaper publishers took part in the welcoming of the exhibitors. Pictures screened included "Life Begins," "A Successful Calamity," "Blessed Event," "Tiger Shark," "One Way Passage," "Two Against the World," "The Crash," "Scarlet Dawn," "Cabin in the Cotton," "Crooner," "Three On a Match" and "They Call It Sin." It was estimated by Warner that 50,000 witnessed the screenings, including exhibitors, managers, buyers and others connected with the industry.

At Philadelphia, 350 theatre owners attended an opening luncheon at the Bellevue Stratford on Monday, presided over by Richard Beamish, secretary of state of Pennsylvania, and Justice Kephart, of the Pennsylvania supreme court. Guests included the state board of censors, Kern Dodge, director of public safety, and Clinton Woodruff, director of public welfare. Nine women's clubs were represented and following the luncheon 1,200 attended the showing.

In New York, 1,000 were welcomed by Joe Vergesslich and Sam Lefkowitz, branch managers. They attended the Strand, Winter Garden and Hollywood theatres and made headquarters at the Park Central. Seven hundred owners attended at Los Angeles, in charge of Harry Lustig, who reported 1,300 additional guests in the persons of studio and civic celebrities.

New England exhibitors, numbering 800, gathered for the entire week at Boston. R. T. Smith, manager at Milwaukee, reported 900 were welcomed by the chamber of commerce and local merchants, headed by the mayor. A buffet luncheon was given. With 900 at Indianapolis, likewise in cooperation with the chamber of commerce and the mayor, and 400 at New Haven, other cities reported sizeable gatherings, including Denver, where the governor cooperated; Albany, showing to 400; Buffalo, 750; New Orleans, 700; Omaha, 650; Kansas City, 600; San Francisco, 850, with a welcome by city officials. Pittsburgh had 600; Salt Lake City, 250; St. Louis, 500; Des Moines, 220; Minneapolis, 550; Seattle, 500, and Memphis, 230. Several thousand additional guests attended, including friends of exhibitors, local and state dignitaries and newspaper writers and editors.

New Skouras St. Louis Action

The legal tangle involving the tangled affairs of the St. Louis motion picture theatres formerly controlled by the Brothers Skouras was further complicated when a suit seeking to set aside the transfer of an interest in the Ambassador and New Grand Central theatres and to have a receiver appointed to take active charge of the management of the amusement palaces was filed in St. Louis circuit court. H. Laurence Miller and M. Laphan, who filed the action, identified themselves as the holders of bonds issued by the Central Properties Corporation and secured by a deed of trust on the two theatres and their equipment.

Trailer Office for London

Supreme Screen Service is opening an office in London for distribution of trailers throughout the British Isles, the closing of the deal awaiting the arrival of Maurice J. Wilson in New York.

Sam Cohen Joins United Artists

Sam Cohen, with Paramount for many years, has become associated with United Artists, handling foreign publicity and exploitation, with headquarters at the New York office.

Filming Abroad for Stanley

Ray Freidgen has sailed with a production staff to film a series of novel pictures in southern countries for Stanley Distributing Corporation.

RCA Announces New Microphone

Development of a new kind of microphone, which RCA Victor promises, will bring about revolutionary improvements in the quality and technique of sound, was announced last week from the Victor laboratories at Camden, N. J.

The new microphone is said to reproduce sound with a new fidelity, and, in addition, embody technical advantages which will solve studio problems, according to the company. Unlike existing types, which utilize diaphragms, the new "velocity" microphone utilizes a sensitive ribbon of duralumin, the heart of the mechanism, which vibrates exactly with the minute variations of the air particles set in motion by the sound waves. It is said to respond uniformly to the entire audible range of sound from zero to 14,000 cycles and over.

Another advantage claimed is its "positive directional characteristics." In radio and in recording work this means that it will no longer be necessary to crowd entertainers on one side of the microphone. Performers may speak their lines while facing each other on opposite sides of the microphone and large orchestras may be more advantageously placed for best ensemble effects. It also simplifies the problem of studio acoustics, because reverberation pickup may be varied simply by adjusting the angle of the microphone. In sound motion picture recording, it is possible to place the camera at absolute right angles to either sensitive side of the microphone where sound pickup is almost down to zero and eliminate entirely the noise of the camera grinding, and even permit whispered directions to performers which this microphone will not transmit, according to the announcement.

Seeks Employee's Whereabouts

Joseph L. Steuerle, general manager of Broadway Amusement Enterprises, Louisville, Ky., writes that a man who gave the name Sam Fox presented an advertising idea to the management and was given employment in the Towers theatre. Mr. Steuerle adds that the man since has disappeared and he is seeking to learn his present whereabouts.

Gaumont British New York Office

Gaumont British Picture Corporation of London, parent company of Gaumont Company, W. & F. Film Service, Ideal Films and Gainsborough Pictures (1928), Ltd., has opened its own offices at 226 West 42d street, New York. Arthur A. Lee has been placed in charge of the American business.

Buys Majestic Franchise

Morris Segal, Cincinnati, who has bought the Majestic franchise for Ohio and Kentucky, has opened exchange offices in Cincinnati and Cleveland.

YOUR PUBLIC

by RITA C. McGOLDRICK

We have heard a good deal lately about the encroaching daring and evil of motion picture production. Studio release sheets announce risque themes, disbarred subjects. But suddenly, out of a somewhat heavy and cloudy sky, the sun has come through with that welcome and warming light that recreates discouraged things.

An exact survey of the reviews of the national groups engaged in classifying films tells us statistically the story of the past six months of motion pictures. These groups are the General Federation of Women's Clubs with its aggregate membership of more than three million club women; the Daughters of the American Revolution; the International Federation of Catholic Alumnae; the Y. M. C. A.; the University Women; the Parent-Teachers' Association; the Boy Scouts and the American Library Association. These groups cover, in preview, practically every picture released by the industry in this country as well as every picture that comes into New York from abroad. The compiled figures of their combined reviews for the past six months are as follows:

FEATURES

Feature Pictures Reviewed	194
Recommended for adults	103
Family Audience pictures, including 26 juvenile films	56
Not recommended	35
Percentage of endorsements	82%

SHORT SUBJECTS

Short Subjects reviewed	322
Recommended for family audiences	242
Recommended for adults	31.
Not recommended	49.
Percentage of endorsement	84.8

For those who would indict the makers of motion pictures for lewdness, immorality, vulgarity, these figures are an important defense. In fact, there is more to be said on the subject than the figures imply. During the past year several important adult pictures have come to the screen. We have had cinema's version of "The American Tragedy," "Grand Hotel," "The Guardsman," "As You Desire Me," "Back Street" and "Strange Interlude." These are outstanding examples of adult audience entertainment. The producing companies have made no claim that this type of picture is suitable for the juvenile or the adolescent. But there *is* place on the program of adult entertainment for the strong, bitter plot produced with respect for moral values and common decency.

There is no better example, in this group of frank pictures, than Universal's "Back Street." This is the filmed interpretation of Fannie Hurst's important but sordid story of a woman who lives a pitiable life of sin because she loves deeply, irrevocably. The book offered unlimited opportunities for sensational picturization. Universal made the picture a great human document. The International Federation of Catholic Alumnae has written a formal letter to Universal complimenting the company on the restraint, dignity and moral value of "Back Street" as it has come to the screen.

In every instance these same strong stories presented on the legitimate stage were more frankly suggestive, more damaging than on the screen. Very many adults were unable to attend the stage presentation of these subjects. The screen has offered them a better and a less expensive choice.

Editorial Sanity

Gradually, throughout the newspapers of the nation, there is a growing understanding that the adult has a right to adult entertainment, and that the child is entitled to an intelligent direction in the choice of *his* entertainment. For there are two classes of pictures and the parent is directly responsible for the selection that the child may make.

The Augusta (Ga.) *Chronicle,* discussing a recent survey of the New Haven Council of Churches, says in part:

"The point about the whole thing, of course, is that motion pictures are not supposed to be good for children. One would scarcely think of giving, say, so sophisticated a book to them as Cabell's 'Jurgen.' It is not necessarily better, nor even anywhere as good as a child's book, or an adult's book, as 'Gulliver's Travels' or 'Alice in Wonderland.' It is obvious that we should have pictures addressed to adults and others especially addressed to children. . . .

"It is undoubtedly true that situations developed through the conflict of criminals with the police, and the racy sex action of the movies, are not for the young. It *is* possible to provide pictures which may be stirring tales of adventure, or broad comedy which may be wholesome, but not dull.

The Worcester (Mass.) *Telegram,* offering its viewpoint on this subject, says:

"Many pictures are not suitable for children and in this instance the producers should not be accused of failing to do their duty toward the public. It thinks 'certain foods are not good for very young people.' But nobody suggests that all the farmers and producers and manufacturers in the land should refrain from putting on the market anything *not* proper for an infant to eat. The producers are in the business of producing and selling entertainment for adults. There is no good reason for compelling the producers to think mainly of children.

"If motion pictures are destroying the home and causing divorces, as the reformers allege, it would seem that Reno is working against its best interest through the Better Films Committee of that community. The committee may be accused of 'uplifting' divorces, but it is functioning in a straightforward and clear manner in behalf of the best achievements of the motion picture."

50 AUTHORS ON PARAMOUNT STORY

Paramount has asked more than 50 noted authors to submit short stories for selection as episodes to be incorporated in the picture, "If I Had a Million." Only five of the stories submitted will be selected, the five to be developed into the screen story centering about the lives of five persons suddenly willed $1,000,000 *each through the whim of a millionaire.*

Sees Toronto Most Solid City on The American Continent

Declaring that he looked over the returns from 1,600 theatres each week, J. J. Fitzgibbons, director of theatre operations for Famous Players Canadian Corporation, in a Toronto interview recently on the theatre situation generally, said: "I have the whole picture and I am inclined to think of each theatre as a barometer of the state of business of its locality. Judged by this standard, Toronto is, without a doubt, the most prosperous and solid city in North America right now. Throughout Canada as a whole there is a quicker response to a really good picture than in any other district I know.

"We believe that our business will be better than the railroad business, the mercantile business or most industries if we can only get the right formula to draw the public and we think we can," said Fitzgibbons. The executive asserted that some difficulty had been experienced with organized labor "because they do not seem to understand there is a depression and that it does really change a lot of things." In this quarter alone, however, the Canadian company had reduced its weekly payroll by about $5,500. There had been reductions in wages and salaries, a doubling up of work in some instances, elimination of overtime and a general consolidation of positions, while much statistical work, formerly considered necessary, had been eliminated, he said.

"In Canada, with the exception of a few cities, there is not nearly the same problem of over-seating as there is in the United States, and the Canadian circuit is, speaking generally, in excellent shape," he said. "The producer is getting away from sexy and gangster stories," said Fitzgibbons. "The public demands a better story. A certain number of best sellers will be filmed, but also original stories of a more human type that do not express depression."

Latvia Cancels Quota Law

The outstanding event of the year in the Latvian film market is the abolition of the contingent system (import quota). According to the new law, films can be imported into Latvia without restrictions; they are subject, however, to the usual censorship before showing. Most American sound films, now being shown in Latvia, are appearing with dialogue cut out entirely; only songs are reproduced. Titles must here after be in the Lithuanian language.

"BIRD OF PARADISE"

at Syracuse, Albany, Schenectady, Troy and Far Rockaway, New York, five pre-release engagements this week, is smashing and equalling the attendance figures established by Frank Buck's "BRING 'EM BACK ALIVE", the season's record holder! Further evidence that RKO-RADIO is making pictures . . . *not promises!*



KING VIDOR'S

"BIRD OF PARADISE"

From Richard Walton Tully's Most Successful American Play with
DOLORES DEL RIO, JOEL McCREA

RKO Radio PICTURES

DAVID O. SELZNICK, Executive Producer

THEY'VE OPENED THE NEW LAUGH SEASON!

. . . and drawing like an Army-Navy game in Chicago . . . New York . . . Cleveland . . . and a dozen other pre-release dates . . .

The All American "Half-Wits"

Bert WHEELER . . Robt. WOOLSEY

Football's Greatest Drawbacks turn the Big-House into the Bug-House with a Funnytentiary Football Game!





. . . and adding
to the fun are

EDNA MAY OLIVER
ROSCO ATES
EDGAR KENNEDY

Directed by NORMAN TAUROG



RKO Radio PICTURES

DAVID O. SELZNICK, *Executive Producer*

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 140.—(A) Just what, if any, relations are there between electricity and magnetism? (B) Explain just what polarity is. (C) Tell us, so far as you can, just how it is possible to obtain power from a machine called a motor at a point far distant from the electric generator. (Watch your step. There are several things this last question calls for an explanation of.)

Answer to Question No. 132

Bluebook School Question No. 132 was: (A) Is it essential to best results that condenser lenses have well polished, true, clean surfaces? (B) What will happen if the condenser lens be permitted to become clouded with fine dust? (C) What will happen if the condenser lens be not perfectly true as to its curved surfaces? (D) How may the projectionist demonstrate the fact that each pinpoint of the converging lens projects a pencil of light forward to its exact appointed location in the "spot"?

Frankly, Section D of the question was in the nature of a "catch." Just wanted to see how many of you would be able to catch the catch, which is that each point does not project a "pencil" of light, but a diverging beam or cone. Only five men, out of all the hundreds answering, made answers which I can class as correct, but of them two were rather in the nature of a sidestep. Brother Borst, however, while not noting the "pencil error," got by correctly, or near-correctly, by saying: "A small hole drilled in a metal plate placed against the face of the converging lens will prove that when light is projected through it, all rays travel a straight path from lens to spot." Those answering all other points and "getting by" on Section D were G. E. Doe, Lester Borst, Evans and Rau, and T. Van Vaulkenburg.

Those answering correctly on all other points were: S. G. Williams, John Wentworth, Bill Doe, Dan Holler, H. Edwards, N. Granby, D. Anderson, D. Lambert, H. L. Davis, S. Carroll, H. B. Coates, D. L. Sinklow, M. McGuire, D. Andrews, J. Abruzzo, B. L. Simpkins, S. Kay, J. L. Major and D. B. Bates, F. F. Franks, A. Bailey, A. Wells, B. Diglah, D. Emmerson, R. Singleton, F. D. Prinde, K. L. Knight, J. Rathburn and D. Little, H. D. Schofield, T. McGruder, D. L. Mason, B. E. Danning, A. Breaston and G. Lombard, P. O'Brien, C. Peters, J. Cermak, T. Murphy and L. Andrews, P. T. Garling, A. Zerach, G. Deckson and L. Cranlo, F. B. Gamble, P. L. Davis and J. Torr, J. Daniels, B. R. Compton, D. L. Simmons, R. Giddings, G. Tinlin, H. D. Cylor, W. Broadbent and J. Granby, A. Jones and L. T. Foley, G. Farmann, R. Pierce, J. Ahrenson, A. Ilks, T. Howard and D. L. Buckstein, D. V. Peterson, A. L. Howard, J. Granby, L. S. Marksley, R. Dwight and L. M. Dwight, H. L. Harvey, F. Ferguson, N. T. Potter, D. Golding, C. D. Donahue, P. H. Chiotis, S. Chesney and T. Lavery, L. D. Solomon, H. M. Evans and L. F. Bilven.

We will let G. E. Doe answer Section A of this one. He says:

"For best results any lens must have clean, polished, true surfaces. The ordinary condenser lens is a cheap product, having both the faults of chromatic and spherical aberration. In such a lens we may not expect perfection. However, since it is advantageous to have the image of the light source broken up, neither of the above named faults or slight inequalities in the lens surface have much importance, so long as all the light reaches the spot. Chromatic aberration is the most harmful of condenser faults.

"The condenser lens surface must, however, be kept free from dust and dirt if maximum excellence in results are to be expected, since any such accumulations would set up additional loss by reflection, and to a certain extent diffuse and misdirect light, all of which would mean inefficiency in operation."

We will let Lester Borst answer Section B. He says:

"Reflection losses are present with all lenses. Such losses are reduced to their minimum by keeping the lens surfaces perfectly clean and well polished. Permitting a lens surface to become fogged with dust or anything else will serve to increase surface reflection losses in proportion to the amount of the deposit and its character. Such losses may rise to a point where the loss is serious. Moreover, they may be of such nature that the light quality will suffer. It might be also said that deposits may be so slight as to be invisible to the eye when looking directly through the lens, and still reduce the efficiency of the lens to some extent."

There is such a wide divergence of opinion expressed in the various answers that I think I will answer Section C myself. While it is very true that, broadly speaking, every lens surface should have a perfectly true surface, still when a condenser lens is under consideration, there are arguments possible on this point. If it be the collector lens of a plano-convex condenser, then some slight lack of perfection in curvature or plane surface will do no practical harm, though theoretically it will make for unevenness of screen illumination.

When we consider the converging lens, we must remember that the light source is focused near the projector aperture plane, and the aperture plane is focused at the screen. We all know that no light source presents a perfectly even source of illumination. As a matter of fact, they come far from that, and if they were focused at the aperture the screen would look pretty terrible. We therefore focus the light source ahead of the aperture plane and the spherical aberration assists materially in breaking up and smoothing out the aforesaid inequalities. Is it not, then, reasonable to presume that some slight imperfections in the converging lens surfaces, provided they be not too great to misdirect light outside the spot, may serve to assist in this very necessary process. I am not myself prepared to express a positive opinion on this point, which has not heretofore been raised, but am inclined to believe slight faults of this kind may be more beneficial than otherwise. Glad to hear from our readers on this point.

Section D I shall also answer, since no one made an altogether satisfactory reply. The Bluebook tells you to cover the face of the converging lens with a thin metal plate in which tiny holes have been drilled. Since that book was written I have evolved a better method, as follows: Coat the convex surface of the converging lens with a mixture of lampblack dissolved in turpentine. Make the mixture fairly heavy. You can wash it off again and no injury will be done the lens. Coach-painters' black may also be used. Wash the surface perfectly clean with soap and water before you try to coat it. When the coat is dry, using a needle point, make a tiny hole in the coat and project the light through it. You will find, by blowing smoke into the air, that a cone of light will go forward to the fire shutter. By dabbing paint over the hole and making others at different distances from the lens center, you may observe exactly how each zone of the lens acts and how the "spot" is made up.

MEETINGS

MOTION PICTURE HERALD presents each week a calendar of events and meeting dates of exhibitor and production associations and other non-commercial organizations in the industry. The secretaries of all such associations are urged to forward to the editor necessary data for inclusion herein, of both regular and board of directors meetings.

AUGUST

25—16mm. Motion Picture Board of Trade: Semi-monthly meeting and luncheon, at Hotel Victoria, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

Academy of Motion Picture Arts and Sciences: First meeting of board of judges on scientific or technical awards, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

27—Film Players Club of New York: Midsummer dance, at Half Moon Club, Coney Island.

29—International Brotherhood of Electrical Workers—Local No. 40, Studio Branch: Meeting of executive committee and regular monthly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

30—International Brotherhood of Electrical Workers: Monthly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Secretary, A. P. Speede.

Federated Motion Picture Studio Crafts: Meeting of 14 studio locals; Weekly meeting, at 2560 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

31—Brotherhood of Studio Carpenters: Weekly meeting, at 6474 Santa Monica Boulevard, Hollywood. Business Representative, J. F. Kearns; Secretary, W. E. Sparks.

SEPTEMBER

Weekly meetings of New York Theatre Owners' Chamber of Commerce will be resumed early in September, at headquarters in the Times Building, New York City. President, Charles L. O'Reilly.

1—Independent Motion Picture Producers' Association: Monthly meeting, at 6048 Sunset Boulevard, Hollywood. President, M. H. Hoffman; Secretary, Nat Levine.

Academy of Motion Picture Arts and Sciences: Meeting of special committee on sound recording award, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

2—Theatrical Press Representatives of America: Regular monthly meeting, at Clubrooms, Park Central Hotel, New York. President, E. V. Giroux; Secretary, Francis Reid.

6—Troupers, Inc.: Monthly meeting, at 1642 El Centro Avenue. President, Joseph De Grasse; Secretary, Adabelle Driver.

Assistance League: Weekly meeting of directors, at 5604 DeLongpre Avenue, Hollywood. Managing Director, Mrs. Lee Wray Turner.

Motion Picture Relief Fund: Monthly meeting, at 5481 Santa Monica Boulevard, Hollywood. Managing Director, Mrs. Abraham Lehr.

Allied Theatres of Michigan: Semi-monthly board of directors' meeting, at 607 Fox Building, Woodward Avenue and Columbia Street, Detroit. President, Glenn A. Cross; Secretary, John E. Niebes.

7—233 Club: Semi-monthly meeting, at 6735 Yucca Street, Hollywood. President, John LeRoy Johnston; Secretary, Abraham S. Goldman.

8—Associated Motion Picture Advertisers: Weekly meeting and luncheon and annual election of officers, at Sardi's, West 44th Street, New York. President, Ed Finney; Secretary, Al Sherman.

16mm. Motion Picture Board of Trade: Semi-monthly meeting and luncheon, at Hotel Victoria, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

Academy of Motion Picture Arts and Sciences: Samples of sound recording submitted by studios are shown to Sound Section of Technicians' Branch, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

9—International Alliance Theatre Stage Employees: Board of directors' regular meeting preceding monthly membership meeting, at 6472 Santa Monica Boulevard, Hollywood. Business Representative, Lew C. G. Blix.

12—Motion Picture Make-Up Artists' Association: Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

International Alliance Theatre Stage Employees: Monthly meeting, at 6472 Santa Monica Boulevard, Hollywood. Business Representative, Lew C. G. Blix.

Masquers' Club: Semi-monthly meeting, at 1765 North Sycamore Street, Hollywood. Harlequin, Antonio Moreno.

International Alliance Theatre Stage Employees: Monthly meeting, at 6472 Santa Monica Boulevard, Hollywood. Business Representative, Lew C. G. Blix.

Academy of Motion Picture Arts and Sciences: Chairman of Technicians Branch appoints board of tellers to count nomination ballots cast by Sound Section at September 8 showing, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

13—Allied Theatre Owners of California: Semi-monthly meeting, at 1584 West Washington Boulevard, Los Angeles. President, G. A. Metzger.

Motion Picture Operators' Union: Semi-monthly meeting, at 1489 West Washington Boulevard, Los Angeles. President, C. C. Harden.

Academy of Motion Picture Arts and Sciences: Meeting of board of tellers to count nominations cast by members of Sound Section, at 7046 Hollywood Boulevard. President, M. C. Levee; Vice-President, Conrad Nagel.

14—Motion Picture Producers and Distributors of America: Quarterly meeting of board of directors, at 28 West 44th Street. President, Will H. Hays; Secretary, Carl E. Milliken.

15—Associated Motion Picture Advertisers: Weekly meeting and luncheon, at Sardi's, West 44th Street, New York City.

Academy of Motion Picture Arts and Sciences: Nominations to be closed for acting, directing, art directing, cinematography, writing and production awards, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

Academy of Motion Picture Arts and Sciences: Branch and section chairmen appoint tellers to count nominations cast by actors, directors, producers and writers branches and art directors and photographic sections, at 7046 Hollywood Boulevard, Hollywood.

19 to 24—16mm. Motion Picture Board of Trade: Second annual exposition, at Hotel Victoria, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

19—Assistant Directors' Association: Semi-monthly meeting, at 1605 Cahuenga Boulevard, Hollywood. President, Harry W. Scott; Executive Vice-President, Richard L'Estrange.

Academy of Motion Picture Arts and Sciences: Boards of tellers meet to count nominations received from actors, directors, producers and writers branches, and art directors and photographic sections, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

20—Allied Theatres of Michigan: Semi-monthly meeting of board of directors, at 607 Fox Building, Woodward Avenue and Columbia Street, Detroit. President, Glenn A. Cross; Secretary, John E. Niebes.

21—233 Club: Semi-monthly meeting, at 6735 Yucca Street, Hollywood. President, John LeRoy Johnston; Secretary, Abraham S. Goldman.

22—16mm. Motion Picture Board of Trade: Semi-monthly meeting and luncheon, at Hotel Victoria, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

Associated Motion Picture Advertisers: Weekly meeting and luncheon, at Sardi's, West 44th Street, New York City.

26—Mayfair Club: Monthly gathering at Biltmore Hotel, Los Angeles. President, Fred Niblo; Secretary, Irving Thalberg.

27—International Brotherhood of Electrical Workers, Studio Branch: Regular monthly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Business Manager, A. P. Speede.

29—Associated Motion Picture Advertisers: Weekly meeting and luncheon, at Sardi's, West 44th Street, New York City.

OCTOBER

5—M.P.T.O. of Wisconsin and Upper Michigan: Board of Directors' meeting, at 536 West Wisconsin Avenue, Milwaukee. President, Fred S. Meyer; Secretary, W. L. Ainsworth.

7—Theatrical Press Representatives of America: Regular monthly meeting, at Clubrooms, Park Central Hotel, New York. President, E. V. Giroux; Secretary, Francis Reid.

13—Academy of Motion Picture Arts and Sciences: Meeting of board of judges on scientific or technical awards to consider nominations cast, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

15—Academy of Motion Picture Arts and Sciences: Meeting of special nominating committee on short subject awards, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

17—Academy of Motion Picture Arts and Sciences: Showing of nominated samples for sound recording award to directors, assistant directors and technicians branches, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

20—Academy of Motion Picture Arts and Sciences: Showing of nominated samples for sound recording award to producers, actors, writers and special branches, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

21—Academy of Motion Picture Arts and Sciences: Meeting of awards committee to receive report on short subject awards and scientific or technical achievement, and make recommendations for special awards, at 7046 Hollywood Boulevard. President, M. C. Levee; Vice-President, Conrad Nagel.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Forbidden Trail"	Director: Lambert Hillyer.	Buck Jones, Barbara Weeks.	Shooting
"That's My Boy"	Story by Francis Wallace. Director: Roy W. Neill.	Dorothy Jordan, Joan Marsh, Richard Cromwell, Mae Marsh.	Shooting
"Washington Merry-Go-Round"	Story by Eugene Thackeray, Jo Swerling. Director: James Cruze.	Lee Tracy, Constance Cummings, Walter Connolly, Allan Dinehart.	Shooting
"Wild Horse Stampede"	Story by Earl Haley, George Seitz. Director: Earl Haley.	Rex, King of Wild Horses.	Shooting
FOX			
"Hat Check Girl"	Story by Rian James. Director: Sidney Lanfield.	Sally Eilers, Ben Lyon, Ginger Rogers.	Shooting
"Wild Girl"	Story by Paul Armstrong. Director: Raoul Walsh.	Joan Bennett, Charles Farrell, Ralph Bellamy, Irving Pichel.	Shooting
"Six Hours To Live"	Story by Gordon Morris and Norton Barteaux. Director: William Dieterle.	Warner Baxter, John Boles, Miriam Jordan.	Shooting
METRO-GOLDWYN-MAYER			
"Rasputin"	Director: Charles Brabin.	John Barrymore, Lionel Barrymore, Ethel Barrymore.	Shooting
"Tinfoil"	Original by Mildred Cram. Director: Harry Beaumont.	Tallulah Bankhead, Robert Montgomery.	Shooting
"Kongo"	Story by Chester DeVonde. Kilbourne Gordon. Director: William Cowan.	Walter Huston, Lupe Velez, Conrad Nagel.	Shooting
"The Mask of Fu Manchu"	Original Story by Sax Rohmer. Director: Charles Vidor.	Boris Karloff, Charles Starrett, Gertrude Michael.	Shooting
"Payment Deferred"	Story by E. T. Dell, E. S. Forster. Director: Lothar Mendes.	Maureen O'Sullivan, Charles Laughton.	Shooting
MONOGRAM			
"Klondike"	Story by Tristram Tupper. Director: Phil Rosen	Capt. Frank Hawks, Lyle Talbot, Thelma Todd.	Shooting
PARAMOUNT			
"Sign of the Cross"	Original story by Wilson Barrett. Director: Cecil B. DeMille.	Fredric March, Elissa Landi, Claudette Colbert.	Shooting
"The Honest Finder"	Original story by Aladar Lazolo. Director: Ernst Lubitsch.	Miriam Hopkins, Herbert Marshall, Kay Francis.	Shooting
"Madison Square Garden"	Original story by Thomson Burtis. Director: Harry Joe Brown.	Jack Oakie, Marian Nixon, James Gleason.	Shooting
"The Big Broadcast"	Original by William Manley. Director: Frank Tuttle.	Stuart Erwin, Bing Crosby, Kate Smith, Leila Hyams, Mills Brothers, Boswell Sisters, Cab Calloway.	Shooting
"Heritage of the Desert"	Original Story by Zane Grey. Director: Henry Hathaway.	Randolph Scott, Susan Fleming.	Shooting
RKO-RADIO			
"Phantom of Crestwood"	Story by Bartlett Cormack, J. Walter Ruben. Director: J. Walter Ruben.	Ricardo Cortez, Karen Morley, H. B. Warner.	Shooting
"Rockabye"	Story by Lucia Bronder. Director: George Fitzmaurice.	Constance Bennett, Paul Lukas, Phillips Holmes.	Shooting
"The Conquerors"	Original Story by Howard Estabrook. Director: William Wellman.	Richard Dix, Ann Harding, Edna May Oliver.	Shooting
"Shampoo, the Magician"	Director: Harry Sweet.	Hugh Herbert, Rosco Ates, Jerry Mandy.	Shooting
"Little Orphan Annie"	Director: John Robertson.	Mitzi Green, Eric Linden.	Shooting
UNITED ARTISTS			
"The Kid From Spain"	Story by William A. McGuire, Bert Kalmar and Harry Ruby. Director: Leo McCarey.	Eddie Cantor, Lyda Roberti, Ruth Hall, Robert Young, John Miljan.	Shooting
"The New Yorker"	Story by Ben Hecht and Charles Lederer. Director: Chester Erskin.	Al Jolson, Madge Evans, Harry Langdon, Roland Young.	Shooting
UNIVERSAL			
"All America"	Story by Richard Schayer, Dale Van Every, Lt. Com. Frank Wead and Ferdinand Reyher. Director: Russell Mack.	Richard Arlen, Ralph Graves, Preston Foster, Andy Devine, Members of All-American Football Team.	Shooting
"The Lost Special"	Director: Henry McRae.	Frank Albertson, Ernie Nevers, Cecelia Parker.	Shooting
WARNER-FIRST NATIONAL			
"I Am a Fugitive From a Chain Gang"	Novel by Robert E. Burns. Director: Mervyn LeRoy.	Paul Muni, Glenda Farrell.	Shooting
"Silver Dollar"	Novel by David Karsner. Director: Alfred E. Green.	Edward G. Robinson, Bebe Daniels, Aline MacMahon.	Shooting
"20,000 Years in Sing Sing"	Original by Lewis E. Lawes. Director: Michael Curtiz.	Bette Davis, Spencer Tracy.	Shooting
"Central Park"	Story by Ward Morehouse, Earl Baldwin. Director: John Adolfi.	Jean Blondell, Wallace Ford.	Shooting
WORLD WIDE—			
"Breach of Promise"	Story by Rupert Hughes. Director: Paul Stein.	Chester Morris, Mae Clarke, Mary Doran.	Shooting

Paramount-Publix wishes the Exhibitors of America

A MERRY CHRISTMAS and A HAPPY NEW YEAR



WITH THE PROFITS FROM THESE *Paramount Pictures* TO BE RELEASED BETWEEN NOW AND DECEMBER FIRST!

HAROLD LLOYD
in
"Movie Crazy"
with
Constance Cummings

FOUR MARX BROTHERS
in
"Horse Feathers"

"NIGHT AFTER NIGHT"
with Nancy Carroll, George Raft, Alison Skipworth, Mae West

CLARK GABLE
and
MIRIAM HOPKINS
in
"No Man of Her Own"

MAURICE CHEVALIER
in **"Love Me Tonight"**
with
Jeanette MacDonald
A Rouben Mamoulian
Production

"NIGHT OF JUNE 13"
with
Clive Brook, Lila Lee, Charlie Ruggles

"THE BIG BROADCAST"
with
Stuart Erwin, Bing Crosby, Leila Hyams, Burns & Allen, Kate Smith, Mills Brothers, Boswell Sisters, Arthur Tracy, (The Street Singer), Vincent Lopez and his Orchestra, Cab Calloway and his Orchestra.

"70,000 WITNESSES"
with Phillips Holmes, Dorothy Jordan, Charlie Ruggles, Johnny Mack Brown

MARLENE DIETRICH
in **"Blonde Venus"**
with
Herbert Marshall, Cary Grant and Dickie Moore
Directed by
Josef von Sternberg

"THE PHANTOM PRESIDENT"
with
George M. Cohan
Claudette Colbert and Jimmy Durante

Cecil B. DeMille's
"THE SIGN OF THE CROSS"
with
Fredric March, Elissa Landi, Claudette Colbert, Charles Laughton

Helen Hayes—Gary Cooper
in
"A FAREWELL TO ARMS"
with
Adolphe Menjou
A Frank Borzage Production



Paramount's PARAMOUNT

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

THE concept of this department is that the exhibitor is concerned not with any critic's idea of "how good?" or "how poor?" but rather with the question of precisely what the product is and what is to be done with it when and as it is played. The exhibitor, in general, is concerned with the special aspects of strength and of weakness in the product, its appeals and shortcomings, that he may adequately deal with it when he becomes its sponsor to his public. These "review" pages aim to aid the exhibitor as the retailer of the merchandise concerned.—THE EDITOR.

Once in a Lifetime

(Universal)

Satire and Comedy

One grand laugh from start to finish. It's theme is to satirize and ridicule almost everything that Hollywood holds holy. It pulls the curtains wide apart on a lot of inside stuff in picture making—handing out to fans the things they like to think are the things that make the wheels go round in a great big studio. But everything is done in fun. Where Hollywood pokes fun at itself, it is done for a laugh, and clocking the laughs in this one would produce about one every fifteen seconds.

Unlike "What Price Hollywood" and "Make Me A Star," it never attempts to become serious. Or if it does become serious that seriousness is only to accentuate the fun in the minds of your audiences. Though there is a hint at it, there is no real drama to speak of. In short it always stresses the absurdity of anyone trying to be serious in a place where the world refuses to believe anyone can be serious.

A detailed synopsis would require much more space than is permissible here. Suffice to say it relates the adventures of three stage actors who try to crash the gates of filmdom. They will see it played by actors who probably experienced it themselves when they were trying to make the grade themselves. Cast names you have in abundance and Jack Oakie, Aline McMahon, Louise Fazenda, Gregory Ratoff, Zasu Pitts, Robert McWade and Jobyna Howland are all synonymous with the word "comedy."

First get over the idea that it's a load of inside stuff on Hollywood—its people and its fads and foibles—that its a melange of racial foolishness, and that it's a masterpiece of satirical, ridiculing burlesque in which Hollywood has the courage to turn the laugh on itself.

Everything should be done to heighten the Hollywood atmosphere. Guarantee that they will get more fun out of this one than in any other picture in a long time. You don't have to worry about selling it to any type of audience and all ages from the youngest kids to the gray haired grandmas. In cities, where it appeared on the legitimate stage, theatres should have no difficulty in acquainting their patrons with "Once In A Life Time." But wherever the picture is played, it should be circused with smart showmanship, with everything from gagging a Hollywood opening night—search lights, radio, celebrities—down to any kind of an interest creating trick stunt.—McCarthy, Hollywood.

Based on the stage play of the same title by Moss Hart and George Kaufman. Screen play by Seton I. Miller. Photographed by George Robinson. Directed by Russell Mack. Release date, Oct. 20, 1932. Running time, 75 minutes.

CAST

Jack Lewis	Jack Oakie
Susan Walker	Sidney Fox
May Baniell	Aline McMahon
Jerry Hyland	Russell Hopton
Helen Hobart	Louise Fazenda
Herman Glogauer	Gregory Ratoff
Miss Layton	Zasu Pitts
Lawrence Vail	Onslow Stevens
Mr. Walker	Robert McWade
Mrs. Walker	Jobyna Howland
Mrs. Chasen	Claudia Morgan
Rudolph Kamnerling	Gregory Gaye
Phyllis Fontaine	Mona Maris
Florabel Leigh	Carol Trevis

Strange Justice

(RKO Radio)

Drama

This picture, which was made by J. G. Bachmann for RKO Radio release, takes a rather long time to get under way, but when it does it hands out a punch. In the last reel and a half, it builds up powerful dramatic suspense.

Because of the slow beginning and despite the five big names in the cast, "Strange Justice" needs a strong supporting bill of short subjects to bolster up your program.

Tell your people that here is a picture wherein they will find a climax that makes the end worth while waiting for. Add a healthful plugging of the star names—Marsh, Denny, Bennett, Pichel and Norman Foster. Romance, drama and a little villainy crops out early in the picture.

After some time devoted to establishing the basis of the story, it is brought out by Richard Bennett, a shoddy looking old lawyer, that no man should be convicted on circumstantial evidence. Foster and Miss Marsh are in love and Marsh gets him a job with a banker friend, Denny, as chauffeur. Denny wants Miss Marsh, but his banking partner, Pichel, discovers that he has been embezzling bank funds and gives him the works.

Foster and Marsh are to be married. A flat is furnished on money that Foster is supposed to have won in a lottery, but which Pichel really plants on him. After giving Foster a diamond ring as a present for his bride, Denny is supposed to be killed.

With the money and ring in his possession, Foster, who has had a fight with Denny, is accused of the crime. Circumstantial evidence convicts him and then in the last reel or so comes the dramatic suspense as Foster waits to be electrocuted. The clock goes right up to twelve. The executioner's hand is on the switch as Miss Marsh and Bennett bring Denny to the prison. He has been wounded by Pichel, but before he dies he details the whole plot.

If you try to deal fairly with your patrons, it would seem helpful to make straight-from-the shoulder announcements that the final ten minutes of this picture will give them more of an emotional surge than is usually found in the entire length of a regular feature.

Build a good program of special shorts around "Strange Justice," using the title and cast names as strongly as you can and it should prove to be a midweek picture that would hold up to average business.—McCarthy, Hollywood.

A. J. G. Bachmann Production. Story and screen play by William A. Drake. Directed by Victor Schertzinger. Music by Victor Schertzinger. Photographed by Merritt Gerstad. Release date, Sept. 16, 1932. Running time, 74 minutes.

CAST:

Rose	Marian Marsh
Judson	Reginald Denny
Kearney	Richard Bennett
Wally Walker	Norman Foster
Waters	Irving Pichel
Gwen	Nydia Westman
Jackson	Thomas Jackson

The Gorilla Ship

(Mayfair)

Romantic Drama

An effort has been made to cram so much drama, romance, intrigue, jealousy, lust, mutiny, retribution and action into "The Gorilla Ship," that the picture seems to miss its mark and your audiences may be inclined to titter where the theme of the story calls for them to be tremendously impressed with its power.

The story deals with the old triangle, to which another angle is added. Wells, jealous of his wife because he believes her to be in love with Burton, deliberately wrecks his yacht at sea. He is rescued by a boat of which Larson is the captain. Next day, Mrs. Wells and Burton are saved. Larson is all set to keep Mrs. Wells for his own. Then he learns the identity of the first man saved. Through a lot of brutality it is established that the crew hates its captain.

After hearing Wells' story, Larson keeps Burton locked up, but when he gets too friendly with Mrs. Wells, she smuggles a note to Burton. Then it develops that Larson and Burton are old pals. Larson wants to kill Wells, but is persuaded not to. This all opens the way for a mutiny, as Wells goes to work on the crew. The upshot is that Larson kills Wells and puts Burton and Mrs. Wells in a lifeboat to make their way back to land.

This picture was evidently made for those who like their entertainment in the raw. For that reason, particular care should be taken that no over-promising is done. Likewise, it would be wise to build a strong supporting program.

Your patrons know the type of actor that Ralph Ince is and the pictures in which he plays. Probably his name will be the best selling angle, inasmuch as he can portray ruthlessness and cruelty, but the finale of the picture paints him in the role of a romantic hero who knows the difference between right and wrong. Other than Ince, the only name that might help at the box office is Wheeler Oakman and that naturally should be used in houses where he is fairly well known.

Undoubtedly this picture was made to play in the smaller theatres. For that reason, it does not call for any extensive advertising campaign. It may be possible to build it up by surrounding the title and star names with catchlines that suggest the power of a ruthless sea captain to make his own laws and do as he likes

TYPEWRITERS OF NATION'S ACE
PRAISE IS PILED ON CHEVAL

ROCHESTER
"'Love Me Tonight' is one of the season's best pictures."
AMY H. CROUGHTON, *Rochester Times-Union*

NEW YORK
"Unquestionably splendid entertainment for practically all classes of adult audiences."
CUNNINGHAM, *Motion Picture Herald*

NEW YORK
"Chevalier's 'Love Me Tonight' is speedy screenery with daring dialogue, polished performances and canny camera conniving . . . keeps its audience highly amused . . . we recommend it to you."
IRENE THIRER, *Daily News*
Largest Circulating Newspaper in America

PHILADELPHIA
"'Love Me Tonight' is one of the few pictures since the advent of talkies that can be praised unreservedly . . . if these be strong words make the most of them."
ERIC KNIGHT, *Phila. Public Ledger*

ST. LOUIS
"Terrific . . . a grand start for a new season of grand pictures."
HERBERT MONK, *Democrat*

CHICAGO
"Perfect, nothing else could describe it."
CAROL FRINK, *Herald-Examiner*

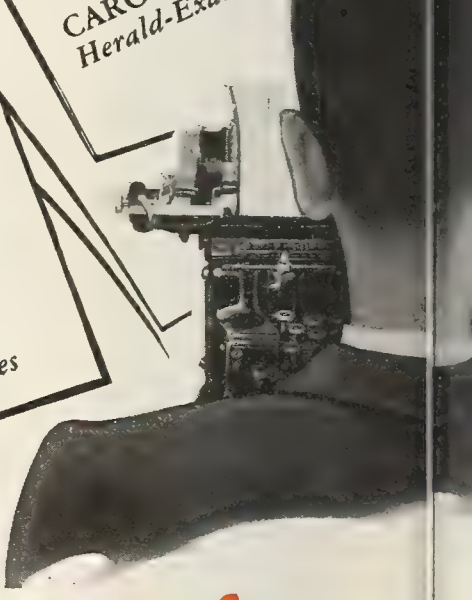
WASHINGTON
"Gay, swift . . . the most provocative musical in months."
ELEANOR WILSON, *News*

NEW YORK
"It's terrific. Don't miss 'Love Me Tonight'. It's Chevalier's best and naughtiest comedy."
BLAND JOHANESON, *Mirror*

DETROIT
"A happy combination of sheer cleverness and popular appeal. Will more than satisfy Chevalier fans and win him an even wider public."
RALPH HOLMES, *Detroit Times*

CHICAGO
"Grand fun . . . one of the really great pictures of all time."
HAZEL FLYNN, *American*

BOSTON
"Chevalier's greatest picture."
CHARLES S. HOWARD *Globe*



Maurice CHEV

LOVE ME

WITH JEANETTE

CHARLIE RUGGLES, CHAS.

A ROUBEN MAMOULIAN PRODUCTION

KRITICS SMOKE AS JOYOUS
ER'S "LOVE ME TONIGHT"!

NEW YORK
"Go to the Rivoli . . . if you can't go tonight . . . go next week or the next. 'Love Me Tonight' will be there a long time. It is really one of the season's best."
. . . D. D.,
New York Evening Journal

BUFFALO
"'Love Me Tonight' is a superior Chevalier picture."
RICHARD HANSER,
Buffalo Times

MINNEAPOLIS
"The most truly delightful entertainment of 1932."
MERLE POTTER,
Journal

BOSTON
"'Love Me Tonight' is a picture to write home about."
MARJORIE ADAMS,
Globe

ST. PAUL
"I enjoyed 'Love Me Tonight' more than any picture this year...my best evening in the theatre."
JERRY SMITH, *News*

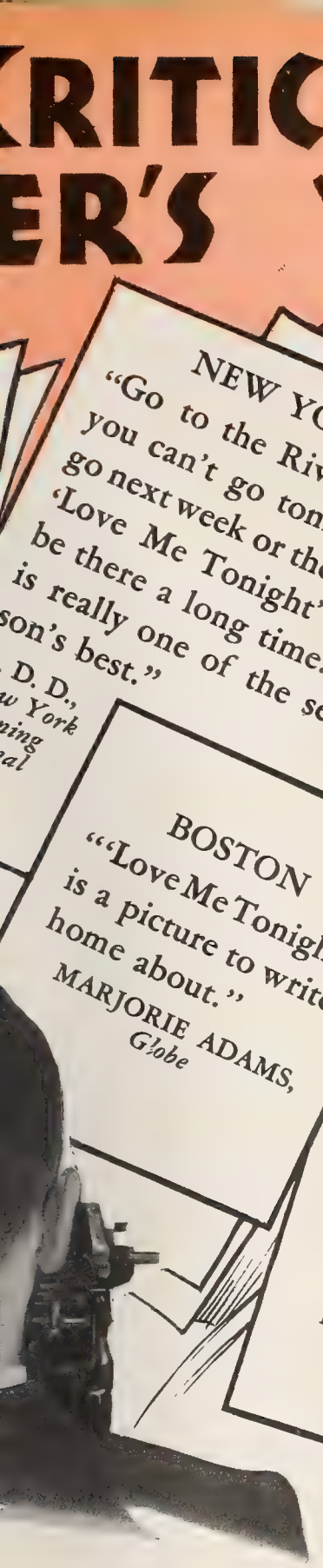
BOSTON
"Chevalier at top speed..snappy songs ..grand dialogue.. amusing story."
HELEN EAGER,
Traveler

KANSAS CITY
"The most perfect romance ever screened . . . Chevalier's greatest role."
LOWELL LAWRENCE,
Journal-Post

PITTSBURGH
"'Love Me Tonight' will easily qualify for a place in this department's ten best for 1932."
HAROLD W. COHEN,
Pittsburgh Gazette

CLEVELAND
"'Love Me Tonight' will be loved by all who see it."
FRED MEIER, *News*

CHICAGO
"Chevalier a real actor... I think you'll like him better than ever. In fact, I'm sure you'll like him."
CLARK RODENBACH,
Daily News



ALIER
TONIGHT
MacDONALD
UTTERWORTH, MYRNA LOY

a Paramount Picture

with people whom he has saved from the sea—man and woman.

Because it is pretty strong, and even though there is a lot of action, it is hardly the type of entertainment that will appeal to children.—McCarthy, Hollywood.

Ralph M. Like production. Directed by Frank Strayer. Story and continuity by George Wagner. Photographed by Jules Cronager. Release date, June 11, 1932. Running time, 66 minutes.

CAST:

Captain Larson ..... Ralph Ince
Mrs. Wells ..... Vera Reynolds
Dave Burton ..... Reed Howes
Wells ..... Wheeler Oakman
Dumb Sailor ..... James Bradbury, Jr.
Girl Friend ..... Erin LaBessoniere
First Mate ..... George Cheeseboro
Cabin Boy ..... Ben Hall

The Love Contract

(British & Dominions)

Comedy

This picture should make money for you . . . and you . . . yes, sir, and you, too! It's bright and snappy; it's got the players, the sets, the director. It's one of the brightest little shows that ever came out of an English studio.

It has for its heroine a little girl called Winifred Shotter, but a different Winifred from the one in the Walls-Lynn comedies. In those she never had a chance to do much more than look pretty and helpless, but in "The Love Contract" she comes into her own and proves that in her the British film industry has unknowingly possessed a star of first magnitude. You'll have to boost her as a British film find, tell your patrons plenty about her. She has the looks, the charm, the form, the voice and the personality—and she can *act*.

That's your big bet on this picture. You needn't be afraid, either, that the support is lacking, for the other principals jump into it with snap and vigor, so that the story advances at quick speed. For itself the story doesn't count for much, being the simplest of variations on an age-old theme. The wealthy Antoinette loses her money and becomes chauffeur to the man who unwittingly ruined her. She bets him she'll hold the job for three months, he to restore her property if she wins and she to marry him if she loses. They both win, after a series of escapades allowing ample opportunity for comedy and romance, all whipped up into a froth and served hot.

You have things to talk about like sumptuous sets, a couple of excellent tunes for plugging—"Antoinette" and "Automobile"—a prominent German director (Herbert Selpin) who has produced the film according to the best Continental traditions, and a chorus of bathing beauties who really have the goods.—Charman, London.

Produced by British & Dominions at Elstree, England. Directed by Herbert Selpin. Director of productions, Herbert Wilcox. Story by J. de Letraz, C. Desty and R. Blum. Adaptation by Miles Malleson. Music by Ralph Benatsky. Running time, 82 minutes.

CAST

Antoinette ..... Winifred Shotter
Neville Carrington ..... Owen Nares
Peters ..... Miles Malleson
Hodge ..... Gibb McLaughlin
Mrs. Savage ..... Sunday Wilshin
Mr. Savage ..... Spencer Trevor
Girl Guides ..... The Mangan-Tillerettes

Tiger Shark

(First National)

Undersea Drama

This picture is vividly different from the run of screen attractions, it is well acted, has a gripping story and dramatic spectacle.

The title is intriguing, and the showman should take full advantage of it as a "natural." As for names, Edward G. Robinson does an effective job, and so does Richard Arlen. But the actors with the thrill are the great groups of man-eating sharks. By underwater photography their ferocity is brought right up onto the screen.

The story, an epic of the Pacific Coast tuna-fisherman, concerns Mike (Robinson), who, when the captain of the boat falls overboard and is devoured by the sharks, assumes command. The dead man has left a daughter, Zita Johann, with whom Mike falls in love, but he has lost an arm in a battle with the big fish. A romance is growing between Zita and Pipes (Arlen), even though she marries Mike in respect to her father's wishes. Mike discovers their relations and throws Pipes overboard, but he himself goes over when his foot catches in a rope. Pipes is saved, but Mike, mangled by the sharks, dies.

"Tiger Shark" has about everything in the way of new and powerful entertainment, and it is handed out in a way that everyone can see and understand. It offers an unusual opportunity to build an "all-thrill" show, surrounding the feature picture with shorts of the Zane Grey type or some of those MGM-Pete Smith shorts. If you go in for special lobbies, tie-up with some museum or someone in your town who has a collection of sharks—either in picture or actual form. Undoubtedly the exchanges will have a raft of striking stills. Spot them around in different windows. But don't go in for any fish-market tie-ups unless the owner has some particularly unusual looking specimen. In your advertising stress the realistic novelty of the picture and get over the idea that there is no studio stuff in this one, that the sharks are real sharks and the danger is real danger. Top that off by telling them that you have Robinson in his best picture.—McCarthy, Hollywood.

Story by Houston Branch. Screen play by Wells Root. Photographed by Tony Gaudio. Directed by Howard Hawks. Release date Sept. 24, 1932. Running time, 80 minutes.

CAST

Mike ..... Edward G. Robinson
Pipes ..... Richard Arlen
Quita ..... Zita Johann
Lady Barber ..... Leila Bennett
The Gambler ..... J. Carroll Naish
Manuel ..... William Riccardi
Tereza ..... Sheila Manners

The Limping Man

(Powers)

Mystery

Here is mystery of a sort, with the addition of a murder or two and the private detective who unravels the case, but there is little unusual, nothing particularly striking about performance, plot or the development. The film, however, has its moments, and selling of the picture must be based upon making the most of those moments and the several features which offer opportunity for showmanship.

The title may be utilized as the mainspring of the campaign. When tied with the thought of the mystery film, it has a definite implication of the mysterious, the vengeful.

Do not ignore any chance to instill that impression in the minds of the potential audience. Make them curious about that "limping man" and they may come around to discover what it is all about.

The exhibitor has comparatively little with which to work in the matter of cast, as far as widespread familiarity with the names is concerned. Perhaps the best performance is that of Franklin Dyall as the private detective, and Lester Matthews who, in a dual role of the two brothers, offers one of the leading roles in a satisfactory manner. In view of the weakness of name value in the cast, therefore, it might be best to omit the names from the marquee, with the exception of Dyall.

Stress the mystery and revenge elements of the story. The fact that it is a screen adaptation of a story by Will Scott may possibly have some value in the selling. The action takes place almost entirely in a country home, with the limping man, an ex-convict, on the vengeance trail of Matthews, whose squealing, we are given to understand, led to the jailbird's incarceration. Matthews temporarily does away with the brother he so closely resembles and poses in his stead. The detective deduces the impersonation to the satisfaction of all concerned, including the girl to whom the brother is engaged, and perhaps to the audience.

It will require real selling, and probably the aid of a contest of some sort for the best solution or the like, to put this film over to above ordinary business. Best played during the week, with nothing objectionable for the juvenile.—Aaronson.

Distributed by Powers Pictures. Directed by John Orton. Story by Will Scott. Release date, September 1, 1932. Running time, 55 minutes.

CAST

Disher ..... Franklin Dyall
Gloria Paget ..... Margot Grahame
Brian Nash ..... Lester Matthews
Sir Edwin Paget ..... Arthur Hardy
Lady Paget ..... Henrietta Watson
Paul Tegle ..... Gerald Rawlinson
Peter Hoyt ..... David Howthorne
Olga Hoyt ..... Jeanne Stuart
The Limping Man ..... Percy Parsons

Insult

(Paramount-British)

Drama

Here's a story with possibilities that has been impaired by the dialogue, casting and acting, a handicap to such a capable director as Harry Lachman.

The story comes within the Foreign Legion category, with plenty of well-suggested Arab atmosphere; there's the eternal triangle, with the local French civil representative, his wife, and a handsome young half-caste officer—half Arab, half French—at the corners; and an avenging fury in the form of an officer of the old school, looking severely down his nose at all Arabs and "dirty halfbreeds." Other ingredients include a friendly sheik, weird desert music, a faithful servant, and the romantically-minded old nurse (who supplies the comic relief).

In spite of that, it's not possible to make a great deal of it, with lagging action, the unconvincing performance of several of the principals and always that tedious and bookish dialogue. The film is colorful enough, the settings are all that could be desired and the crowd scenes bear sufficient suggestion of authenticity. In one brief sequence excitement is introduced by a series of flashes of tribesmen swooping down on the white battalion, and a showman might squeeze some satisfaction from this.

The way to sell this one is to play up the oriental atmosphere and the glamor of the "Legion." Put Lachman's name in bigger type than those of the other players, who don't mean much to the American fan any way. There is, too, a chance for a line on "Can a half-caste be trusted?"—Charman, London.

Produced by Paramount-British and distributed by Paramount. Directed by Harry Lachman. Story by Jan Fabricius. Camera work by Rudolph Mate. Length, 7,162 feet.

CAST

Pola Dubois ..... Elizabeth Allan
Henri Dubois ..... John Gielgud
Capt. Ramon Nadir ..... Hugh Williams
Major Dubois ..... Sam Livesey
Capt. Conte ..... James Raglan
Arabella ..... Sydney Fairbrother
Sergeant ..... Hal Gordon
Ali Ben Achmed ..... Abraham Sofaer

Speak Easily

(MGM)

Comedy

The story of "Speak Easily" provides an excellent vehicle for the forte of the sober-faced Buster Keaton, and he drives it home with a characterization that is faithful to the last shot. The more obvious humor of Jimmy Durante also has its opportunity in the role of the tank-town stock producer suddenly boosted to Broadway by Professor Buster's mythical inheritance. The two present a continuous tickle to the risibilities.

A word concerning the story will reveal more as to showmanship clues than a string of adjectives. Professor Post, mildewed by years in the confines of his college study, decides to see the world after a letter advises him of a $750,000 inheritance. Thrown in with a company of ham troupers, he calmly suggests he'll put them all on Broadway. His grammatical correction of a player's reference to a speak-

easy provides the title for the show, and the professor's innocent ambling about the stage during the premiere makes the show a scream. It has been revealed that the inheritance letter was a hoax, but the writ of attachment loses all its potence when the show succeeds.

The humor of the situations is climaxed when the professor becomes enmeshed in some ropes and is twirled about the cyclorama, and again when he loses his hold in the flies and swings across the stage. In Keaton's expert hands these situations did not require newness to be good.

A bedroom and drinking scene and a bit of apartment dialogue take the picture out of the diet for juveniles, but for adults the showman can promise a production crammed with laughs.

Names are of course the first line of attack in the campaign. Both Keaton and Durante live up to their capacities for fun-provoking. With the names should be tied up sufficient of the story to rivet attention to the fact that the comedians have roles that cannot be anything but "naturals."—ROVELSTAD, New York.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Edward Sedgwick. Author, Clarence Budington Kelland. Dialogue and continuity by Ralph Spence and Laurence E. Johnson. Photographed by Harold Wenstrom. Film editor, William Levanway. Release date, August 13, 1932. Running time, 82 minutes.

CAST

Professor Post	Buster Keaton
James	Jimmy Durante
Pansy Peets	Ruth Selwyn
Eleanor Espere	Thelma Todd
Mrs. Peets	Hedda Hopper
Griffo	William Pawley
Stage Director	Sidney Toler
Dr. Bolton	Lawrence Grant
Tony	Henry Armetta
Reno	Edward Brophy

Thark

(British & Dominions)

Farce

The names of Tom Walls and Ralph Lynn are Britain's biggest box office bets, and after seeing their latest film frolic it's easy to understand. Their humor is so essentially unforced and they fit so perfectly into the parts that Ben Travers writes for them that their pronunciations go at a rollicking pace to the last fade-out. And in "Thark" they have produced a farce as good as, if not better than, any they have made since they were first teamed by B. & D.

Thark Manor is supposed to be haunted, and the tenant won't be satisfied until the folk she bought it from come down and spend a night there. Ralph Lynn and Tom Walls are placed in the haunted room, after the atmosphere has been worked up to a spooky pitch. A series of extraordinary (though explicable) events do occur, and the pair spend a hectic night. There's a fair but flighty damsel involved, who spends half the night running into other people's rooms in the flimsiest of wear, a man hunt by Walls, complete with gun, and a hilarious sequence. To bind it together there's a wealth of witty (and saucy) dialogue, spoken as only Walls knows how.

You needn't be afraid of the English accent. Lynn and Claude Hulbert are the only players who suffer in this respect, and as they are both playing silly fool parts the "vice" becomes a virtue in this case. Walls, on the other hand, has a melodious Irish brogue, and he does a lot of the talking. The girls are swell lookers.

Sell chiefly on the story and the spook atmosphere. The comedy situations will also tell, as will the dialogue, which is spicy without going beyond that adjective.—CHARMAN, London.

Produced by British & Dominions at Elstree, England. Story by Ben Travers. Directed by Tom Walls. Photography by F. A. Young. Running time, 77 minutes.

CAST

Sir Hector Benbow	Tom Walls
Ronald Gamble	Ralph Lynn
Hook	Robertson Hare
Jones	Gordon James
Cherry Buck	Joan Brierley
Kitty Stratton	Evelyn Bostock
Mrs. Todd	Mary Brough
Lionel Todd	Claude Hulbert
Lady Benbow	Berylide Querton

House of Death

(Amkino)

Drama

Frankly propaganda, this production is cemented in a mould of preachment on socialism and deviations therefrom. Yet for all the heavy curtain of drama and philosophical dialogue that hangs upon the action, there are elements of surprise, fresh touches of photography, and bits of tragi-comedy that give temporary buoyancy to the picture.

A scene of consequence, somewhat overdrawn but thoroughly Russian in its essence, concerns the massing of the political prisoners to hear the reading of their sentence. A stammerer is chosen for the task—a whim of the Czar, deliberate word-torturing of the doomed—and his struggle to speak the words is particularly prolonged as he reaches the climax—the sentence to death. After this mental agonizing, another officer announces that Nicholas has changed his mind—another premeditated move—and has ordered them to Siberia. There's food for exploitation here, a moving example of bitter-cold cruelty.

The theme, from the Dostoievski novel of the same name, is tragedy in itself; it is the story of a sincere conviction that socialism is the only system that will save the world, a conviction that is broken down by torture of mind and body by insidious intrigue and physical punishment, and death as the reward.

Music plays an important role in describing shadings of action and thought. As Nicholas eats his breakfast, a storm roars outside while a caged bird warbles a song of summer inside. And as a further touch, the young royal son toot-toots across the palace floor in the cab of a miniature railway engine.

To those who know their Russia there is a note in the fact that a player of the Moscow Art theatre—N. P. Chmelioff—takes the role of the nobleman-novelist-socialist, and two other players carry the title of "merited artist of the republic."—ROVELSTAD, New York.

Produced in soviet Russia by Mejrabpomfilm and distributed by Amkino. Directed by V. F. Federov. Cameraman, V. M. Pronin. Music composed by V. I. Krigkov. Scenario based upon Dostoievski's novel, "The House of Death." Adapted by Vitor Schklowski. Release date, August 12, 1932. Running time, 76 minutes.

CAST

Dostoievski	N. P. Chmelioff
Pobedonostzev	N. A. Podgorny
Doubelt	N. M. Radin
Nicholas I	N. M. Viteftof
Soldier	G. P. Kuznetzov
Stammering announcer	V. V. Belokourov

Goona-Goona

(Principal)

Melodrama and Scenic

Superimposed upon a pictorial description of the Isle of Bali, east of Java, in the Dutch East Indies, is a story of a passion powder (whence the title of the production), a betrayal, and two murders.

The camera record and story are by Andre Roosevelt, cousin of the late President Theodore Roosevelt, and Armand Denis, of Eastman Kodak Company. Mr. Roosevelt also gives the narrative.

The exhibitor may well promise his patrons a picture of an island noted for its scenic beauty, and of its native life. Most of the action takes place within the walls of the village and temples and homes and in the streets, but the scene of a high point of the melodrama itself is one of the beauty spots of the production.

Emphasis should be placed upon the scenic phase, coupled with an attention-arresting word or two regarding the tragedy that lurks in a love that attempts to break through the caste system of centuries of tradition.

But to the community outside the large cities any dwelling upon the meaning of the title might bring down the wrath of self-anointed-censorial gods. And if they thereafter witnessed the picture and noted the camera's confirmation of the narrator's words to the effect that nudity above the waist is the native mode, except for ceremonials, they might consider their objections well-grounded, even if unjustifiably so. Prudishness seems to draw a line of distinction between newsreel and other content, which is just another of the vagaries, though it is true of course that newsreels also have met with senseless restrictions.

All of which is mentioned to explain why it appears that the exhibitor would do well to emphasize the scenic and travel aspects of the production, and the native music and dance, adding a word regarding a story of native romance and duplicity.—ROVELSTAD, New York.

A melodrama of the Isle of Bali, created by Andre Roosevelt and Armand Denis and distributed by Principal Pictures. Symphonic score by M. M. Kross Hartmann and Marcel Devaux, assisted by the Royal Balinese Gamelan Gong Orchestra of Belaloean. Original Balinese dances by the Legong Dancing Girls. Narrative by Andre Roosevelt. An October, 1932, release. Running time, 66 minutes.

CAST

Coolie	Wyan
His wife	Dasnee
His Sister	Seronee
Dasnee's Father	Ktot
The Prince	Nonga
His Sister	Rei
His Father	Okah
The Princess	Maday
Her Father	Rajah of Bali
The Blind Sorcerer	Rono
Dancer	I. Maria
Dancing Girl	A. Legong

SHORTS

Ma's Pride and Joy

(Paramount)

Likable Sennett Product

A new radio personality, Don Novis, is really introduced to picture fans in his own right, although he has received credit in several features. Take it as a quiet tip-off, here is a boy who is going to give Bing Crosby a run for popularity. The story is about a young radio singer, who clicks over the air after the company's baritone star gets temperamental. There's a lot of funny comedy contributed by Gribbon, and the dialogue and expression of Vince Barnett and Jesse DeVorska, as the two producers, should keep your audiences in an uproar. The big hit is Novis' singing. He sings "Sweet and Lovely," "Star Dust," "Charmaine" and "Sylvia." Use those song titles in your lobby advertising and publicity. Running time, 18 minutes.—MCCARTHY, Hollywood.

Get That Lion

(Principal)

Excellent

Thoroughly enjoyable, primarily for the scenic background as well as for the action itself is this picture of Arizona and the tracking of the cougar by Floyd Pyle, lion hunter. The simple story is sufficient for its purpose, a frank study of the trailing of the lone killer into his mountain fastnesses. The drama of the hunt is subservient to the ever-changing setting, but the photographing of the lion's slinking but resourceful retreat and the final lassoing after he has been treed by the dogs makes the production decidedly likable. A lecture accompanies the unfolding of the action.—Running time, 29 minutes.

Screen Snapshots

(Columbia)

Lively, Interesting

An excellent short, this combines fan interest with a lively horse show. Pictured is the famed annual cowboy rodeo on the western ranch of Hoot Gibson, with all the hard riding, steer wrestling and fancy riding included. The roving camera picks up shots of various well known screen stars in the stands at the rodeo, in unconventional pose and enjoying themselves to the full.—Runing time, 9 minutes.

BE FIRST



DOROTHY JORDAN



IRENE RICH



MATTY KEMP



It's on everybody's tongue—

in the new cycle of down-to-earth films

Wherever exhibitors gather you hear, "Down-to-earth pictures are the salvation of the industry!" Other producers are getting wise. But Fox is first again...and with the trade's outstanding down-to-earth star...

WILL ROGERS

more humorous than ever in

DOWN TO EARTH

with

DOROTHY JORDAN IRENE RICH

MATTY KEMP

Story by Homer Croy author of "They Had to See Paris"

Screen play and dialogue by Edwin ("Bad Girl") Burke

Directed by

DAVID BUTLER

who handled "A Connecticut Yankee"

WATCH FOX THIS YEAR!

WABASH AVENUE

CHICAGO

Local exhibitors got their first idea of what they may expect in the new season's pictures last week. What these films may do at the box offices becomes a doubly important question right now since many theatres have resolved to throw the double feature policy overboard.

▽

McVickers theatre, reopened in new dress, launched the first of Paramount's new product, "Horse Feathers," starring the Marx brothers. And what an opening it was. Crowds just like in the days of '28 and '29, to put it in the words of Barney Balaban.

▽

State street merchants, the folk who run Mandel Brothers, The Fair, Marshall Field, Boston Store and other notable establishments, were so elated over having the McVickers lights flashing again that they were all on hand for the first performance.

▽

Warner Brothers also gave the exhibitors a look at their new product in a series of trade shows which are part of a national exhibit staged by the company. The Warner films were shown at the Dearborn theatre and at the Stevens hotel.

▽

And along the same line Dave Dubin invited exhibitors to a special preview of the Educational-World Wide feature, "The Last Mile," also at the Stevens.

▽

In addition to McVickers, Balaban & Katz reopens the United Artists theatre August 26. "White Zombie," United Artists, was the initial attraction. B. & K.'s Paradise is also understood to be slated for an early return to action.

▽

And if the foregoing doesn't indicate that things are beginning to pop, here are a couple of more things to consider:

The ultra modern appearance and arrangement of the Columbia office has been achieved under the direction of Bill Brumberg. It's worth inspecting.

Educational is stepping out, determined to do things in a bigger and better way by adding two new names to its sales force. They are Frank Flaherty, who will cover the Southside, and Oscar Florine, who will look after southern Illinois.

▽

Over at Security Pictures Harry Lorch, the new associate and general sales manager, is pitching into his new duties with a vengeance.

▽

Chicago's fame as a summer resort brought Julius Lamm of the Variety theatre, Cleveland, here with his family to spend their vacation.

▽

Sol Best, former exhibitor, has joined Capitol Film Corporation as city salesman.

▽

Courshon and Solomon has opened the Portage Park theatre with a policy of double features, having completely remodeled the house and equipped it with many unusual features.

▽

J. R. McPherson, local branch manager of National Screen Service, is teasing the muskies up around the Eagle River country.

HOLQUIST

Named to West Coast Post

Homer Gill, former northwest division manager for RKO, has been appointed division manager of the Puget Sound district for Fox West Coast. The Pacific northwest district was abolished by RKO.

Ennis Marks 21st Year in Industry

Bert Ennis, veteran motion picture publicist, celebrated his 21st year in the industry last week, August 17, to be exact.

Ennis entered the industry in August, 1911, as assistant publicity man for Vitagraph, where he originated the idea of supplying music cue sheets for exhibitor use. Next he became director of publicity for Keystone and Broncho, handling the first publicity and advertising issued on Charles Chaplin, Mabel Normand, Tom Ince, Mack Sennett, Ford Sterling, Charles Ray, Roscoe Arbuckle and other early-day stars. In 1914, he assumed charge of publicity and advertising for Eclair Films.

From then on he engaged in production, distribution and theatre management. He managed and publicized Fox's Japanese Gardens, first de luxe theatre on upper Broadway, introduced Barbara La Marr via an international campaign, and handled publicity and advertising from the inception of the Roxy in 1925, by Herbert Lubin, until the house opened in 1927.

He resigned as director of exploitation, publicity and advertising for Columbia Pictures early in 1932 and a short time afterwards was engaged by the Kosch interests to direct similar activities for the Roxy, resigning last week.

Concurrent with his motion picture activities, Mr. Ennis has been responsible for various magazine articles and syndicated features, including a Broadway column called "Manhattan Mutterings."

Ritchey Returns from England

J. V. Ritchey, of the Ritchey Export Corporation, returned on Monday from a trip to England and the Continent.

ON BROADWAY

Week of August 20

CAPITOL
Color Scales ..... MGM

MAYFAIR
Over the Fence ..... Universal
Strange as It Seems No. 20 ... Universal
Mickey's Big Business ..... RKO Radio

PARAMOUNT
Summer Daze ..... Paramount
Screen Souvenirs No. 9 ..... Paramount

RIALTO
Stopping the Show (Betty Boop) . Paramount
Screen Souvenirs No. 1 ..... Paramount
Sports Eye View ..... Paramount

RIVOLI
Betty Boop's Bamboo Isle ..... Paramount
Water Jamboree ..... Paramount

ROXY
Chicago ..... Principal
Strange as It Seems No. 21 .... Universal

STRAND
Berlin Today ..... Vitaphone
Nickelette ..... Vitaphone
Tee for Two ..... Vitaphone

WINTER GARDEN
You're Killing Me ..... Vitaphone
Dear Old London ..... Vitaphone
Bosko's Store ..... Vitaphone
Sport Slants No. 13 ..... Vitaphone

NEWS PICTURES

FOX MOVIETONE NEWS—No. 95—President Hoover opens campaign for re-election with acceptance address—Roosevelt and Garner, Democratic candidates, meet at governor's home—Rin Tin Tin dies in Hollywood—Olympic ends with Uncle Sam the big winner—Delphine IV wins Gold Cup speedboat race.

FOX MOVIETONE NEWS—No. 96—Finale of Olympiad draws 95,000—President Hoover extols Cardinal Gibbons—U. S. Leathernecks take to the air—Crown Prince of Germany sends message to America—France remembers heroes of Verdun.

HEARST METROTONE NEWS—No. 294—France pays honor to 400,000 dead of Verdun—Illinois Guardsmen go on parade—Water sports have busy season at Lake Mohawk, N. J.—Friedrich Wilhelm, German Crown Prince, sends message to U. S.—Marchioness sets world trotting record.

HEARST METROTONE NEWS—No. 295—Women fliers up eight days break endurance record by 73 hours—"War in Shanghai" in fireworks thrills Londoners—Pennsylvania highway police get expert instruction in firearms—Vice-president Curtis gives acceptance address — Helen Jacobs wins national tennis title—Roosevelt denounces Republican regime—Italy's warships display might—Mollison in New York after flying from Ireland.

PARAMOUNT NEWS—No. 5—President Lebrun of France unveils monument to Verdun dead—Lady aces, Louise Thaden and Frances Marsalis, seek altitude endurance record—Garner says hello to Governor Roosevelt—Fort Totten (N. Y.) tries out anti-aircraft lights—Farewell, Olympics.

PARAMOUNT NEWS—No. 6—British king's squad of Royal Marines show precision in manual of arms—Bee Kyle drops 135 feet into flaming six-foot tank at White City, Ill.—Vice president Curtis, in acceptance speech, extols G.O.P. policies—Hoover at his Rapidan retreat—Italy cuts navy—Capt. Mollison ends flight from Ireland to New York.

PATHE NEWS—No. 6—American girl swimming champions show how they won at Olympics—Hoovers receive Mrs. Edith Kermit Roosevelt—Governor Roosevelt and Speaker Garner predict victory—Intimate glimpses of central figures in hearing of Mayor J. J. Walker on removal charges—Maharaja uses 100 elephants to trap tigers.

PATHE NEWS—No. 7—World's best horsemen display skill at closing of Olympics—Leaders of industry and labor hail economic upturn—Sky cruise over the Hudson river from New York to Albany—Texas storm which killed 29 leaves havoc in its wake—President Hoover enjoys favorite sport of fishing on Chesapeake Bay—Russell Boardman makes last test flight before crash.

UNIVERSAL NEWSPAPER NEWSREEL—No. 68—Reich in mourning as divers find hulk of ill-fated cadet ship—British hop-workers eye America in hope of early beer laws—U. S. Army discloses aerial war secrets—Grid training begins with brawn tryouts—"Blue Shirts" name Father Cox to head new jobless party—Olympics close in triumph.

UNIVERSAL NEWSPAPER NEWSREEL—No. 69—Two thousand farmers throw cordon around Sioux City, Iowa, to bar farm products and milk in fight to maintain prices—Italian navy holds impressive maneuvers—San Francisco starts free analysis of beverages to stem toll of poison liquor—Canadian Indians win war-canoe race.

Archer Made Educational Division Chief

A. P. Archer, manager of the Denver Educational exchange since 1925, has been made manager of their West Coast division, which includes from Denver west. Los Angeles will be his headquarters.

McConnell in Town with Serial

Fred McConnell, associate producer of Van Beuren, has returned to New York after a three-month stay in Hollywood, where he supervised the preparation of "The Last Frontier," the first serial released on the Van Beuren program. McConnell brought back with him the first three episodes of the serial.

Film Made for Grocers

Burton Holmes Studios, Chicago, has produced a talking film for the Independent Grocers' Alliance of America. Three related pictures are included, the whole running approximately 14 reels. Wholesale and retail grocers will see the film. A Bell & Howell Varo lens was used for the first time in industrial work, it is claimed.

THEATRE RECEIPTS

An increase of $72,108 in theatre receipts over those in the calendar week ended August 13, 1932, was registered in the total of 102 theatres in 20 key cities of the country for the calendar week which closed August 20. Total grosses for the last-named week were $1,378,340. In the earlier week 101 theatres in 20 cities showed a total gross of $1,306,232. In the more recent week there were five new lows and no new highs. The previous week showed eight new lows and no new highs.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Boston								
Keith's	3,500	25c-65c	"The Age of Consent" (Radio)	19,000	"American Madness" (Col.)	18,000	High 12-5 "Frankenstein"	27,000
							Low 3-26-32 "Explorers of the World"	16,000
Keith-Boston	2,900	25c-65c	"American Madness" (Col.)	18,000	"Igloo" (U.)	17,500	High 4-9-32 "Steady Company"	26,000
							Low 7-9-32 "By Whose Hand?"	16,500
Loew's Orpheum	2,000	25c-60c	"Skyscraper Souls" (MGM)	20,000	"Washington Masquerade" (MGM)	19,500	High 1-24 "Hell's Angels"	31,500
							Low 8-4-32 "Unashamed"	18,000
Loew's State	3,700	30c-60c	"Downstairs" (MGM)	21,000	"White Zombie" (U. A.)	21,500	High 6-18-32— "Hell Divers" "Possessed" and "Sin of Madelon Claudet"	26,000
							Low 7-18 "Man in Possession"	19,000
Metropolitan	4,350	35c-75c	"Devil and the Deep" (Para.)	35,000	"Guilty as Hell" (Para.)	35,000	High 1-31 "No Limit"	44,500
							Low 7-4 "I Take This Woman"	30,000
Paramount	1,800	30c-60c	"Horse Feathers" (Para.)	16,000	"Congorilla" (Fox)	14,000	.....	
Uptown	2,000	25c-60c	"Horse Feathers" (Para.)	12,500	"Congorilla" (Fox)	11,000	High 5-14-32 "The Miracle Man"	15,000
							Low 7-23-32 "Miss Pinkerton"	10,000
Buffalo								
Buffalo	3,500	30c-70c (30c-65c)	"Skyscraper Souls" (MGM)	20,000	"Guilty as Hell" (Para.)	19,000	High 3-28 "My Past"	39,500
							Low 7-16-32 "Rebecca of Sunnybrook Farm"	15,800
Century	3,000	25c-35c	"Madame Racketeer" (Para.)	7,000	"Roar of the Dragon" (Radio)	7,200	High 2-14 "Cimarron"	25,600
							Low 3-5-32 "Cheaters at Play"	5,800
Court Street	1,800	25c	"Forgotten Commandments" (Para.) (4 days)	1,500	"Reserved for Ladies" (Para.) (4 days)	1,700	.....	
Hippodrome	2,100	25c-35c	"Unashamed" (MGM)	6,700	"Week Ends Only" (Fox)	7,000	High 2-14 "Free Love"	26,300
							Low 7-16-32 "New Morals for Old"	4,200
Lafayette	3,300	25c	"The Menace" (Col.) and "Probation" (Chesterfield)	8,400	"Young America" (Fox)	7,300	High 4-11 "Ten Cents a Dance"	24,100
							Low 6-11-32 "The Secret Witness"	5,800
Chicago								
Chicago	4,000	35c-75c	"Devil and the Deep" (Para.)	35,000	"The First Year" (Fox)	35,000	High 1-23-32 "Two Kinds of Women"	67,000
							Low 7-18 "Women Love Once"	26,250
Oriental	2,284	35c-75c	"Guilty as Hell" (Para.)	23,500	"Downstairs" (MGM)	23,000	High 3-7 "My Past"	46,750
							Low 6-27 "Party Husband"	19,450
Palace	2,509	35c-75c	"American Madness" (Col.)	21,500	"Tom Brown of Culver" (U.)	18,000	High 4-2-32 "Cheaters at Play"	33,000
							Low 7-16-32 "Bachelor's Affairs"	16,000
State Lake	2,776	25c-50c	"Almost Married" (Fox)	16,000	"By Whose Hand?" (Col.)	17,500	High 12-12 "Frankenstein"	44,000
							Low 6-25-32 "Is My Face Red?"	7,000
Cleveland								
Allen	3,300	25c-50c	"Guilty as Hell" (Para.)	12,000	"Skyscraper Souls" (MGM)	12,000	High 1-30-32 "Hell Divers"	26,000
							Low 7-2-32 "The Man From Yesterday"	8,000
RKO Palace	3,100	25c-60c	"American Madness" (Col.)	25,000	"War Correspondent" (Col.)	20,000	High 5-2 "Laugh and Get Rich"	40,000
							Low 5-21-32 "Sinners in the Sun"	18,000
Stillman	1,900	15c-25c	"White Zombie" (U. A.)	7,500	"Lady and Gent" (Para.)	5,100	.....	
Warner's Lake	800	15c-50c	"Jewel Robbery" (W. B.)	4,000	"Stranger in Town" (W. B.)	4,000	High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Denver	2,500	25c-66c	"Guilty as Hell" (Para.)	18,500	"Washington Masquerade" (MGM)	14,000	High 8-8 "Politics"	25,000
							Low 5-14-32 "Greeks Had a Word for Them"	9,000
Huffman's Rialto	900	25c-50c	"Stranger in Town" (W. B.)	2,500	"Almost Married" (Fox)	2,500	.....	
Orpheum	2,600	25c-66c	"American Madness" (Col.)	12,000	"Jewel Robbery" (W. B.)	13,000	.....	
Paramount	2,000	25c-55c	"Downstairs" (MGM)	7,000	"Miss Pinkerton" (F. N.)	9,000	High 1-10 "Hell's Angels"	22,000
							Low 6-25-32 "Forgotten Commandments" and "Reserved for Ladies"	3,450
Detroit								
Downtown	2,750	25c-50c	"American Madness" (Col.)	12,500	"Bring 'Em Back Alive" (Radio) (2nd week)	13,500	.....	
Fisher	2,300	25c-65c	"Jewel Robbery" (W. B.)	16,000	"Guilty as Hell" (Para.) (2nd week)	13,000	.....	
Fox	2,300	25c-60c	"Congorilla" (Fox)	17,500	"The First Year" (Fox) (2nd week)	19,000	.....	
Michigan	3,000	25c-75c	"Horse Feathers" (Para.)	34,500	"Skyscraper Souls" (MGM)	22,000	.....	

WHAT COULD HE DO WITH CAPTURED



Douglas F

Here is another of those unusual stories that lend themselves to sensational exploitation....

A modern comedy-drama that fairly **LEAPS** out of the screen!

Not since "Robin Hood" have you seen a Fairbanks so adventurous ... so thrilling!!

MOTION PICTURE
DAILY

Fairbanks Film Clicks

ATLANTIC CITY, Aug. 22.—"Mr Robinson Crusoe" is off to a flying start at the Warner, having grossed approximately $6,500 over the week-end. This tops the week-end gross made by the version of "Rio Rita," musical extravaganza.

THE Film DAILY

FAIRBANKS FILM OPENS BIG

Atlantic City—In its premiere at the Warner theater here, Douglas Fairbanks in "Mr. Robinson Crusoe," without any stage show, drew the biggest business done by the house this year. Receipts even exceeded the opening gross of "Scarface" at another house here. Extensive exploitation accompanied the premiere. Stunts included an autogiro flying over the theater with a large banner. The mayor also participated in the ceremonies.

Another

THIS *FEMALE TARZAN* HE HAD
N THIS ISLAND JUNGLE?

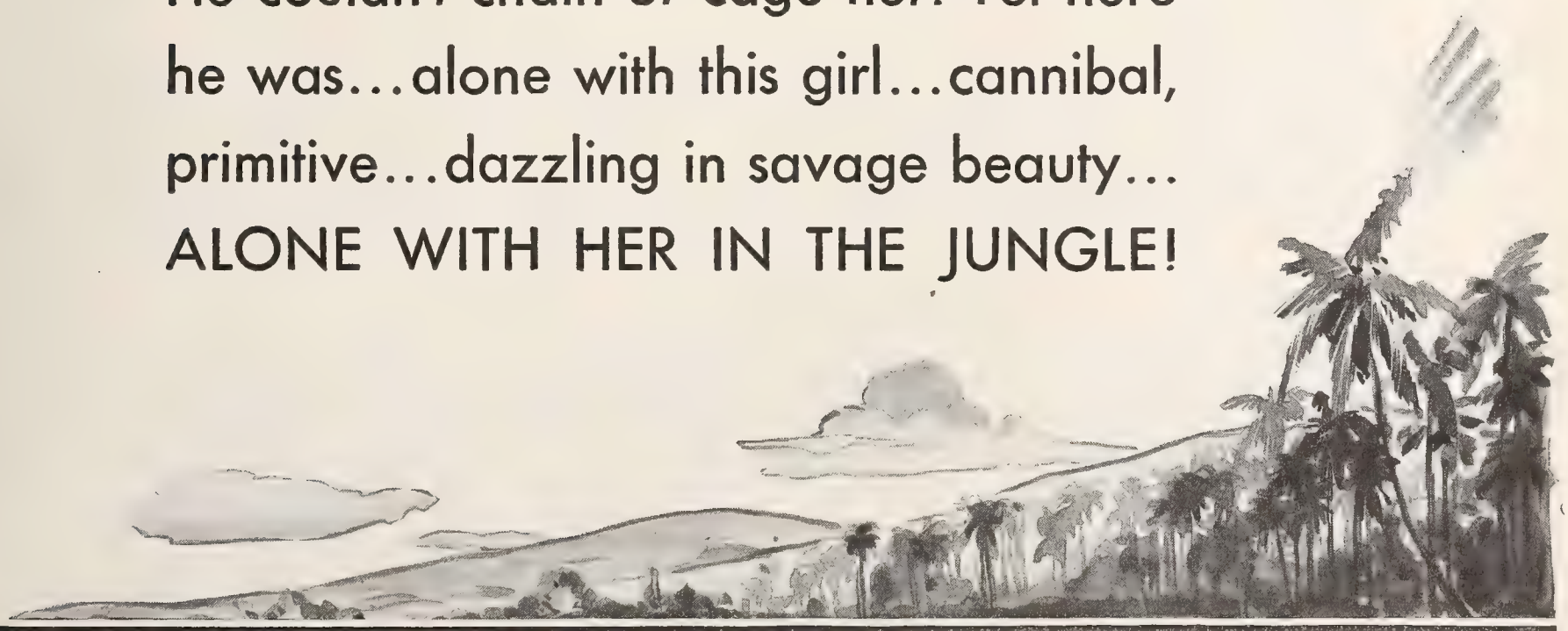
as

AIRBANKS

in

Mr. Robinson CRUSOE

He couldn't kill her! He couldn't trap her!
He couldn't chain or cage her! Yet here
he was...alone with this girl...cannibal,
primitive...dazzling in savage beauty...
ALONE WITH HER IN THE JUNGLE!



BIG UNITED ARTISTS' Picture

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 193: to date)	
Hollywood								
Chinese	2,500	55c-$1.65	"Strange Interlude" (MGM) (5th week)	19,600	"Strange Interlude" (MGM) (4th week)	26,000	High 7-31 "Trader Horn" Low 10-31 "Yellow Ticket"	36,000 9,000
Pantages Hollywood	3,000	35c-65c	"By Whose Hand?" (Col.)	12,200	"What Price Hollywood" (Pathe)	11,000	High 4-30-32 "Careless Lady" Low 2-6-32 "Ladies of the Big House"	22,400 7,000
W. B. Hollywood	3,000	25c-55c	"Doctor X." (F. N.)	9,900	"Crooner" (F. N.)	10,900	High 2-7 "Little Caesar" Low 11-7 "Honor of the Family"	30,000 7,000
Indianapolis								
Apollo	1,100	25c-35c	"Jewel Robbery" (W. B.)	2,500	"The First Year" (Fox) (2nd week)	5,000	High 6-13 "Daddy Long Legs" Low 8-20-32 "Jewel Robbery"	10,000 2,500
Circle	2,600	25c-35c	"Hollywood Speaks" (Col.)	5,000	"Roar of the Dragon" (Radio) (25c-55c)	8,000	High 2-14 "Cimarron" Low 7-30-32 "Westward Passage"	13,000 3,500
Indiana	3,300	25c-35c	"Doctor X" (F. N.)	8,000	"Guilty as Hell" (Para.)	6,500	High 1-17 "Her Man" Low 8-12-32 "Guilty as Hell"	25,000 6,500
Palace	2,800	25c-35c	"Downstairs" (MGM)	5,500	"White Zombie" (U. A.)	5,000	High 5-2 "Trader Horn" Low 8-12-32 "White Zombie"	22,000 5,000
Kansas City								
Liberty	1,000	15c-25c	"Guilty as Hell" (Para.)	4,000	"Madame Racketeer" (Para.)	3,600		
Mainstreet	3,049	35c-50c	"American Madness" (Col.)	19,000	"Tom Brown of Culver" (U.)	14,000	High 1-9-32 "Peach o' Reno" Low 6-11-32 "Rich Are Always With Us"	25,500 11,000
Midland	4,000	25c-40c	"Speak Easily" (MGM) (7 days and Sat. midnite show)	14,000	"Downstairs" (MGM) (7 days and Sat. midnite show)	13,000	High 1-23-32 "Hell Divers" Low 5-9 "Quick Millions"	30,400 7,500
Newman	2,000	35c-50c	"Devil and the Deep" (Para.) (7 days and Sat. midnite show)	8,000	"Jewel Robbery" (W. B.) (7 days and Sat. midnite show)	8,000	High 2-27-32 "Shanghai Express" Low 6-4-32 "Street of Women"	25,000 6,500
Los Angeles								
Carthay Circle	1,650	55c-$1.65	"Back Street" (U.) (2nd week)	11,000	"Back Street" (U.) (7 days and $5.00 premiere)	18,000		
Fox Criterion	1,652	25c-65c	"Congorilla" (Fox) (4 days)	11,000			High 5-9 "Secret Six" Low 3-5-32 "Business and Pleasure"	27,100 3,909
Loew's State	2,416	35c-70c	"Bachelor's Affairs" (Fox)	29,000	"Skyscraper Souls" (MGM)	22,500	High 10-25 "Susan Lenox" Low 3-5-32 "The Silent Witness"	39,000 6,963
Orpheum	2,750	35c-70c	"The Age of Consent" (Radio) (25c-40c)	8,000	"Bring 'Em Back Alive" (Radio) (2nd week)	15,500	High 1-9-32 "Frankenstein" Low 12-26 "Heaven on Earth"	34,000 6,500
Paramount	3,596	35c-70c	"Horse Feathers" (Para.)	40,000	"Guilty as Hell" (Para.)	20,000	High 10-31 "Beloved Bachelor" Low 2-6-32 "Tomorrow and Tomorrow"	41,000 7,500
W. B. Downtown	2,400	25c-55c	"Jewel Robbery" (W. B.)	10,700	"Stranger in Town" (W. B.)	9,600	High 2-7 "Little Caesar" Low 4-23-32 "Destry Rides Again"	27,000 6,200
W. B. Western	2,400	35c-55c	"Crooner" (F. N.)	5,000	"Jewel Roberry" (W. B.)	5,800		
Minneapolis								
Lyric	1,238	25c-40c	"Skyscraper Souls" (MGM)	2,000	"Miss Pinkerton" (F. N.)	2,700	High 5-30 "Kiki" Low 1-24 "Men on Call"	4,000 1,200
RKO Orpheum	2,900	25c-55c	"American Madness" (Col.)	12,000	"Roar of the Dragon" (Radio)	14,000	High 12-14 "Cimarron" Low 8-20-32 "American Madness"	30,000 12,000
State	2,300	25c-55c	"Devil and the Deep" (Para.)	7,000	"Guilty as Hell" (Para.)	7,000	High 1-2-32 "Sooky" Low 4-18 "Body and Soul"	10,000 6,000
Montreal								
Capitol	2,547	26c-60c	"Two Seconds" (F. N.) and "Madame Racketeer" (Para.)	11,500	"Miss Pinkerton" (F. N.) and "The Dark Horse" (F. N.)	9,500	High 1-10 "Just Imagine" Low 12-23 "The Guardsman" and "The Tip-Off"	18,000 8,000
Imperial	1,914	15c-40c	"C'Est Beau, L'Amour" (French)	2,500	"Paris-Beguin" (French)	1,800	High 1-17 "Office Wife" Low 8-12-32 "Paris-Beguin"	10,000 1,800
Loew's	3,115	30c-75c	"Lady and Gent" (Para.)	13,000	"Unashamed" (MGM)	12,000	High 4-2-32 "Fireman, Save My Child" Low 7-18 "Stepping Out"	16,500 9,000
Palace	2,600	30c-75c	"Bring 'Em Back Alive" (Radio)	12,750	"Washington Masquerade" (MGM)	10,000	High 4-2-32 "One Hour With You" Low 8-12-32 "Washington Masquerade"	19,500 10,000
Princess	2,272	25c-60c	"White Zombie" (U. A.) and "Aren't We All?" (Para.)	8,000	"Roar of the Dragon" (Radio) and "Roadhouse Murder" (Radio)	7,000	High 4-1 "City Lights" Low 8-12-32 "Roar of the Dragon" and "Roadhouse Murder"	22,500 7,000
New York								
Astor	1,120	55c-$2.20	"Grand Hotel" (MGM) (18th week)	13,318	"Grand Hotel" (MGM) (17th week)	13,924	High 1-2-32 "Hell Divers" Low 11-14 "The Champ"	24,216 18,759
Cameo	549	25c-75c	"The House of Death" (Amkino) (8 days)	5,000	"Bring 'Em Back Alive" (Radio) (3rd week)	4,000		
Capitol	4,700	35c-$1.65	"Skyscraper Souls" (MGM) (2nd week)	56,584	"Skyscraper Souls" (MGM) (1st week)	57,745	High 1-9-32 "Mata Hari" Low 7-2-32 "New Morals for Old"	110,466 29,767
Embassy	598	25c	All Newsreel	6,924	All Newsreel	7,054	High 1-3 Newsreels Low 5-28-32 Newsreels	9,727 5,785
Mayfair	2,300	35c-85c	"American Madness" (Col.) (2nd week)	13,000	"American Madness" (Col.) (1st week)	15,000	High 12-12 "Frankenstein" Low 4-30-32 "Cohens and Kellys in Hollywood"	53,800 7,600
Palace	2,500	30c-$1.10	"Congorilla" (Fox)	12,500	"The Purchase Price" (W. B.)	17,000		
Paramount	3,700	40c-$1.10	"War Correspondent" (Col.)	64,500	"Guilty as Hell" (Para.)	48,300	High 2-7 "Finn and Hattie" Low 12-26 "Heaven on Earth"	85,900 35,700
Rialto	1,949	40c-$1.10	"Horse Feathers" (Para.)	58,000			High 2-27-32 "Shanghai Express" Low 6-27 "Dracula" and "Hell's Angels"	64,600 4,500
Rivoli	2,103	40c-$1.10	"White Zombie" (U. A.) (3rd week)	9,000	"White Zombie" (U. A.) (2nd week)	14,200	High 1-9-32 "Dr. Jekyll and Mr. Hyde" Low 7-29-32 "Igloo"	67,100 8,000
Strand	3,000	35c-$1.10	"Doctor X" (F. N.) (2nd week)	18,724	"Doctor X" (F. N.) (1st week)	38,000	High 1-17 "Little Caesar" Low 4-2-32 "The Missing Rembrandt"	74,821 8,012
Winter Garden	1,949	35c-$1.10	"Hollywood Speaks" (Col.)	5,690	"Congorilla" (Fox) (3rd week)	7,099	High 9-19 "Five Star Final" Low 8-20-32 "Hollywood Speaks"	59,782 5,690

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-55c	"Speak Easily" (MGM)	5,300	"Guilty as Hell" (Para.)	5,200	High 2-7 "Illicit"	11,000
							Low 7-2-32 "Man From Yesterday"	3,100
Criterion	1,700	10c-55c	"Devil and the Deep" (Para.)	5,200	"Downstairs" (MGM) (6 days)	3,000	High 2-21 "Cimarron"	15,500
							Low 8-12-32 "Downstairs"	3,000
Liberty	1,500	10c-35c	"Woman in Room 13" (Fox) (4 days)	1,200	"Strangers of the Evening" (Tiffany) (4 days)	900	High 1-24 "Under Suspicion"	7,200
			"Bachelor's Affairs" (Fox) (3 days)	1,100	"Young Bride" (Pathe) (3 days)	800	Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
Mid-West	1,500	10c-55c	"War Correspondent" (Col.)	3,000	"Doctor X" (F. N.)	4,000	High 9-19 "Young As You Feel"	11,000
							Low 8-20-32 "War Correspondent"	3,000
Omaha								
Orpheum	3,000	25c-55c	"American Madness" (Col.)	11,750	"War Correspondent" (Col.)	10,500	High 2-14 "Cimarron"	25,550
							Low 6-18-32 "Night World"	8,500
Paramount	2,900	25c-60c	"Devil and the Deep" (Para.) and "Miss Pinkerton" (F. N.)	8,000	"Guilty as Hell" (Para.)	6,500	High 4-23-32 "Tarzan, the Ape Man"	13,750
							Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous"	4,000
World	2,500	25c-40c	"Skyscraper Souls" (MGM) and.. "Forgotten Commandment" (Para.)	5,500	"Two Seconds" (F. N.) and..... "New Morals for Old" (MGM)	5,750	High 4-11 "Men Call It Love"	16,000
							Low 11-28 "The Cisco Kid"	4,500
Philadelphia								
Arcadia	600	30c-55c	"Drifting Souls" (Tower) (5 days)	1,500	"As You Desire Me" (MGM) (6 days)	2,500	High 12-17 "The Guardsman"	6,500
							Low 4-30-32 "Beast of the City"	1,900
Boyd	2,400	35c-75c	"Red Headed Wowman" (MGM).. (2nd week-4 days)	8,000	"Red Headed Woman" (MGM).. (1st week-6 days)	18,000	.....	
Earle	2,000	35c-66c	"Million Dollar Legs" (Para.) (6 days)	17,000	"The Purchase Price" (W. B.) (6 days)	20,000	High 1-2-32 "Makers of Men"	27,000
							Low 7-23-32 "Miss Pinkerton"	12,500
Fox	3,000	35c-75c	"Passport to Hell" (Fox) (6 days)	21,000	"The First Year" (Fox) (2nd week-6 days)	21,000	High 2-7 "Man Who Came Back"	40,000
							Low 6-18-32 "Mystery Ranch"	15,000
Karlton	1,000	30c-55c	"Reserved for Ladies" (Para.) (6 days)	3,500	"What Price Hollywood" (Pathe) (6 days)	3,200	High 5-2 "City Lights"	8,000
							Low 3-21 "Resurrection"	3,000
Stanley	3,700	35c-75c	"Bring 'Em Back Alive" (Radio) (2nd week-5 days)	10,000	"Bring 'Em Back Alive" (Radio) (1st week-6 days)	17,000	High 12-19 "Frankenstein"	31,000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	35c-55c	"White Zombie" (U. A.) (6 days)	8,500	"Scarface" (U. A.) (2nd week-6 days)	12,500	High 3-21 "Last Parade"	16,500
							Low 7-28-32 "Radio Patrol"	6,500
Portland, Ore.								
Fox Paramount	3,068	35c-65c	"Devil and the Deep" (Para.)	13,000	"Guilty as Hell" (Para.)	15,500	High 1-3 "Paid"	26,000
							Low 5-23 "Young Sinners"	11,000
Oriental	2,040	25c-35c	"War Correspondent" (Col.)	2,800	"Jewel Robbery" (W. B.)	3,000	.....	
Rialto	1,400	25c	"The Wet Parade" (MGM) (25c-65c)	6,000	"Wet Parade" (MGM) (25c-35c)	6,000	High 3-21 "Trader Horn"	12,000
							Low 6-25-32 "Mystery Ranch"	1,900
RKO Orpheum.	1,700	25c-60c	"American Madness" (Col.) (25c-35c)	10,000	"The Mouthpiece" (W. B.) (25c-40c)	12,500	High 2-14 "Cimarron"	20,000
							Low 5-23 "Iron Man"	8,500
United Artists.	945	25c-35c	"Washington Masquerade" (MGM)	5,000	"Congorilla" (Fox)	4,000	High 1-10 "Hell's Angels"	12,500
							Low 8-4-32 "Week Ends Only"	2,000
San Francisco								
El Capitan	3,100	25c-60c	"Man About Town" (Fox)	13,000	"The Tenderfoot" (F. N.)	13,750	High 8-15 "Daddy Long Legs"	16,750
							Low 6-11-32 "Devil's Lottery"	11,000
Fox	4,600	25c-90c	"Passport to Hell" (Fox)	33,000	"The First Year" (Fox)	45,000	High 1-3 "Lightning"	70,000
							Low 2-20-32 "The Guardsman"	29,000
Golden Gate	2,800	25c-65c	"American Madness" (Col.)	12,000	"War Correspondent" (Col.)	12,100	High 8-4-25 "Bring 'Em Back Alive"	24,000
							Low 6-11-32 "Lena Rivers"	7,000
Orpheum	3,000	25c-65c	"Bring 'Em Back Alive" (Radio) (2nd week)	6,500	"Bring 'Em Back Alive" (Radio) (1st week)	9,000	High 12-12 "Frankenstein"	23,000
							Low 5-14-32 "Night World"	5,000
Paramount	2,670	25c-90c	"Horse Feathers" (Para.)	25,000	"Devil and the Deep" (Para.)	9,500	High 1-9-32 "The Champ"	35,600
							Low 8-12-32 "Devil and the Deep"	9,500
Warfield	2,700	35c-90c	"The Crooner" (F. N.)	20,500	"Guilty as Hell" (Para.)	21,000	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 1-30-32 "X Marks the Spot"	15,000
Warner Bros.	1,385	35c-75c	"Doctor X" (W. B.)	9,500	"Stranger in Town" (W. B.)	3,750	High 3-26-32 "Fireman, Save My Child"	19,000
							Low 7-9-32 "Street of Women"	3,500
Seattle								
Fifth Avenue	2,750	25c-75c	"Guilty as Hell" (Para.)	12,500	"Skyscraper Souls" (MGM)	12,000	High 7-30-32 "Million Dollar Legs"	18,500
							Low 1-2-32 "The Boudoir Diplomat"	7,000
Fox	2,280	25c-75c	"Madame Racketeer" (Para.)	11,000	"Congorilla" (Fox) (9 days)	12,000	.....	
Liberty	2,000	10c-25c	"Sunset Trail" (Tiff.) and "Avenging Seas" (Monogram)	3,500	"The Stoker" (Allied)	4,000	High 1-10 "The Lash"	11,500
							Low 8-5-32 "Hound of the Baskervilles"	3,000
Music Box	950	25c-40c	"Jewel Robbery" (W. B.) (25c-35c)	3,500	"War Correspondent" (Col.)	3,500	High 2-28 "City Lights"	14,000
							Low 8-5-32 "South Sea Adventures" and "Many a Slip"	3,000
RKO Orpheum..	2,650	25c-75c	"American Madness" (Col.) (25c-40c)	6,000	"Tom Brown of Culver" (U.)	10,000	High 10-31 "Spirit of Notre Dame"	18,000
							Low 8-20-32 "American Madness"	6,000
Washington								
Columbia	1,232	25c-40c	"Dynamite Ranch" (Tiff.)	2,500	"Forbidden Company" (Chesterfield)	1,750	.....	
Earle	2,323	25c-66c	"Jewel Robbery" (W. B.)	17,000	"Million Dollar Legs" (Para.)	19,000	.....	
Fox	3,434	25c-66c	"Downstairs" (MGM)	26,000	"Passport to Hell" (Fox)	23,000	.....	
Loew's Palace..	2,363	35c-55c	"Guilty as Hell" (Para.)	11,500	"The First Year" (Fox) (2nd week)	11,000	.....	
Metropolitan	1,600	25c-55c	"Reserved for Ladies" (Para.)	6,500	"Two Seconds" (F. N.)	7,000	.....	
RKO Keith's	1,832	25c-55c	"American Madness" (Col.)	7,000	"The Man Called Back" (Tiffany)	7,000	.....	

"HEARTS OF


JEAN HERSHOLT
CLAUDIA DELL
JACKIE SEARL
J. FARRELL MacDONALD
CHARLES DELANEY
LUCILLE LAVERNE
DICK WALLACE
directed by
CHRISTY CABANNE

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JENKINS' COLYUM

Decatur, Ill.

Dear Herald:

When we called at the Woodbine theatre in Carthage, Ill., we found Justus Garard stripped for action. All he had on was a pair of pants and an undershirt (the Illinois statutes require that much) and he impressed us as a working scoundrel, and if he doesn't fix it as the "woodbine twineth" around the Woodbine then there's no twineth-inner.

Justus says he can't understand how any theatreman can operate a theatre without Motion Picture Herald. That boy's noodle is working 100 per cent.

▽

Last night at the Lincoln Square theatre we saw Janet Gaynor and Charles Farrell in "The First Year." Janet cried in the picture as easy and natural as she used to when her mother spanked her. It has always been our belief that her mother spanked her many times when there was no good reason for it. You know they can spank a kid too often.

▽

Keokuk, Iowa

Keokuk has 17,000 people and two theatres. We couldn't find the manager, but we met the man who does the chores around there and his report of the business was not such as would incline us to want to build a third one, although some concerns might, and in many spots much less promising they have. Here is where they built that big dam across the Mississippi . . . and where power is generated to light about all the dark spots in Illinois, Missouri and Iowa. Below this dam there are catfish as long as a hoehandle and if Keokuk asks for anything more she is asking too much.

▽

Iowa City, Iowa

There are four theatres here. Two too many. The Blank Enterprises own two of them and the other two are independently owned and operated.

One of the Blank houses was recently destroyed by fire and they are now rebuilding it and expect to have it ready to open by October.

Albert Davis is the local manager of these two houses and he impressed us as having a knowledge of what it's all about.

Punch Dunkle is the operator of the Pastime, one of the independent houses. Punch said we ought to be ashamed of ourself for not calling on him before. We wouldn't want to say that Punch is fat, that wouldn't be nice, but when they weigh him he has to get on the hay scales. Punch is a good-natured guy and for that reason he is very popular with Iowa City people. Iowa City is a beautiful town of about 20,000 and she has a college and a lot of nice looking girls, but most of the men wear seersucker clothes, the same as they do in Decatur.

▽

Grinnell, Iowa

This is the town where they had that terrible tornado some years ago.

There are two theatres here, both of them closed when we called, but there is probably a reason for that. There is a factory here that makes the balls used in playing "kitten ball," and here is where "kitten ball" originated. This is a game that is played at night by electric lights and it draws like a mustard plaster when it once gets started. The game is on tonight and there are at least five hundred men, women and kids seated around the field yelling for their favorite team. When this kitten ball craze hits a town the business houses, especially the theatres, might just as well close up, for it is worse than smallpox and diphtheria. Besides that, there is a dramatic stock company playing here under canvas at 10 cents, and that's competition that no theatre can buck.

Iowa seems to be the mecca for tent shows. It seems that just about every rag opera heads for Iowa as soon as the ground thaws out in the spring, and they stay until the snows drive them out in the fall, and every theatre in the state has this competition to meet some time during the season, and some of them two or three times.

▽

Never in their history have Indiana, Illinois, Missouri, Iowa, Kansas and Nebraska raised such a corn crop as they have this year. If you want to see a sight for sore eyes drive anywhere through the corn belt.

The question is, what will they do with it? The two Dakotas are proposing a year's vacation and not plant anything, but by gosh we're agin that, for that would send all their grasshoppers over into Nebraska to get something to eat, and we've got troubles of our own. If we lived in either of those states we'd favor that plan, for both states border right on Minnesota and that's where all those lakes are that are just crammed with bass and walleyed pike, and if we were a farmer a year's vacation would suit us.

Anyhow, don't let Susie chew her finger nails, nor Willie eat any green apples, and be sure to put the cats out at night.

J. C. JENKINS,
The HERALD Man

Society Woman Runs Theatre

Mrs. John Hay Whitney, internationally known society woman, has leased the motion picture theatre at Middleburg, Va., remodeled it, installing a cooling system and sound equipment, and brought P. E. Banks from New York as manager, according to the Universal Service, news agency.

Rathner Opens Boston Exchange

Harry Rathner has acquired the New England franchise of Principal Pictures and has opened an exchange in Boston, with another in New Haven contemplated. Principal plans 12 adventure features for the season.

Goldberg Warner Exploitation Chief

Lou Goldberg, who has been in charge of exploitation at Warners' Broadway theatres, has been promoted to the newly created post of exploitation manager of all Warner-First National pictures, by S. Charles Einfeld, in charge of advertising and publicity.

ON THE DOTTED LINE...

Columbia

Col. Hugh Drury signs for "This Sporting Age." . . . Nora Lane in "Bullet Trail." . . . George Cooper and Ed Brady sign for "Forbidden Trail." . . . Helen Chandler and Charles Bickford in "Vanity Street." . . . Russell Saunders, Otis Harlan, Jessie Arnold, Nora Cecil, "Lafe" Cole and Harry Todd sign for "That's My Boy." . . . William Janney in "Wild Horse Stampede," Earl Haley to direct. . . .

▽

Moran and Mack to make series of two-reel comedies. . . .

▽

Fox

Miriam Jordan and Ernest Torrence in "Sherlock Holmes." . . . Evalyn Knapp, Dudley Digges, George Meeker and Edward Pawley in "Tess of the Storm Country." . . . Eddie Dillon and Sam Adams added to "Golden West." . . . Victor McLaglen and Marion Burns in "Rackety Rax." . . . Boots Mallory in "Walking Down Broadway." . . . Miriam Jordan under long-term contract. . . .

▽

MGM

Myrna Loy and Charles Starrett in "Mask of Fu Manchu," Charles Vidor to direct. . . . Maureen O'Sullivan and Dorothy Petersen in "Payment Deferred." . . . Virginia Cherrill signs long-term contract. . . . Cliff Edwards and William Haines in "Let's Go," Harry Pollard to direct. . . .

▽

Paramount

Constance Cummings succeeds Nancy Carroll in "Night After Night." . . . Nancy Carroll succeeds Carole Lombard in "Hot Saturday." . . . Henry Hobart joins producing staff. . . . Sylvia Sidney in "All My Love." . . . Waldemar Young and Thomson Burtis to prepare screen play for "Island of Lost Souls." . . . Arthur Hohl in "Night of June 13." . . . Joyzelle in "Sign of the Cross." . . .

▽

RKO Radio

Joel McCrea in "Three Came Unarmed." . . . Una Merkel, Earle Foxe and Tom Moore in "Second Fiddle." . . . Neil Hamilton added to "Animal Kingdom." . . . Beverly Hills Billies in "Last Frontier." . . . William Gargan in "Sport Page." . . . Ivan Simpson added and C. Aubrey Smith succeeds Alan Mowbray in "Monkey's Paw," Wesley Ruggles to direct. . . . Lily Damita signs for "Goldie." . . . Gregory LaCava to direct "Phantom Fame," based on life of late Harry Reichenbach. . . . Frank Reicher and James Flavin added to "Kong." . . . John Barrymore and Gwili Andre in "Public Be Damned," John Cromwell to direct. . . . Edna May Oliver in "Penguin Pool Murder," George Archainbaud to direct. . . . Rochelle Hudson in "Sham Poo, the Magician," Headline two-reeler. . . . Florence Lake in "Mr. Average Man," short subject. . . . Charles Ray, Lew Cody, Aileen Pringle, Montague Love and Jed Prouty in Masquers "Bride's Bereavement," Robert Hill to direct. . . . E. H. Griffith to direct "Sun Also Rises." . . .

▽

Warner-First National

Loretta Young in "Forty-Second Street" by Bradford Ropes, who signed a long-term contract. . . . Guy Kibbee, Tully Marshall and Henry B. Walthall in "Central Park." . . . Ruth Chatterton and George Brent in "Paris Racket" by Randolph Bartlett. . . .

▽

World Wide

Lucile LaVerne signs for "Breach of Promise." . . . Luis Alberni in untitled picture. . . . Peggy Shannon and Lila Lee sign for "False Faces." . . .

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHARLES E. ("CHICK") LEWIS, chairman and editor



WANTED: REAL SHOWMEN!

IT IS NOT OUR INTENTION to holler "We told you so," or any other stereotyped remark, because the subject is much too serious to be trifled with. But we cannot refrain from emphasizing the fact that for the last two years we have been sounding warnings that a terrible mistake was being made when the national circuits started to drop their better managers who were getting fairly high salaries and cutting the rest of them down to the bone and then a little more.

Circuit arguments, notwithstanding, the house manager is the most important part of any theatre. You can hire the finest brain-power in the universe to sit in the home office and wax efficient or otherwise, but unless the manager on the job is the right man for the job your expensive brain-power is wasted.

There is no denying the fact that a good, competent manager is worth lots more than an inexperienced though well-meaning chap who might be willing to work for half the money. He can only be worth the little he is paid up to a certain point. When you pass that certain point he is nothing more than an elevated head usher.

Running a theatre calls for a wide range of activities. A good manager must be a good advertising man, a good mixer, an outstanding promoter, a diplomat, a driver, a planner, and a hundred and one other "good" things, all in addition to being a darned fine showman.

No man can be expected to become efficient at so many things overnight. He gets that way through the hard school of knocks and experience. He makes his mistakes count for improvement as he goes along. He knows, understands and, above all, loves his job. Failing such qualifications, he cannot be rated as a good investment for any theatre.

Showbusiness boasted of many men like this. But so-called circuit efficiency threw them or drove them out of the business. Now we need them—and need them badly.

NOW WE COME TO THE GOOD NEWS: It is highly significant that the heads of one of the largest circuits have just decided to bring back the men who operated their theatres so profitably and efficiently a few years back. They have come to the sensible conclusion that if prosperity and good business is to be a reality they must once again depend upon good, capable managers to accomplish it.

But they have overlooked one point, apparently, in their plans. They seem to have lost sight of the fact that they have on their payrolls at this time quite a few of the best showmen in the country—men who have made unusual records for accomplishments in the past but who are lacking in pep and ambition now because they are no longer actual managers of the houses they are running or getting salaries sufficient to live on.

Careful weeding out will be necessary if the circuits are honest in their desire to start getting back to showbusiness via showmen. They must pick the good men from the "clucks" and investigate the past history of every man now with the company to determine whether that man can lay claim to being one of the real showmen needed.

Elevated doormen, unseasoned assistants and relatives having been tried and found to be sadly wanting in many ways, we now turn to the men who have made theatre management a life's work and understand it from every angle. Give them a free hand to run their individual situations as they did previous to 1930 B.C. (before cuts) and they will deliver the goods. Eliminate the needless red tape from the home office. Stop hounding the men for foolish reports and long-drawn-out statements. Emphasize the fact that each man will be responsible for the success of his own operation and must stand or fall by what the weekly statement shows. Then see what happens.

But don't spoil the effect and again break down the morale of the entire organization by wholesale salary cutting, spying, picking and countless other evils. Construct, don't destroy. Encourage, don't discourage. And, above all, pay them a living wage so that they are not constantly worrying about the rent, and with the opportunity to put aside a dollar or two every week so that they can really feel that they are getting somewhere.

What a joy it should be to find, once again, a mass of real showmen battling loyally to keep in the black and stay there; to visit and listen to cheerful optimism rather than present-day pessimism; to know that showbusiness is presenting a solid front of real showmen who can run their theatres profitably and efficiently so long as they are permitted to do so.

"CHICK"

DICK KIRSCHBAUM'S LOBBY LAFFS!



We might caption this a lesson in discipline, but then there must be some managers who have a better title for it. Be that as it may, it behooves us to put the lowly help in their place and demand the amount of respect due us. These ushers must learn once and for all just who the boss really is. (That is, if we know ourselves.)

CHET MILLER'S BIG OLYMPIC STUNT WAS GOOD FOR BOX-OFFICE

A report on the Olympic Contest held by Chet Miller, manager of the Lincoln Theatre, Cheyenne, Wyo., is in and his idea certainly went over in great shape. All the contestants were satisfied, merchants reaped fine results and everyone was happy.

One of the highlights of the deal was the running of a full page cooperative ad each week, in addition to a big double truck and small ads in between. A front page story broke nearly every day.

Each Friday Miller had the contestants on the stage and gave the one who received the most applause 50,000 votes. The first night was called "Introduction Night," and second Friday night was billed as "Hidden Identity Night," with all girls masked for the occasion. The third Friday night was run in connection with the picture "Million Dollar Legs" and a real old fashioned leg contest featured the show. During finals the girls receiving the most applause were given a million votes to add to their totals, an incentive for all to work hard until the last night, when awards of the free vacation trips were made.

Full details of Chet Miller's big, free vacation trip stunt were carried in the July 23 issue of this publication and the above is just to let his fellow Round Tablers know that it was successful as a business builder. It was a corking piece of promotional work on the part of Miller and he is to be congratulated for his enterprise.

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BRENNER IS USING UNIQUE METHOD TO KEEP DOWN BUDGET

Considerable ingenuity in the matter of getting around expense attached to engraving and die-cutting for novelty throwaways, doorhangers, etc., has been displayed by Ray Brenner and his staff at the Princess Theatre, Newcastle, Ind.

He has solved his engraving problem by using a unique cut; that is, a block of one-quarter inch linoleum for the carving of the design in reverse and then mounting it high on a wooden block. This is used the same as type in the printing press. Sometimes, a second substitute is used, as in the case of a Will Rogers standee we have at hand. An exchange mat was used for the Rogers illustration and a linoleum tint block made for the second color.

Instead of die-cutting he has the printer take especial care to secure an accurate register on the press. Then the printed cards are tacked down on top of the work bench, in stacks of about 30 sheets, and cut with the cut-awl. This is not nearly as difficult as it sounds, Brenner tells us, as the average standee or doorknob hanger can be cut this way at the rate of about 1,000 per hour.

He has also employed another successful substitute for engraving, as in the case of a card we have of George O'Brien and his horse. It's a gag for the kiddies, with cut of horse on one side and cut of rider on the other. It's attached to a pencil-shaped stick that, when revolved slowly between the palms of hands, produces an effect of a rider on a bucking broncho. When preparing this one he used a chemical called engrave-ink. When this is applied to enameled blotter stock with a drawing pen, then left to dry and placed in a casting box, it can be used as a mat for making cuts or type.

This process is more difficult to use, but if carefully done, brings very satisfactory results at low cost. The hot metal in the casting box causes a chemical reaction to take place, swelling the ink to many times its original proportions, and pushing the hot metal back in the shape of the drawing. Its success depends entirely on temperature of the metal in the casting.

We have a few snapshots of fronts made for the Princess and while these are too faint for clear reproduction, we'll go on record in stating that it's a good example of what can be accomplished without the aid of a regular artist. Brenner and his doorman, with the help of a toy lantern projector, a cut-awl and a penchant for exotic color schemes, generally manage to create effects that catch the natives' eyes and sell them some extra tickets.

We'd also like to reproduce a one-sheet made by the linoleum cut process explained in an above paragraph, but this, too, is in colors and would not justify reproduction. However, it's a darned good looking piece of work and well illustrates the possibilities of the process. The picture it plugged was played before the lithos were turned out for distribution, hence the special job.

Without a doubt Brenner, his aides and that good old cut-awl, plus a sheet of linoleum, form an ingenious combination, and we know his suggestions will be appreciated by many other managers similarly situated. If we haven't explained his stunts to full satisfaction, we feel sure that a line to him will bring detailed information.



"HEY! ME TOO!"

Of course you take the cake, too, Traveltalks—

Clipping from Film Daily

What type of short subjects do you like best?

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Newsreels	112 Votes	Comedies	78 Votes

OKAY newspaper critics of America—
YOU picked Travelogues for your
FAVORITE short subject in
FILM Daily's nation-wide vote—
MISTER Exhibitor likewise knows the value of
TRAVELOGUES in addition to his other shorts—
AND he knows also—
THAT when he wants travel pictures
HE picks the de luxe travel thrills of

FITZPATRICK TRAVELTALKS

proudly distributed by Metro-Goldwyn-Mayer

MADDEN PUT OVER A FINE CAMPAIGN; SENDS US POSTER

Following is a resume of the campaign made on "Alice In Wonderland" by J. J. Madden, manager of the Granby Theatre, Norfolk, Va., and a reproduction of a hand drawn poster he used on "Million Dollar Legs."

Work on "Alice" included the sending of a representative to a nearby beach where 500 children were picknicking; contact made with all public school teachers through school board executive; promotion of paid ads and readers in two newspapers, cost of which was absorbed by a local club; installation of booths on two main streets, from which club members sold tickets for show; two announcements daily by local broad-



casting station; posting of eight 8-sheets, one hundred 1-sheets; use of a marquee banner and lobby cutout; house to house distribution of 5,000 heralds in all sections of city; trailer on screen two weeks in advance; tie-ups with two newspapers for classified page, netting 123¾ inches, and a selling talk on picture to 300 graduates of the High School.

The above was a no-expense and no-pass campaign as far as the theatre was concerned and typical of Madden's work at the Granby. Without a doubt he had a whole lot of influential citizens and clubs working for him. As to his poster, it looks just like the words that spell the title of the picture it was made for and we're sure it will be of interest to many other members of this organization. Keep up the good work, J-J, and let us hear from you as often as you can find time.

Ferrera Takes Granada!

Marion E. Ferrera, former manager of the Strand Theatre, New Orleans, and lately connected with United Theatres, Inc., has been appointed manager of the Granada Theatre, another local house. Ferrera has been with Publix and Saenger interests for the past 14 years and is well known for his ability as a showman.

"The Showman's Calendar"

SEPTEMBER

1st	John Mack Brown's Birthday Richard Arlen's Birthday Marilyn Miller's Birthday
2nd	U. S. Treasury Established—1789
4th	Hendrick Hudson Sailed Up Hudson—1609
5th	Labor Day
6th	President McKinley Assassinated—1901
9th	California Admitted to Union Colorado Admitted to Union Neil Hamilton's Birthday
10th	Perry's Victory on Lake Erie—1813 Lily Damita's Birthday Al St. John's Birthday
12th	Defender's Day (Maryland) Pershing Began Successful Drive on Mihiel Salient—1918 Maurice Chevalier's Birthday
12th	SCHOOLS REOPEN THIS WEEK
13th	U.S. Troops Take St. Mihiel Star Spangled Banner Written in 1814 Gen'l Pershing's Birthday Edwina Booth's Birthday Claudette Colbert's Birthday
15th	Wm. Howard Taft—Born 1857
16th	Fay Wray's Birthday Jackie Cooper's Birthday
17th	Constitution Day
18th	Greta Garbo's Birthday
20th	Regatta Day (Hawaii) Elliott Nugent's Birthday
21st	First Day of Autumn
22nd	Nathan Hale Executed—1776 Emancipation Proclamation Issued by Lincoln—1862 Paul Muni's Birthday
26th	Pacific Ocean Discovered by Balboa—1513
30th	George Bancroft's Birthday Ralph Forbes' Birthday

REALISTIC STUNTS USED BY MAC KRIM TO SELL A PICTURE

Some realistic atmosphere was employed to exploit "Scarface" by Mac Krim, manager of the Lasky Theatre, Detroit, Mich., as the accompanying photo will bear out.

To provide a proper setting for the three tough looking yeggs you see in the picture he placed a pile of rocks on the right hand side of the box office and a prison cot in the corner. Then he gave each of the boys a sledge hammer and instructed them in the art of "making little ones out of big ones." A guard, with a billie in one hand and a rifle in the other, kept his eyes glued on the prison-uniformed trio. At other times they'd knock off with the sledges and shoot



dice, play cards or otherwise amuse the passing crowds of people. In the afternoon the trio and guard took to the streets, sometimes running loose with the guard chasing them and shooting blanks. This continued until the entire neighborhood was covered. Brass knucks, machine guns, billies and other articles were displayed in the theatre lobby. A special beaver-board front also lent to the general scheme.

The above sure was bringing atmosphere to the lobby and without a doubt it must have created a mild sensation in the Lasky's neighborhood. Thanks to Mac Krim for remembering that he's a Round Tabler. We'll hope to hear from him again.

STERNBERG AND WINSTANLEY, TOO!

There were so many district managers responsible for the fine showing made by Walsh's Publix Division during Sam Katz Week that when we originally reported some of the activities from that group we stated that we could hardly hope to find enough space to take in every one of them.

However, there is no question but that special mention is due Bert Winstanley of the Scranton District and R. M. Sternberg of Wilkes Barre District for the important part they played in the success of this unusually fine campaign.

Team work always counts in such campaigns and these two men, as well as others too numerous to mention, can well be proud of the showing they made individually and collectively.

OMETHING TO CROW ABOUT!

YEAR'S GREATEST

STAR SPANGLED

2 REEL COMEDIES

LAMBS GAMBOLS

A MILLION DOLLARS
ORTH of STARS in the
RST LAMBS GAMBOLS

LOIS MORAN
VICTOR MOORE
WILLIAM GAXTON
DE WOLF HOPPER
CHARLES KING
OTTO KRUGER
and 140 other LAMB STARS

"LADIES NOT ALLOWED"

Music by VICTOR HERBERT and PERCY WENRICH

Directed by JOSEPH SANTLEY

Musical Director FRANK TOURS

STARS

ENOUGH FOR A DOZEN FEATURES

TALK ABOUT STARS!
LOOK AT THESE in the
SECOND LAMBS GAMBOLS

FRED STONE
DOROTHY STONE
CHARLES WINNINGER
ROBERT MIDDLEMASS
FRANK LALOR — ROGER GRAY
HUGH CAMERON — HARRY SHORT
And a hundred other LAMB Stars

"SHAVE IT WITH MUSIC"

Story by RAYMOND W. PECK

Directed by KENNETH WEBB

ET YOUR DATES SET AT ONCE!

OU NEED 'EM Columbia HAS 'EM

RADIO'S SMASH CONTEST!

RKO Backs Up "Phantom of Crestwood" With Nationwide Air Hook-Up and Exploitation!

EXPLOITATION plans which make campaigns of the past seem trivial have been completed for the Radio Broadcast Special which RKO Radio Pictures is about to launch. The plans have been condensed in brief detail for your information.

The largest single factor will be, of course, the utilization of the facilities of the National Broadcasting Company in placing before literally countless millions of persons the radio story which has been adapted from Radio Pictures' "The Phantom of Crestwood." Beginning August 26, and continuing weekly until just prior to the national release date of the "Phantom," a radio dramatization of the story will be presented in six weekly instalments ending September 30th. The episodes will be broadcast over fifty-eight NBC Red Network stations.

Final Episode Withheld!

The story will not be given in its entirety over the air. The final episode will be withheld, and 100 cash prizes, totaling $6,000, and led off with a first prize of $1,500, will be awarded to the listeners who, after hearing the dramatization, submit the best original endings for the story. These prize endings will have for obvious reasons, no bearing on the ending as it will be seen in the picturization of "The Phantom of Crestwood," inasmuch as the picture will be released coincidentally with the completion of the contest, which will close October 10. The release date has been set at October 14, for the key cities in the United States and Canada.

The ramifications of the campaign will be tremendous. Radio set owners, motion picture fans, newspaper readers, fan magazine readers—and, inevitable, all persons with whom these vast potential audiences come in contact, will learn about the picture well in advance.

Story Is Well Known!

The story of "The Phantom of Crestwood" is an original screen story, written exclusively and especially for Radio Pictures by Bartlett Cormack. It is a thrilling mystery story, replete with new and novel situations, which finally permit of several possible, consistent solutions. It readily lent itself to adaptation for radio continuity, prepared by Finis Farr, one of the foremost script authors of NBC. The radio cast, for the presentation over the air only, has been hand-picked after a series of secret tests. The radio series will be presented up to a tense, climactic point, leaving the listeners, whether or not they enter the contest, curious to see the picture to learn the ending. To facilitate entering the contest and to stimulate interest among persons who miss the early chapters, a brief, but complete, synopsis of story previously broadcast will be given at the opening of each broadcast.

Get full details, rules and other data regarding the contest from your local RKO exchange or write direct to their home office in New York where Leon Bamberger is looking after all the contest material.

The names of the winners will be announced on Thanksgiving Day, November 24, 1932, and arrangements are being made to have them broadcast. The entire 100 prize checks will be given to the winners at the earliest possible moment after the selection of the winners, and awards are expected to be made on the stage of the theatres which the winners patronize.

Fan Mag. Tie-Up!

Meanwhile the fan magazines for September—which are on the stands in August—will feature the radio dramatization and cash prize contest, to be followed by advertisements in the October and November issues designed to attract the public into the theatres to see the finished picture. The total circulation to be reached by these advertisements is 5,260,002 persons. Figuring on a basis of three readers to a copy (the standard ratio), more than 15,780,000 persons will have seen the full page advertisements.

In addition, three different advertisements will be taken in key city dailies which have a total guaranteed circulation of 18,130,811, or, multiplied by three, more than 54,000,000 readers per issue. The first two ads will be 100 lines each, and the third, 50 lines, and will be displayed on radio program pages, playing up the radio dramatization and cash prize contest.

Many Free Accessories!

A 100-foot free advance trailer has been prepared, and 1,000 prints will be distributed by National Screen Service throughout the United States and will contain contest data, broadcast dates, etc. Free contest information heralds will also be distributed. These free information heralds are aimed for distribution at the theatres, and will be available to radio listeners and readers at all RKO theatres, all theatres which sign "The Phantom of Crestwood," any RKO Distributing Corporation branch office, the home office of RKO Distributing Corporation, and the Radio Pictures Studio in Los Angeles.

Free advance one-sheets, playing up the broadcasting and contest, will be sent out early in August to all theatres contracted for the picture. A special exploitation manual will be sent out in addition to the regular press sheet, more elaborate than on the ordinary picture, and containing an unusual wealth of ad, publicity, and exploitation material.

This outline has only sketched roughly the prodigious campaign which has been mapped out for "The Phantom of Crestwood."

Notice to Members:
PLEASE be sure to notify the Chairman of any change of address.—THANK YOU.

A. P. KAUFMAN DEAD

Albert P. Kaufman, manager of the Capitol Theatre, Rochester, N. Y., and one of the best known showmen in upper New York State, died recently at a local hospital. He was associated with the M. E. Comerford interests, at one time managed the Great Lakes Theatre at Buffalo and was an enthusiastic member of the Round Table Club.

MAX MELINCOFF MADE FINE LOBBY DISPLAY FOR AFRICAN PICTURE

The accompanying photo shows a special lobby arranged one week in advance of "Congorilla" by Max Melincoff, manager of the Palace Theatre, Lawrence, Mass., a display which turned out to be one of the best he ever used in showbusiness.

All the props you see in the picture, including crocodile, palm trees, shields and spears, were borrowed for a few passes. Two colored boys, one small and the other a husky specimen of his race, and a white



hunter, lent further color to the general scheme. Joseph Quinn, Warner artist, was responsible for the placing of six large paintings depicting African jungle life on the four walls of the lobby.

Melincoff's work at the Palace, often described in this department, is always interesting and we're glad to hear that his attractive lobby helped put the picture over. This film is current at this writing and maybe some other Club members will find an opportunity to promote material for a similar display. In the meantime, we'll be watching for further reports from Max.

EVIDENCE THAT JAKE ROSENTHAL IS STILL ON JOB IN WATERLOO

Not to be outdone in the matter of getting out little novelties for the exploitation of pictures, Jake Rosenthal (The Great Jake), manager of the Iowa Theatre, Waterloo, Iowa, issued a card a short time ago on "Two Seconds" that carried a metal replica of a small watch in the upper right hand corner. The caption read "Watch Out For the Greatest Picture Of All Time" (cute, eh?). Balance of copy consisted of data on Robinson and picture and a thumbnail cut.

The above card blew in with the morning's mail a short time ago without any further information from Showman Rosenthal or members of his staff on what's taking place at the Iowa. Next time we report on this enterprising Club member maybe we'll have a lot more to tell about his activities.

This Business of TRAILERS!

To supply trailers regularly to theatres requires forethought, planning, ORGANIZATION. This is not a hit-or-miss matter, not a side line incidental to some other business. THIS IS A BUSINESS IN ITSELF—a highly improved cog in the machinery of purveying amusements to the public.

Our trailer business did not spring into being full-grown. Its inception is rooted in the beginnings of the motion picture, and its development has kept pace—through alternating periods of hardship and success—with the growth of the industry.

Today our trailers are supplied to Exhibitors through a highly organized service which is the result of years of experience in meeting the needs of theatres of all classes in all parts of the country. The requirements of these theatres have built that great SERVICE INSTITUTION in the motion picture business which is known as



National Screen Service

Ad-Vance Trailers

A Message from the Makers of the World's Finest Trailers

Every showman knows the value of SELLING FROM THE SCREEN. Trailers build business. They speak to an audience sitting ready for their message, an audience 100% willing to be sold.

National Screen Ad-Vance Trailers are your first aid to better business!

A BRIEF ON LAYOUT!

R. D. Long, Art Director for RKO in Salt Lake City, Offers Some Interesting Ad Slants!

IN expressing my ideas on the principles of designing layouts for theatrical newspaper advertising, I find them rather difficult to set forth in an article as short as this. Some of these principles may seem a bit obscure as space will not permit thorough or detailed explanation.

Opinions on the proper manner of design are seldom uniform among advertising and layout men. Each one has his individual ideas of construction—the result of varied sources of experience as well as training. However, the accompanying illustration contains a layout technique which I have reason to believe will become useful and very popular in the future. It is decidedly a new departure for theatre advertising. Although it does not provide that common theatrical atmosphere that so many strive for, a little study of the cut proves that it has other advantages which in my opinion are of more value.

Points to Consider

As to the technical points of a layout the first thing to consider is the selection of an individually distinctive arrangement that indicates close relationship with the idea it contains. A design flexible enough to allow changes in each ad that will hold a continuity of appearance. Family resemblance should always exist in the ads during the run of one attraction.

All units entering into an ad should be arranged into interesting sections. The most interesting sections are always unequal in size. It is this inequality that makes a layout attractively conspicuous. Along with this division comes the necessity of locating important units strategically for the purpose of holding the reader's attention.

When possible, place the first word of the catch-line at the focal point which is 3/5 up from the bottom of the ad and 2/5 over from the left side, theoretically.

The layout man must place the emphasis where the manager wants it of course and then arrange the rest of the units accordingly to make a pleasingly attractive design. It is this eye-pleasing phase of appearance along with the use of white space that attracts and in a measure helps to hold favorable attention.

To keep out any awkwardness in the design have the units so arranged that the small black sections will balance the larger grey sections of type in the general structure.

Copy Must Fit

Copy should always be written to fit a layout. Many catch lines can be changed, yet still convey the original thought intended.

The layout should be worked out and the illustration shaped to fit into a complete design. The picture should emphasize the copy and be tied in with it. To isolate the picture would tend to loosen the whole design and weaken the effect. Personally, I favor the use of photos rather than pen sketches. A photo conveys more emotion, expression and realism.

Borders are sometimes needed for small one-column ads. With two-column ads borders are seldom required. Why waste space with thick, black borders when all other ads on the page are usually masses of black . . . all yelling for prominence with questionable success? If other theatres go in for the same style, then the black ads offer advantages, but it will be a long time before they all change to lighter design.



When a border is used do not surround the complete ad, have breaks . . . openings to let the eye in and also to make your border serve another purpose. A border can direct the eye-flow as well as carry atmosphere and still be a border. The eye flows or travels similar to the manner of water and sometimes it will go around a dark spot or border rather than over it. That is why even small panels in the layout . . . panels constructed with a hairline should have an opening.

The "eye-flow" is very important and should be watched carefully so that it automatically travels throughout the entire layout . . . reading all the copy it should when it should!

With the Club pages devoting so much space to newspaper ad construction through the use of exchange mats we must not lose sight of the important person known as an ad artist, or art director if that title pleases you (or them) better.

Hand drawn ads are of great importance. That point we want to get across right away. Just because we are emphasizing the possibilities of ads made up with exchange mats and rule must not give birth to the thought that we are not aware of the effectiveness or necessity of the hand drawn material.

Here is an article by R. D. Long (no relation of Ken Long's) art director of the RKO Orpheum Theatre in Salt Lake City, Utah. We read it through and liked it, so here it is for your perusal and possibly for a good chance to absorb some fundamental facts about advertising which you may not have appreciated in the past or understood as well as you should.

Many of the points brought out in Mr. Long's article can also be applied to those making up their own ads without the aid of an ad artist, which makes it all the more valuable.

We hope R. D. Long will be a regular contributor to these pages as his knowledge of newspaper advertising is wide enough to warrant lending him your ear whenever he is gracious enough to address us through our Club pages. "CHICK"

Pointing devices are also good and careful thought to this angle often reveals ways in which photos can be retouched to give them pointing power.

The lettering should be as legible as possible and of the styles closely related to type faces the public is accustomed to reading, such as Bodoni, Caslon and Century. Vogue is a good style for distinctiveness, feminine appeal and modernism. The title should be atmosphere of the thought it contains.

Use One Style Type

An ad should contain only one series of type, including the title if an appropriate alphabet cannot be found for title expression.

Plenty of white space around the catch line induces reading.

The first letter or the word of the first paragraph should be heavier or larger, enlisting a two-line initial letter or all-caps for the entire word. This darker spot induces reading. . . . It attracts. . . . It is inviting! Indent all following paragraphs. Make your paragraphs short or they will scare the reader away by their heavy or monotonous appearances.

Rules of construction as other regulations are made to be broken when the occasion warrants. Common sense must govern the use of this construction formula as well as all others.

Organizing Mickey Clubs

Harry E. Nichols, former field representative of the MOTION PICTURE HERALD, is out in the field for the Disney Studios doing organization work on Mickey Mouse Clubs. Under a new plan, in which he has discarded the use of badge and button, he has already established 190 clubs in Oklahoma and Texas territory. His success is based on impressing club sponsors with the civic angle. Perhaps Nichols will send full details of his plan to this department.

Many of our members have organized these clubs and they'll be interested in new ideas.

Ok'd

GAMBLING IN SOULS
From the play *"Recklessness"*
by **EUGENE O'NEILL**

SUMMER RESORT
Adapted from the story *"Not A Day Over Twenty-one"*
by **EDNA FERBER**

THE WAY OF ALL WOMEN
From *"Rosalie's Career"*
by **FAITH BALDWIN**

WEST OF THE PECOS
by **ZANE GREY**

FALSE FACES
From *"Ugly People"*
by **KUBEC GLASMON**

GUILTY CONSCIENCE
From *"Quicksand"*
by **REX BEACH**

THE CROOKED CIRCLE
by **RALPH SPENCE**

UPTOWN NEW YORK
From *"Uptown Woman"*
by **VINA DELMAR**

WHERE LONELY LADIES WALK
by **TIFFANY THAYER**

ALIMONY RACKET
by **GOUVERNEUR MORRIS**

TEMPEST AND SUNSHINE
by **MARY J. HOLMES**

BREACH OF PROMISE
From *"Obscurity"*
by **RUPERT HUGHES**

A STUDY IN SCARLET
A Sherlock Holmes Adventure
by **SIR ARTHUR CONAN DOYLE**

TARNISHED YOUTH
From the play *"My Son"*
by **MARTHA STANLEY**

BABY FACE
by **DONALD HENDERSON CLARKE**

FOOL'S PARADISE
by **SADA COWAN**

THE DEATH KISS
by **MADELON ST. DENNIS**

TWO KINDS OF LOVE
From *"Thirtieth Birthday"*
by **URSULA PARROTT**

HOLLYWOOD BALLYHOO
by **WILSON MIZNER**

SNAKE BITE
by **ROBERT HICHENS**

And the Great
MACK SENNETT Comedy Special
HYPNOTIZED
with **MORAN and MACK**

Endorsed By the Country's BIGGEST SHOWMEN—

WORLD WIDE OPPORTUNITY GROUP

NOW SOLD TO THE GREAT LOEW (N. Y.) METROPOLITAN CIRCUIT

WORLD WIDE Pictures

KEEPING UP WITH THE TIMES!

By GUY JONES



Just one of those things that make life so sweet——?

HERE'S A BALLYHOO USED BY CARROLL TO SELL BACHELOR FILM

Among stunts recently used by Glenn Carroll, manager of the Midland Theatre, Coffeyville, Kansas, was a novelty ballyhoo on "Bachelor's Affairs," as the accompanying photo will illustrate. The muscular young lady at the helm of the baby buggy is not a lady at all, but a member of the ballyhoo team. His full-grown pal in the buggy is dressed in costume to take the part and is smoking a cigar.

Carroll also used a little advertising card on "Winner Take All" which helped him out considerably on that picture. It was made up in the form of an admission ticket



to a fight for the world's lightweight championship between James Cagney and Killer Driscoll and stated that "this ticket was good for plenty of excitement." We hear that a number of phone calls were made to find out if the card was good for a pass to the theatre.

It's good to hear from Round Tabler Carroll again and to know that he's still plugging away at the job of selling shows. We'll be on the lookout for further communications from this member.

POLITICAL JOUST USED BY H. WILTON TO SPUR BUSINESS

The occasion of a Mayoralty contest in his city was seized upon by H. E. Wilton, manager of the Strand Theatre, Hamilton, Ontario, Canada, as a means for the promotion of a big give-away night during the summer months.

Fully two dozen merchants participated in the deal and ballots were printed with space for votes for the candidates. These special tickets were deposited in a ballot box in the theatre lobby, in the usual give-away fashion.

A Theatre Fish Story!

Bob Hampton, manager of the Publix house at Gulfport, and Monte Hance, manager of a sister theatre in Biloxi, Miss., have contributed to the season's crop of fish stories. Recently the two went fishing and hooked into a big gar. After a tremendous struggle they boated the fish, which immediately displayed its big jaws and sharp teeth. The story goes that both Hampton and Hance went over the side.

PETE EGAN VICTIM OF "FOUL PLAY"; IS ALWAYS A SHOWMAN

The show-selling activities of Pete Egan, manager of the Palace Theatre, Calgary, Canada, are always interesting and among his recent exploits we note that he grabbed off a story with a two-column head on the first page of the second section of a leading newspaper. It read, "Theatre Manager Escapes Grim Fate, etc."

Just some more proof that Round Tabler Pete knows how to keep himself and theatre in the limelight. When the city was host to a "Stampede" he framed a deal among the cowpunchers to bind, gag and kidnap him from his office in the Palace Theatre Building, to all appearances to be hung for portrayal on the screen of a plot that did away with a pal of the cowpunchers. Get an eyeful of the crowd that littered the pavement in front of the theatre, if Pete's not-too-clear photo will show up.

We note also that he has been putting over his usual space-grabbing tie-ups with local merchants for cooperative ads, the Palace and its attractions getting a large share of the display. Another deal he put over a short time ago, whereby youngsters were admitted free on presentation of a bread wrapper, brought approximately 2,000 kiddies to the theatre and was the means of securing a corking write-up in the paper.

All of which is typical of Egan's brand



of showmanship and one of the reasons why he's one of the best known theatre managers in Western Canada. We'll be looking forward to hearing from him again in the near future.

ADVERTISING IS NO STRONGER THAN THE STORY IT TELLS

Advertisers frequently blame mediums themselves for lack of results, when the blame is really due to such factors as: unconvincing copy, a feeble theme, failure to emphasize the most important "reason why," not enough appeal to the sense the product appeals to most strongly, lack of style in package or product, not enough copy aimed at the sex which does the most buying, etc. In a great many cases insufficient space and lack of repetition are principal causes of failure.

As far as mediums are concerned, all that any medium has to offer an advertiser is the opportunity to place his selling message before a given number of potential readers each day, each week, or each month, as the case may be. The medium's responsibilities do not extend beyond the furnishing of circulation and white space.

An advertisement is nothing more than a salesman. If it has a strong story . . . a good selling argument . . . it will win business. If its "sales talk" is impotent and unconvincing, it has little chance for success.

In every case it is what the advertiser says in the space he buys that counts.

—B.M.T. ADVERTISER.

We said "A GREAT PICTURE!" *Here's the proof!*

The first picture (not an M-G-M) to play the Capitol Theatre, New York, in over twenty months!

OPENS
AUG. 25th

Directed by
SAMUEL BISCHOFF



JOHN
WEXLEY'S
PLAY
OF
PLAYS

KBS
PRODUCED BY THE
California Tiffany Studios

Distributed by
WORLD-WIDE

120
MILLIONS ARE WAITING TO
SEE THIS HUMAN DOCUMENT

PERSONALITIES

RAYMOND JONES, former Publix man, has been appointed manager of the Ambassador Theatre, St. Louis, Mo.

▽

JOHN MARLOW, veteran Illinois exhibitor, is again in charge of the Hippodrome at Herrin, and the Hippodrome at Murphysboro, Ill., following relinquishment of control by Fox West Coast.

▽

PAUL TOWNSEND, manager, and Todd Ferguson, ad man for the Liberty Theatre, and Roy Brewer, Warner artist, recently returned to Oklahoma City from a two weeks' vacation in St. Louis.

▽

S. B. STECK, theatre operator with interests in Los Angeles and Ogden, Utah, was a visitor to Salt Lake City a short time ago.

▽

FRANK V. KING has succeeded Charles Smith as manager of the Colonial Theatre, Akron, Ohio. King has been in charge of two houses in Gloversville, N. Y., for the past two years.

▽

CHARLES RUMBAUGH, Colorado State Senator, has reopened his Liberty Theatre, at Pagosa Springs, Colo.

▽

ELMER C. RHODEN, division manager of Fox Midwest Theatres, recently entertained a Kansas City business club at a buffet luncheon and show at the Isis Theatre.

▽

WILLIAM H. PARSONS, operator of the Alladdin Theatre, Kansas City, and a devoted desciple of Ike Walton, caught some "big ones' while on a vacation in the lake region of Minnesota.

▽

WILLIAM WAGNER, city manager for Fox in Kansas City, recently announced closing of the Uptown until fall.

▽

L. B. SPONSOR has been named manager of the Mokan Theatre, Fox house in Kansas City.

▽

JOHN McMANUS, manager of Loew's Midland Theatre, Kansas City, recently returned from a two weeks' vacation. Taylor Meyers had charge during his absence.

▽

GEORGE HUNTER, formerly manager of the Warwick Theatre, Kansas City, has won a promotion to city managership of three Fox houses in Chanute, Kas.

▽

JIM LONG, former manager of the Capitol Theatre, Taylorsville, Ill., has taken George Hunter's old job at the Warwick, K. C. The Taylorville house recently reverted to the original owner.

▽

H. T. LASHLEY, former city manager at Burlington, N. C., is now city manager for Publix-Kincey in Greenville, N. C.

▽

CARL JOHNSON is replacing the fire-damaged Grand Theatre, Red Oak, Iowa.

▽

ALEX FELTMAN is the new operator of the Lincoln Theatre, a Schenectady, N. Y., house formerly run by Frank Shay.

▽

GEORGE ROESCH has succeeded Bob Harvey as ad and publicity man for the northern California division of Fox-West Coast.

ALBERT NATHAN of New York City has succeeded H. A. Naylor as manager of Warners' Theatre, Worcester, Mass.

▽

H. L. WATKINS and E. C. Belchia have succeeded William Deubach and Jack Hobby as managers of the RKO Albee and Victory Theatres, Providence, R. I.

▽

JACK HOBBY, formerly manager of the Victory Theatre, Providence, R. I., is now in charge of the Inwood Theatre, Forest Hills, N. Y.

▽

JOE LA ROSE, formerly manager of the Jake Schreiber interests in Detroit, is back with Publix as manager of the Eastown Theatre, de luxe neighborhood house.

▽

ZACK FRIEDMAN, former manager of the Hempstead Theatre, Hempstead, L. I., and now in charge of the Audubon Theatre, New York City, recently married Miss Irene Thierer, movie critic on the "New York Daily News."

▽

RALPH WALSH, an eastern district manager for Skouras, has been transferred to the Milwaukee district, where he will supervise a group of houses under H. J. Fitzgerald.

▽

LOU HART, publicity man for the Fox-Academy Theatre, and M. Ostrow, who has been handling publicity for the Audubon Theatre, both New York houses, have switched jobs.

▽

DAVE RECTOR, southern California exhibitor, has taken over the Stanley Theatre at Long Beach, Calif.

▽

GEORGE REISTER, manager of the Palace and Alhambra Theatres, Canton, Ohio, is reported to have accepted another managerial assignment in Syracuse, N. Y. Robert Bean, also associated with the Alhambra, recently handed in his resignation.

▽

C. S. MILLARD has been engaged to supervise all lobby displays and fronts for RKO houses in Greater New York City.

▽

HENRY SOMERS, Publix city manager at Hamilton, Ohio, and manager of the Paramount Theatre there, has switched jobs with Herman Bamberger, Publix city manager at Lexington, Ky.

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A. B. C. BOOK COVERS { One size fits all books }

NO CUTTING, NO GLUING, LONG WEARING.
AVAILABLE WITH GENERAL THEATRE COPY—SUITABLE FOR ALL THEATRES.
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*ALEXANDER HAMILTON
*AROUND THE WORLD (IN 80 MINUTES)
*BUCK JONES RANGERS CLUB
*COLUMBIA SHORTS
*OUR GANG
*SKY DEVILS
*WASHINGTON—THE MAN AND THE CAPITOL

Prices Include Four Lines of Theatre Imprint

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A. B. C. BOOK COVERS are the ONLY paper book covers selling nationally (in the 5 and 10c stores), retailing at 10c per package for 5 covers.

IKE CAMPBELL, manager of the Fox-Regent Theatre, Winfield, Kan., was the victim of a recent holdup which netted three youthful gangsters about $400.

▽

B. B. GROVE has reopened his Grove Theatre, Gering, Neb. The house was closed for several weeks because of fire.

▽

"DAD" RAND, well known operator of the Isis Theatre, Salt Lake City, is remodeling his house to the tune of $15,000.

▽

JOHN SULLIVAN has acquired the Prague Theatre, New Prague, Minn., from E. E. Hill.

▽

B. H. GOLSON has taken over operation of the Iowa and Grand Theatres, Knoxville, Iowa.

▽

ROBERT YATES has resigned as manager of the Lake Theatre, Lake George, N. Y.

▽

LEW CLARK has been appointed manager of the Dome Theatre, Fox-West Coast house at Ocean Park, Calif.

▽

GEORGE CRISMAN, formerly assistant manager of the Orpheum Theatre, Seattle, has been selected by Fox-West Coast to manage the Rex Theatre, Bremerton, Wash. J. Lloyd Miller succeeds Crisman at the Orpheum.

▽

RALPH CRABILL, former manager of the Troy Theatre, Troy, N. Y., has replaced John Osborne, resigned, as manager of Warner houses in western New York State. Harry Jackson has taken Crabill's place at the Troy.

▽

J. E. and F. E. ALLEN, recently lost their Palace Theatre at Lordsburg, New Mexico, through fire.

▽

J. L. GREENWOOD has been made manager of the New Theatre, a house recently opened in Oklahoma City by N. M. Teeter. The New will operate on a vaudeville-picture policy.

▽

NAT WOLF and **JOHNNY HARRIS,** of Cleveland and Pittsburgh, both Warner zone managers, recently attended a New York City conference with home office executives on theatre operations.

▽

JOE GUNDY has succeeded Gerald Whitney as manager of the Orpheum Theatre, a Harry Huffman house in Denver. Gundy is Mr. Huffman's assistant and recently had charge of the Aladdin Theatre, another local house.

▽

JOHN LINDHART has taken Joe Gundy's place at the Aladdin, Denver, and his old place at the Bluebird is being filled by Ross Seath.

▽

R. J. O'DONNELL, Publix regional director in the Southwest, recently called a meeting of division managers in New Orleans for discussion of new season policies. Among those present were Maurice Barr and William Jenkins of the Dallas office. Regarding Dallas, it is expected that the Melba will reopen shortly and that Paul Short, present manager of the Old Mill, will return to his old job.

FILM DAILY

NEW YORK, FRIDAY, AUGUST 5, 1932

CRITICS' FORUM



QUESTION No. 4

Is present-day theater advertising too inclined to exaggerate?

HOW THE CRITICS ANSWERED:

Yes——88.6% No——11.4%

Although a few of the country's outstanding motion picture critics defend flamboyant theater advertising on the ground that the public expects it, just like in the case of the circus, 88.6 per cent of the several hundred scribes responding to THE FILM DAILY'S questionnaire are emphatic in their declaration that the big run of ads are entirely too exaggerated. "By comparison, Barnum was a piker," says A. S. Kany of the Dayton, O., "Journal."

The fallacy of such advertising, it is pointed out, lies in the fact that the public has become wise to it and will no longer respond to mere adjectives. Consequently, advertising that magnifies or colors to the point of distortion and misrepresentation, not only is an evil, but it defeats its purpose in the long run.

Trailers are cited as among the biggest offenders, and their monotonously similar attempts to shock, electrify and astound the fans in advance, no matter what the type of the picture may be, is particularly criticized. As Frank Aston of the Cincinnati "Post" puts it, there is entirely too much "lure," but no guiding data.

More informative facts, intelligently presented, are urged. The name of the star and other principal players and a few sane words about the type of story will do more to arouse interest in the attraction than a lot of jazzed up superlatives which in many cases actually drown out the very things that the fans most want to know; the critics say.

DE LUXE TRAILERS
INCORPORATED

The Distinctive Screen Service

FILM CENTER BUILDING
630 NINTH AVENUE

PENNSYLVANIA 6-6636 NEW YORK CITY

DE LUXE TRAILERS are the type of trailers the Critics Forum recommend-

88.6% Yes-11.4% No

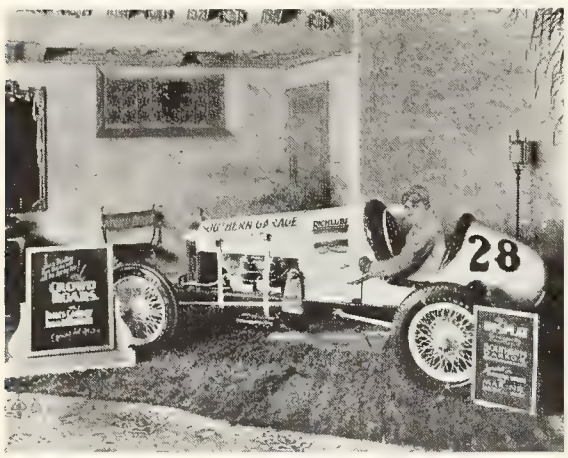
Fall in line Mr. Exhibitor

Figures Don't Lie!!

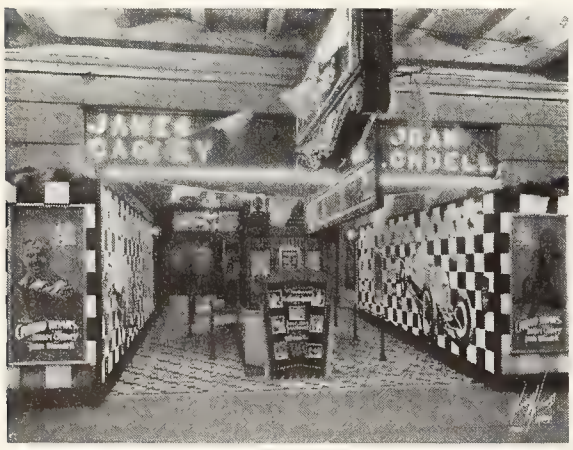
ANOTHER EFFECTIVE CAMPAIGN PUT OVER BY JAMES H. McKOY

Highlights of an excellent campaign made on "Crowd Roars" by James H. McKoy, of the Olympia Theatre, Miami, Fla., consisted of a number of productive tie-ups with local merchants and a radio station, promotion of a page and one-half of ads through a classified tie-up, an attractive lobby and front, an interesting street bally and numerous other activities. Selling angles centered on action of picture, the love interest, leading players, a tie-in with the Indianapolis race, and real race scenes in picture.

The accompanying illustrations will show the "regulation" checkered flag effect in the lobby and a shot of a racing car in the inner lobby. The latter was secured through a tie-up made with a local garage concern and was the cause of much interesting comment. A small card displayed in frame with a credit obtained the loan of the car and various accessories.



Included in the campaign were special newspaper stories with photos of Indianapolis races; burgees and large banner outside theatre; two large checker flags under marquee selling title; fifteen more checker flags on poles in front of downtown stores; miniature racing car on street with title of picture painted on hood; a tie-up with a chain store for a window display; announcement of names over radio for guest tickets (names taken from special list on



file at station); the distribution of 1,000 novelty throwaways; a tie-up with a men's shop for a display of Cagney shirts; a tie-up with a gas company for display of 15-inch discs in all service stations, and another tie-up with a distributor of rubber tires for a parade on opening day. Twenty trucks from the tire company and fifteen more from the gas firm took part in the parade, led by the Paramount sound train.

McKoy is always putting over interesting campaigns down in Miami and his is a familiar name among Club exploitation stories. We want to hear what else he and his associates are doing to boost trade in Miami during the slack season, and hope he will see that other accounts of his activities reach this department.

LABOR DAY

Thoughts of grosses over Labor Day are already in the minds of many of our members. It's a three to four day session this year and a whole flock of good customers will take advantage of the opportunity to go places and do things. Counter attractions must be offered.

However, there are a lot of folk who will stay in town and they've got to be amused. Maybe some outstanding entertainment at their favorite theatres would also tempt the economical-minded ones to remain at home. What about local celebrations? If there are any scheduled it might be a good idea to break out the movie camera and take some shots of anything interesting in the way of sporting events, etc.

PERRY SPENCER BUSY PROMOTING ALL SORTS OF STUNTS IN PHILLY

Guest Week was one of the several occasions engineered recently by Perry Spencer, manager of the Lindy Theatre, Philadelphia, as a means of boosting summer trade.

As readers will at once grasp, the Guest idea is based on the award of a number of guest tickets each day. This was done in the usual fashion via the medium of programs printed especially for the occasion and a bulletin board in the lobby to list the names of patrons who were awarded the free entertainment.

On opening day of the Week a large parade, headed by a gayly decorated sound truck, announced the event to the neighborhood. A special tie-up was made with a beverage company and ginger ale was served every patron. Cakes and candy were also given away. Each night give-aways amounting to thirty dollars, all promoted without cost to theatre, were handed out. This was in addition to Country Store, which is a regular Wednesday night feature and quite a sensation in West Philadelphia, since forty dollars worth of groceries go home in the arms of ten worthy residents every week.

On Friday nights the "Barrel of Fun" stunt is staged and gifts to the value of three dollars each are given away. On Saturdays and Sundays the kiddies come in for their share of special gifts and novelties when attending matinees set aside for their special amusement. Games, pie-eating contests, etc., with special awards, are featured.

It begins to look as though Perry Spencer will soon be called the Santa Claus of West Philly, if he keeps up this promotion work. However, we're glad to hear that he is getting along so well down there, even though promoting suitable articles of merchandise is no cinch these days. We also hear he has the theatre front all dressed up with vines, flowers and lattice work to provide a summery atmosphere. He also promoted those accessories. More power to this Club member. By this time he has a lot more tricks up his sleeve and we'll be looking for them.

ORLOVE CONTINUES TO USE MANY GAGS TO BUILD BUSINESS

Various and sundry happenings have been taking place at the Uptown Theatre, Milwaukee, where Louis Orlove holds forth as manager, which, of course, is not anything in the way of news to those who have been following the business-getting activities of this member of our Club. He appears to be forever on the job of building trade for his house and if there are any tricks in show business he hasn't tried out, we'd like to hear about them.

Some time ago we published an account of the bird house building contest he ran for the younger element, for which he enlisted the aid of Laurence Hautz, a member of the Wisconsin State Commission. Plans easy to follow were printed up for the kiddies and some remarkable pieces of work were turned out. We are pleased to report through Orlove that the stunt was a huge success and if there are any Round Tablers who failed to note the printed instructions and want to try this gag out, we'll be glad to refer them to the number in which it appeared.

Other activities include the promotion of programs absolutely free of charge to theatre for the privilege of a cake shop ad on the back cover; a tie-up with a restaurant for the presentation of "free Hamburgers" to kiddies; a give-away of suites and articles of furniture from time to time, handled in the usual way; a tie-up with a local auto dealer for free heralds in return for ad on second page of folder; a tie-up with a chain ice cream store firm for the introduction of free "kups" of a new confection, and the extra attraction on a recent occasion of a Girl Revue and Stage Band show.

A photo shows a section of the Uptown lobby that was used to display several pieces of furniture and other displays of coming attractions. The one on "Emma" could be used right now to very good effect by doing away with the sketch of Mr. Mellon, who has since been made Ambassador to England and presumably is not worrying over the problems that used to confront him at the Capitol. Anyway, the top of the display carried the three cut out paintings of Messrs. Hoover, Mellon and Curtis and the line below admonished them to "stop worrying"—that "Emma" was coming soon. Members can change the political figures to suit their own choice. Incidentally, while Orlove was holding one of his many furniture giveaways he had a man in the lobby who demonstrated how reed furniture was made.

We have mentioned many a time that Orlove has made the Uptown a neighborhood institution of much weight through constant hammering away at different stunts that enlist interest from the kiddies and as far as we can observe there has been no let up in this phase of his work. "Hot Dog" matinees and numerous other parties are always taking place, with Orlove waist-deep in a horde of clamoring youngsters. His position as vice-president of the North Avenue Advancement Association has also helped him over many a tough spot.

As we conclude this account of Orlove's recent activities at a house where for many years he has been a factor in its success, word reaches us that he has been transferred to the Tivoli, another neighborhood theatre. Good luck, Louis, and let's hear all about it.

SARGENT GOING IN FOR EXPLOITATION ON HEAVIER SCALE

An ice cake stunt, street bally and numerous other activities were used in the selling campaign made on "Doomed Battalion" by Frank Sargent, manager of the Bay Shore Theatre, Bayshore, L. I., N. Y.

His tie-up for the ice cakes was made with the Knickerbocker Company and six of the regular size cakes, with one-sheet cutouts frozen inside, were distributed to stores in Bayshore and vicinity. The guest ticket idea was tied-in with a card that invited patrons to exercise their skill in determining how long it would take for the cake to melt.

The street bally consisted of a man dressed in an Austrian uniform. During actual showing of the picture he marched up and down in front of the theatre with a rifle on his shoulder.

Other efforts included the distribution, among 15 towns, of 5,000 combination heralds on the picture and stage appearance of Baby Rose Marie, and a two-week advance ad campaign of thumbnail catchlines in all papers. Teaser cards were also placed in the lobby for the same length of time. Note also the accompanying photo, which shows usherettes and staff, with their natty



uniforms, standing beside the lobby display.

We take it that the above exploitation was a little out of the ordinary as far as regular routine at the Bayshore is concerned, for reason that Frank tells us he intends to go in for more of this sort of stuff in the future on account of the gratifying results that followed. We will look forward to hearing about what he does along these lines.

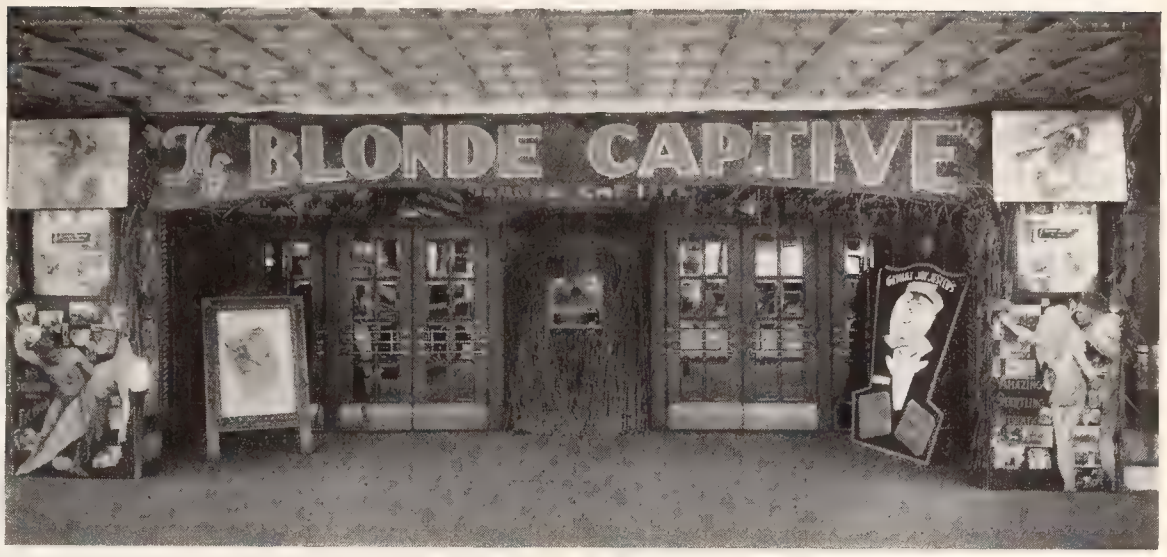
WEINBERG PUT OVER FULL PAGE CO-OP. ON NEW COOLING PLANT

Another of this Club's enterprising contributors to seize upon an installation of new equipment in a theatre as an occasion to go out and promote a full page co-operative ad, was Henry Weinberg, owner manager of Henry's Theatre, Hagerstown, Md.

This time it was a new air-conditioning plant and Weinberg's slogan for the page was "Keep Cool With Henry." A large center ad for the theatre, free of cost to the promoter, was flanked with ads from local merchants. It was also arranged to have the Mayor make an address from the stage to inaugurate the new system. The newspaper carried a story of the affair the next day in the news section.

Just a further example of what an aggressive theatre man can accomplish in the matter of capitalizing on such a thing as a new piece of equipment.

KEEFE'S EXPLOITATION ON "BLONDE!"

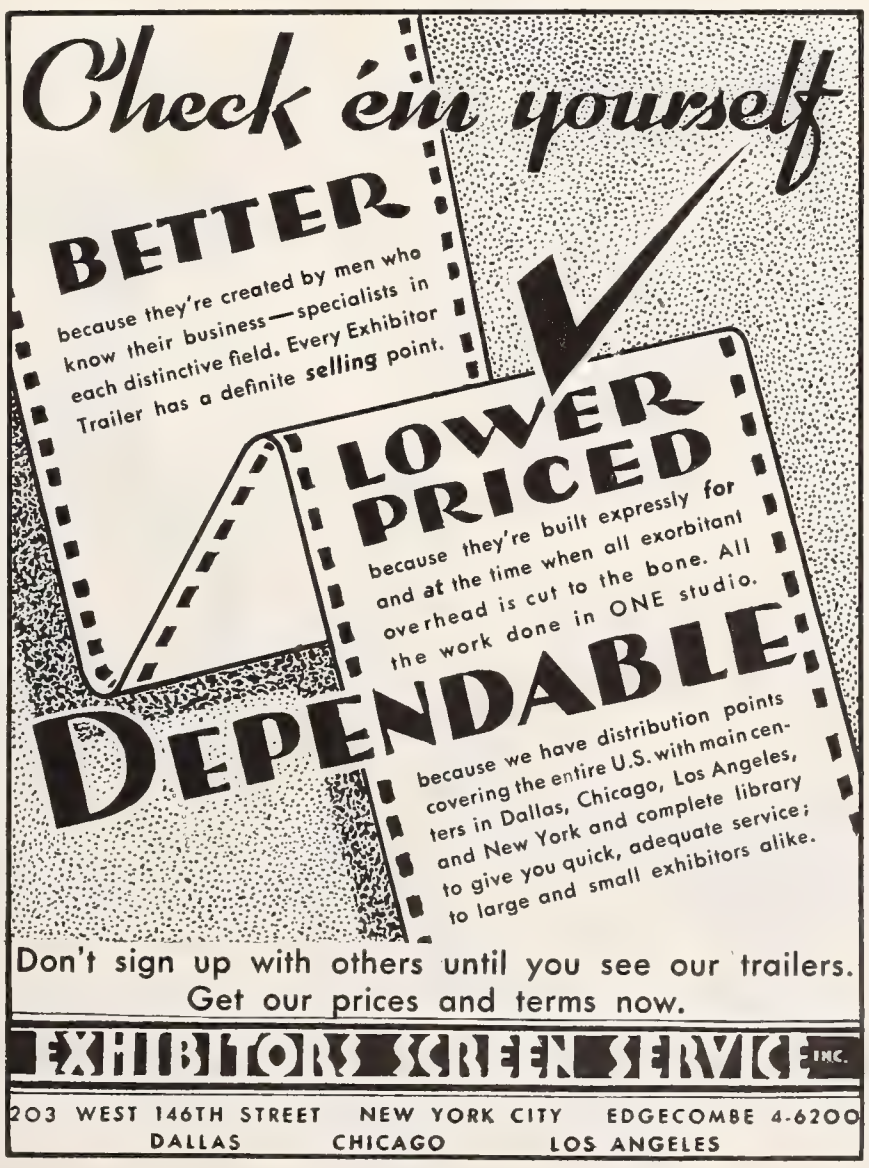


CONSIDERABLE special exploitation work in addition to regular newspaper ads, lobby displays, trailers, etc., was done on "Blonde Captive" by J. C. Keefe, city manager for Warner Brothers in Sandusky, Ohio, who also has direct supervision of the State Theatre. Incidentally, we take pleasure in introducing Showman Keefe as one of the Club's recently elected members.

The campaign included the building of a special front at no extra expense, using only material in stock and grass taken from nearby marshes; the placing of two large, special cutouts in lobby two weeks in advance and later, during showing of picture, in two prominent downtown windows; the placing of window cards in prominent downtown stores and in all prominent places in towns within radius of 25 miles of city, and the distribution of 5,000 tab heralds house to house in city and in five neighboring towns.

Since Manager's Pledge Week was in force at the time, telephone calls were made daily to all homes in the city, advising the nature of the occasion—its great attractions—and asking support so that the local manager could win honors. Two hundred cards on the Week were displayed by all stores and prominent windows in the city and many other effective tie-ups were made.

The accompanying photograph shows the grass-enclosed box-office and other attractive displays advertising the picture.



NEWSPAPER AD CONSTRUCTION

By EDDIE HITCHCOCK

(See Box on Opposite Page)

ILLUSTRATION "A"



ILLUSTRATION "B"



Copy--(A)---

He Nicked Them For Necklaces
....Then Necked Them And Fled!

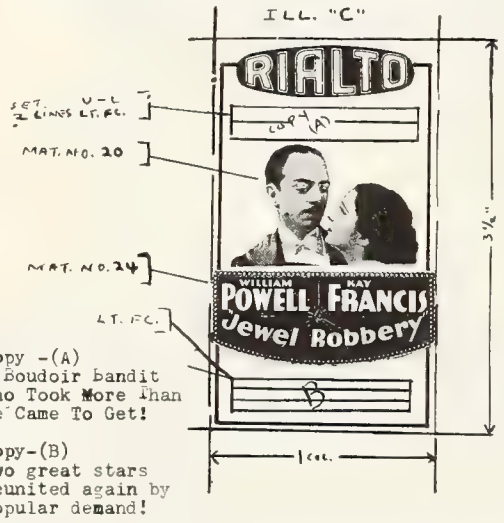
Copy (C)--

Reunited By Popular Demand!

Copy--(B)--

Love-hungry women gave him their jewels!A gay bandit of the boulevards who always knew the right combination!

ILL. "C"



Copy -(A)
A Boudoir Bandit Who Took More Than He Came To Get!

Copy-(B)
Two great stars reunited again by popular demand!

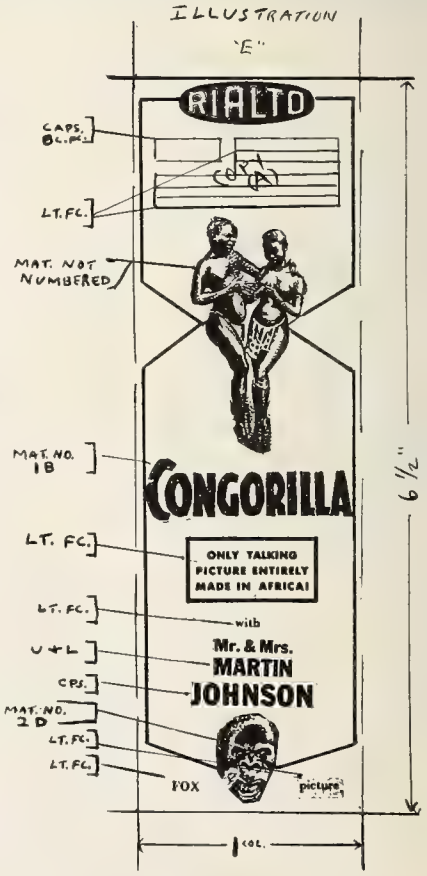
ILLUSTRATION "D"



Copy-(A)--

The Woman Who Was Neither Alive Nor Dead...But a Victim Of.....

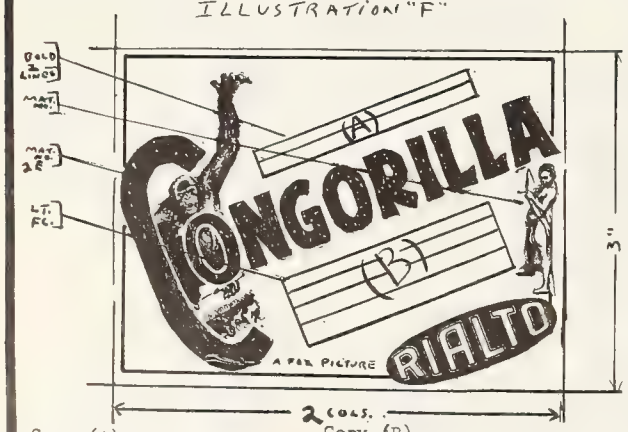
ILLUSTRATION "E"



Copy -(A)

SEE The terrors of the savage jungle laid bare by man's courage!

ILLUSTRATION "F"



Copy-(A)--
Terrifying Thrills, Among The Mammals And Tiny Humans!

Copy-(B)
All the savage Sights and Action of the Jungle Caught With the Talking Camera By Mr.and Mrs.Martin Johnson!

NEWSPAPER AD CONSTRUCTION!

Eddie Hitchcock To Handle New Series On Advertising Make-Up With Exchange Mats!

NEXT to holding a paper napkin on your lap the most difficult thing in the world is to follow somebody who is much more clever than you. For that reason, finishing the job that Ken Long started is a large order and if we come anywhere near making sense out of the task we have tackled then we will consider ourselves lucky.

The series of ad layouts that Ken Long started and handled magnificently was something in which the industry was sorely in need. When you come right down to it the success of the business depends upon intelligent use of the press sheet material placed at your disposal. Making good pictures comes first; merchandising them properly comes next, and that's all there is—there isn't any more. When those two objectives have been accomplished most of us won't have to contend much with salary slashes.

Suggestions Welcome!

In continuing this series we beg your indulgence and welcome your suggestions. It must be remembered, however, that this series is intended as a guide to those theatres who cannot stand the expense of an ad artist. The layouts offered from time to time are not to be considered as any criterion for the key run houses. Those theatres usually have their own ad artist to work with the manager or publicity head. This series is conducted solely for the best interests of the manager who has to use a pair of shears and a jar of paste. In that respect both of us start from scratch because we do not happen to be an artist. The biggest surprise we have had in a long time was to see the page opposite shape up as neatly as it did. Heretofore we have been just like you. We worked like you do. We sat down and pasted up the material and when it went off to the composing room it looked like the scratch pad on your own desk when you get through telephoning.

So we only have one thing in common—we can both draw lines. We have never taken any lessons in lettering and these layouts will prove it. But for that matter, neither have you. And if you have, what good does it do you?

The only thing we have in our favor is the fact that we have been all through the mill. We have managed and publicized every type of theatre from one changing three times a week in the sticks up to and including a Broadway show palace where all you have to do is tell the advertising agency the name of the picture coming in next week.

Out of that experience we have had the pleasure of writing all the press sheet advertising copy on last year's United Artists' product and the added consolation of seeing that copy come back in from theatres all over the country without the change of a comma. We are merely emphasizing these particulars to gain your confidence for this new association and in the hope that it will help you visualize the fact that one who has done your work might eventually be of assistance to you.

Eddie Hitchcock's background since entering show business certainly qualifies him to handle an ad series of this kind. He has been connected with theatres of all sizes and in both large and small cities.

In addition to managing theatres, he has been publicity and advertising director for several others. His most recent connection has been on press book ad make-up which is most important of all for this type of work.

Eddie knows show selling and above all appreciates the value of newspaper advertising as a direct means of attracting business to the box office. Every ad he suggests is exactly what he would turn out if he were handling a theatre without the aid of an ad artist.

So much for that. And now to get down to a discussion of what we have decided as the best course to pursue in the future.

Use Your Own Judgment

The designation of the particular style of type to be used in certain ad layouts will be dispensed with immediately. It is our contention that what you need most is simplicity, and that you have to rely anyway on whatever style of type your particular newspaper carries. We have found from our own experience that even in the big composing rooms you never get what you request. Printers are just as temperamental as prima donnas and just as stubborn as actors. They assume the attitude that handling type is their business and that they know better than you do what kind of type will be more readable in the particular ad you want to use. In most cases we agree with them. After all, they are just as interested as you are in your success and unless you have an outright careless plant to deal with you can depend upon their judgment. When you get your proof back you know what looks good to you and what doesn't and you act accordingly.

We are going to make it easier for you in another way, also. In these layouts we will designate, wherever possible, the number of the matrix from which different parts have been selected. This information will be marked on the layout in the belief that it will save you time and serve more efficiently when the time comes for the use of any layout suggestions.

Where space permits, effort will be made to analyze each production; the reason for certain suggested changes and any slants in exploitation ideas that might be of value will be offered.

The reaction to the original Ken Long series left no room for doubt about the necessity for material of this type, and when Chick Lewis asked me to tackle this stuff he had only to show me some of the several hundred letters to convince me that the men in the field want and need it.

Improving the Series!

We have made some elaborate plans for this series. After getting off on the right foot with several groups of ad suggestions we intend to take you still further into the many angles of smart ad construction, but only so far as we feel our own past experiences warrant. We have no intention whatsoever of setting ourself up as a world-beater or expert. God knows, the industry is full of these muggs as it is. Our sole reason for devoting our time and effort to contributing this material is for the good it can do you managers all over the country who must depend on your own ability and ingenuity for advertising your theatre's attractions.

To these ends we dedicate this, the first of a series which we hope will help you over the rough spots and eventually establish you as a man capable of working out seat-selling newspaper ads for your theatre. We are wide open for suggestions or criticisms and if there is some particular style of ad that you would like to see included in the series, just drop a line to Chick Lewis and he'll check with me on it.

ADS ON OPPOSITE PAGE

"Congorilla" (Fox)

Here is an ideal picture for theatre managers with which to play havoc with the public's imagination. The press sheet abounds with material suitable for any and all purposes, although it's a pity it went to press before the big gorilla head used in the New York ads could be included. This head could have been utilized to a fare-thee-well for poster work and ad layouts with much effect. As emphasized in ads "A", "E" and "F", one of your big sales points is the fact that "Congorilla" is all-talking and brings the heart of the jungle up to the back door of your patrons.

"Jewel Robbery" (Warner)

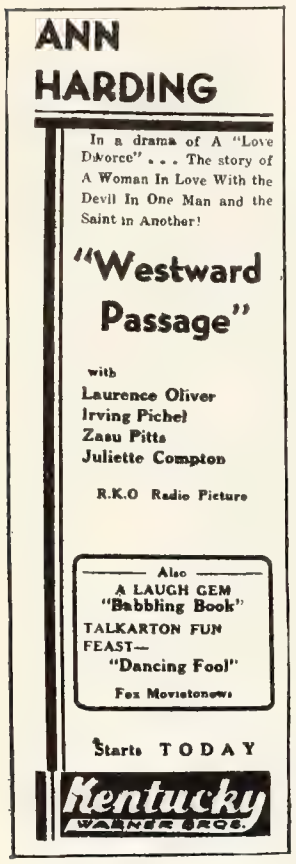
Don't overlook the fact that William Powell and Kay Francis are brought together again after an absence as a team for a good many months. They have proved good box office in the past and ought to be just as good now. In addition, you have a story that is packed with whimsical action, saucy patter and spicy romance. It goes without saying that both stars ought to be sold above the title, and your copy should stress the romantic "boudoir bandit" angle—without getting too far out on the limb. "He Nicked Them for Necklaces—Then Necked Them and Fled" is a catchline that tells the whole story with a sock.

"White Zombie" (United Artists)

Another picture offering untold possibilities via the medium of newspaper advertising. So much so that we are devoting a full page of ad suggestions in next week's issue to this picture. In the meantime we are including one ad suggestion in this layout.

EXCELLENT RESULTS OBTAINED BY PICKLE WITH MERCHANT TIES

A variety of merchant tieups featured recent show-selling activities of Leon Pickle, manager of the Kentucky Theatre, a Warner house down in Henderson, Ky. We are also reproducing an ad idea he took from a press book and transformed into an effective display for a single column.



He sold eight downtown drug stores the idea on entering a cooperative tieup whereby ice cream, soda drinks and other five cent articles of merchandise could be obtained free of charge by theatre patrons and store customers. This was handled in the usual give-away fashion by the posting of special bulletins in the stores. Special tickets made for the stunt are passed out to the kiddies during Saturday matinees and an announcement is made at the end of the first show as to what stores they may go for their awards on the following Saturday. The only cost to the theatre was for the special tickets and these were left over from another stunt. Cooperating with eight stores, the tieup lasts for one month, working two different stores each week. It has proven a profitable deal for both theatre and stores.

Another tieup was made with a merchant on the occasion of showing Warner Baxter in "Man About Town." The merchant ran an ad carrying a star head cut, with lines that plugged the picture and his merchandise for two days in advance and on first play-date. A drug store proprietor also took advantage of the opportunity to tie-in for an ad for Max Factor's make-up on Greta Garbo in "As You Desire Me."

It's a cinch to see that Pickle has been stepping out in his usual hard-working way to secure cooperation from local merchants and the above is proof that he lined them up. We like his single column ad and feel sure that other members will also agree that it is an effective display for the amount of space used. We'll be on the lookout for further evidence of this member's activities.

Reprints NOT Available

No reprints on either the Ken Long or Eddie Hitchcock series will be available. Those wishing to keep a complete file of such material will have to depend upon the regular issues of Motion Picture Herald.

It is not advisable to clip or tear these articles and ad pages from the book. Better to keep your complete file of Heralds on a shelf in the order of publication so that you can lay your hands on any issue any time you require it. Tearing or mutilating the copies will only tend to misplace the various items.

POSTER ART WORK FOR THE THEATRE!



Here are two contributions from Arthur Halliwell, poster artist for the Warner Theatres in Torrington, Conn., and two splendid examples of what can be accomplished in this interesting line of work.

The letters on the Constance Bennett poster were of vermilion with metallics on deep brown panel. Picture title was pale blue on deep brown background. Face, blended chalk in natural colors on light brown background.

Cagney poster; Title in straw color. Gray background. Circle, three shades of green. Prize ring, natural colors. Head, different shades of red. Star name, cut out card letters, white with metallics.



BEING DIFFERENT IS POLICY OF NED PEDIGO, OF GARBER

Twenty years an exhibitor and during that time always trying to be different than his exhibitor neighbor—that's the policy of Ned Pedigo, operator of the De Luxe Theatre, Garber, Okla.

We've seen Ned's ads before and we note that a sample at hand bears all the earmarks of being "different." Whatever he may be apparently his policy is to get on an intimate footing with the public, so that he can inject this different angle in his ads. For instance, read over the following, which appeared as a footnote to a generously spaced two-column ad:

NOTICE: "Don't you folks know the old picture show man should take in enough money to enable him to eat at least once a week. How can you expect him to be frisky and full of pep when he is only full of hot air. Not only that—'pretty soon old winter will be coming on, and we want to be able to ditch our B. V. D.'s, straw hat and sear-sucker clothes by that time.' We are getting so thin and poor that our abdomen rattles against our backbone like a paper sack in a June Gale.

"It sure is a crime to starve a man to death in a land of plenty. Drag is on down here to the show. This picture I know will strike the key note, ring your bell of satisfaction, tickle your fancy, and satisfy your curiosity. If you fail to see it you should be arrested and soaked three times with a cool wet sponge.

"Tell mother you went to the De Luxe—that should satisfy her and be plenty. The pictures are great and no matter how big—the prices are just ten and twenty."

We note also that he conducts a column in the local newspaper headed, "A Few Words By Ned Pedigo, De Luxe Manager." He sifts out interesting current topics and then just turns on the steam, mixing wisecracks and sidelights on the subject into conversational chatter. Good stuff and material that readers like, and, we venture to state, the kind that the local editor is glad to have to pep-up regular run of stuff.

Working along these lines, sooner or later a theatre manager is bound to assume a personality among newspaper readers and theatregoers and we heartily commend Pedigo's efforts and system. True, his style can be employed only in certain communities, but there are thousands of towns in the states just like Garber and it may pay others to take a leaf from his book—and be "different."

FRANK BOUCHER IS STILL EXTRACTING SPACE FROM CO-OPS.

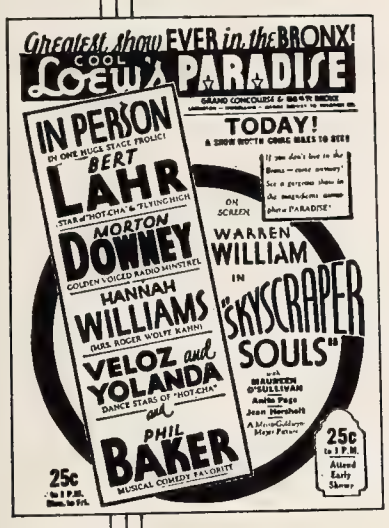
We note that Frank Boucher, manager of the Capitol Theatre down in Winchester, Va., is still promoting co-op ads that yield about seventy-five or eighty per cent display space to his theatre. It's an old Boucher custom.

This time a drug store was the subject Frank chose for promotion and a nationally advertised soap the commodity picked out for special sale. Guest tickets were included in the offer. The balance of the ad plugged current and coming attractions and announced the auction of a used Ford car on a future date.

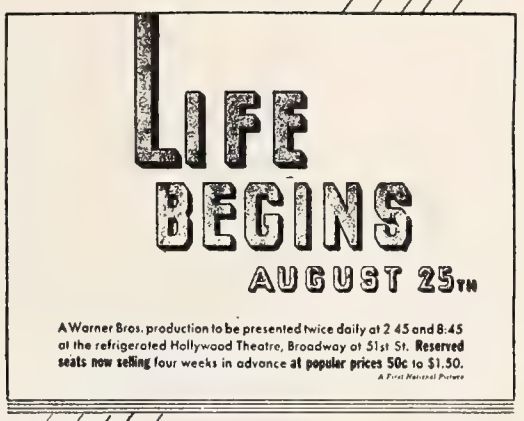








NEWSPAPER ADVERTISING IN THE NEW YORK MANNER AS CLIPPED FROM THE METROPOLITAN DALIES OF LAST WEEK SO THAT OUT-OF-TOWN SHOWMEN CAN SEE HOW THE BIG CITY ADVERTISES ITS DELUXE THEATRES.















SEND YOUR APPLICATION NOW!

MAURICE STRELETSKY is holding down the job of assistant manager of the Allston Theatre, Allston, Mass., a house managed by J. O'Connell, and we're glad to include his name among the many assistant managers already listed on the Club roster. He has been on his present assignment about one month and was promoted to the post from a chief usher's post at the Capitol Theatre, another Allston house. He started as a page boy at that house and rose to his present position through hard work. Manager O'Connell tells us Streletsky is promising timber for showbusiness and we'll watch his career with interest.

———*Wear Your Club Pin! ! !*———

HAROLD ROSS is the assistant manager of the Regent Theatre, Springfield, Ohio, and his application for membership in this Club is sponsored by his boss, Ben H. Wallerstein. We're also mighty glad to have the opportunity of introducing Ross to his many fellow Club members and will be on watch for the time when he will be eligible to receive a manager's certificate of membership. Hop to it, Harold, and let us know when that day rolls around. In the meantime, remind Boss Ben to keep us posted on what's going on at the Regent.

———*Wear Your Club Pin! ! !*———

MICHAEL CHAKERES is another assistant manager to join our Club and he's also a member of the Regent-State Corporation, the Springfield, Ohio, circuit directed by Phil Chakeres. Michael puts in his time at the State Theatre, a local house, and we want him to know that we're also interested in his career in showbusiness. Without a doubt he'll soon be at the helm of a theatre. However, in the meantime we'll remind him to see that show-selling news from the State reaches Club headquarters.

———*Wear Your Club Pin! ! !*———

LARRY MORRIS manages the St. George, Staten Island, N. Y., and we're glad to report that he, too, has become a member of the Round Table Club. Many a good show-selling tip has come out of Stapleton and other points in the Borough of Richmond and we'll hope that Morris will put St. George on the Club Map. Let's hear all about what you are doing for show-business, Larry, at the first opportunity that comes along.

———*Wear Your Club Pin! ! !*———

C. W. WHEELER believes (to use his own words) he is the only "animal" of his kind in showbusiness today, so if any of our members want to dispute his claim let the man speak. Not only does he manage the Tokay Theatre in South Bend, Wash., but he does the booking, handles advertising and bill posting, looks after sound and electrical equipment and operates the projection machines. In other words, does everything but sign contracts, keep books, sell tickets and sweep out the house. The Tokay is owned by four local business men, and during the evening shows one or two show up to watch the floor, which accounts for Wheeler's presence at that time in the projection room. Okay, Wheeler, we're glad to have you with us. Keep in touch with Club headquarters.

———*Wear Your Club Pin! ! !*———

VINTON H. SHOLL manages the Kirby Theatre down in Houston, Texas, and we're taking this opportunity to let all his friends and fellow Round Tablers know that his application for membership has also been received at Club headquarters. He's another Publix man and as most everyone in showbusiness knows that the boys on that circuit are noted for their aggressive work in selling shows, we think we can count on Sholl to do his bit for this department.

H. C. WINHAM hails from down south in Alexandria, La., where he manages the Paramount Theatre, and he's another Publix man to send along an application for membership in this Club. Many times we've mentioned that there's a host of live Publix men in this organization and since Winham's also one, we'll count on him to keep up the standard set by others on his circuit. We will look forward to hearing from him in the near future.

———*Wear Your Club Pin! ! !*———

M. F. HONNAKER is the manager of the Down's Theatre down South in Louisville, Ky., home of many well known showmen and members of this Club. We also have his application at hand and want him to know we re glad he has joined our outfit. Now that he's one of the gang we hope he'll do his share to keep up the good work. A resume of his show-selling activities from time to time will fill the bill. How about this, Honnaker?

———*Wear Your Club Pin! ! !*———

EARL ST. JOHN is another one of William Smalley's lieutenants to join our organization and he's in charge of the Smalley Theatre at Walton, N. Y. We've often had the pleasure of listing the activities of various managers on this circuit and their work has always been featured by many interesting slants on showmanship. We will look forward with interest to what St. John is doing to sell his Waltonians.

———*Wear Your Club Pin! ! !*———

J. A. PIKE has charge of the Rialto Theatre, a Publix house at Winslow, Ariz., and he's another new Round Tabler in line for introduction to this ever-increasing army of showmen. Pull up your chair, Pike, and join the gang; then tell 'em what you are doing to coax coins from tin boxes of the good citizens of Winslow. You may rest assured that they'll be interested to hear about whatever slant you have on the business of selling the public.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

D. B. FOLLETT is the owner-manager of the Del-Lu Theatre out in Gibsonburg, Ohio, and a cordial invitation is also extended this new member to become an active contributor to this department. He tells us he has been an exhibitor for 22 years and then naively inquires if we have any good plans to "get trade." Far be it from our purpose to advise a veteran of Follett's experience what to do to revive his box office; however, we can point out that the cream of this industry's theatre managers are contributing ideas to the Round Table Club and that faithful reading of these pages week to week is bound to be productive. We hope he will keep in touch with us.

———*Wear Your Club Pin! ! !*———

H. ASH is the manager of the Independent Film Exchange, Exchange of China, in Shanghai, and we're taking this opportunity to extend him a cordial welcome to the ranks of the Round Table Club. If the opposing factions over in his section of the world don't start another fracas in the near future we believe we can promise readers insight on picture exploitation methods employed there. We have a number of Club representatives throughout principal Chinese cities and it's always interesting to hear from them.

———*Wear Your Club Pin! ! !*———

CLEMENT PERRY holds forth at the helm of the Mt. Eden Theatre, a house located in the Bronx section of New York City. He's one of many in the neighborhood sections of the big town to realize that sound methods of exploitation can be used to good results, despite the fact that a few of the local boys look upon it as a lost art. He reads the Club pages and finds many helpful hints; now he wants to do his share to keep the ball rolling along. Okay, Clement, and we'll be keeping an eye on your card.

———*Wear Your Club Pin! ! !*———

RALPH C. FRETZ is the assistant manager of the Granada Theatre in Olyphant, Pa., and Manager Edward M. Dowling sponsors his application for membership in this organization. Fretz is 21 years of age and has been with the Olyphant for about two years. He won his present position through promotion from a chief usher's job. Manager Dowling tells us that his assistant is always on the job and very dependable. We shall watch his career with interest and, in the meantime, ask him to remind his boss to keep the Club posted on what both are doing to put over their shows.

———*Wear Your Club Pin! ! !*———

PAUL S. WHITE is located down South in Ashland, Ky., where he manages the Paramount Theatre. He's another Publix man to join up with the fastest-stepping army of showmen in the wide world and we're glad to include his name among the many Publix men already members of this organization. He and his buddies all have the reputation of being able to produce results at the box office. We hope he will share his show-selling recipes with his fellow Club members.

———*Wear Your Club Pin! ! !*———

WILLIAM G. COLLINS is located 'way out in the city of Honolulu, Hawaii, where he has charge of the Princess Theatre. His application for membership in the Round Table Club again indicates the international scope of this organization and we're glad, indeed, to list his name on the Club roster. We hope Collins will find the necessary time to let us know about methods he's using to sell shows in his country. We're sure his letters will prove interesting to his fellow members.

LYKES HAS TRAILER STUNT THAT SHAPES UP LIKE A WINNER

It looks to us as though J. E. Lykes, manager of Loew's Park Theatre, Cleveland, Ohio, got in on the ground floor of a mighty good gag to plug pictures or most anything else from the screen, so we'll have to broadcast the news to his fellow Club members.

How would you like to run a talking trailer of yourself, talking to your audience and personally recommending some forthcoming attraction? That's just what Lykes is experimenting with these days, all through the courtesy of a firm that wanted to introduce the idea through the medium of the Park Theatre; hence, our worthy Round Tabler was able to avail himself of the opportunity at no cost.

We'll all agree he received a break in that respect; however, there's no reason why others should not make use of this screen innovation if the price fits their expense accounts. It is estimated that a trailer of this kind could be made for about $25, and it looks like a corking way to emphasize some outstanding attraction. As Lykes suggests, it could be worked out in many different ways, such as securing an endorsement from some newspaper critic or leading citizen and having either appear in the trailer. It is spotted directly after regular trailer.

Here's the talk that Lykes gave on his first appearance on the screen: "Ladies and Gentlemen. . . . It is seldom that I have occasion as manager of this theatre to come before you. This is the first opportunity I have had to speak to you from the screen. You have witnessed an advance description of Metro-Goldwyn-Mayer's biggest screen hit, "Washington Masquerade," starring the world's greatest actor, Lionel Barrymore, and that beautiful siren of the screen, Karen Morley. Until you have seen this picture for yourself, you cannot know what a big treat is in store for you. In all the years of silent pictures, in all the years of talking pictures, there has been nothing to equal it. I have been in the motion picture business for many years, have seen hundreds of pictures, but never has any picture impressed me as has "Washington Masquerade." It is truly a great picture and I do not hesitate to give it my personal recommendation. I emphatically urge you to see it. . . . Thank you."

So there you are fellows—take and use the idea if you like it and thank Round Tabler Lykes for passing along the information. We also have on file the name of the firm that made this trailer if you desire it. We also feel sure that Manager Lykes will gladly supply additional information if interested parties will drop him a line. Surely, the gag is a big improvement on the old "mike" hook-up from the manager's office, although this is as good a time as any to remind readers that that method of talking to an audience is still popular.

Gill Assumes New Duties

Homer Gill has assumed his new duties as division manager for Fox West Coast houses in the Puget Sound district, which includes theatres in Bellingham, Bremerton and Tacoma, Wash. He was formerly northwest division manager for RKO, prior to abolishment of that district. He will make his headquarters at Seattle.



Apparently, Bill Danzinger left a competent man behind him when he left Cincinnati for a Publix post in New York. The above ad was clipped from a recent Cincinnati daily and is typical of the swell advertising coming from that key city.

We particularly liked the fine send-off they are giving the RKO Greater Show Season plug at the top of the ad. Every theatre in the country ought to be doing likewise because this IS our year and we hope it will be the forerunner of the good old S R O days.

CAROLINA BRUNSON IS SELLING SHOWS 'WAY OUT IN YUMA

Out in Yuma, Ariz., where the frogs never have learned to swim, Newton "Carolina" Brunson carries on with the job of selling shows for the Yuma Theatre. Some data at hand discloses that he has been doing what every other enterprising manager has been engaged with the past year or so—that of promoting free space for his theatres and attractions and obtaining free give-aways to lure the good old customers to the box office.

One piece of evidence of his work we have at hand is a full page co-op he promoted on strength of the slogan, "Back To The Good Old Days"—a great slogan for any business man to get behind, anyone will admit. A generous slice of the page was devoted to space for the theatre.

Another stunt he pulled a short time ago was promotion of a new Ford auto for a give-away attraction for a tie-up with a prominent local club's revue at his theatre. This was billed as a"Midnite Matinee" and included the preview of "Million Dollar Legs," a title that inspired "Carolina" to determine by contest the most charming pair of feminine legs in the city of Yuma. The combination of a brand new Ford and the legs made this a knockout attraction.

When he isn't working out selling plans for some coming attraction and praying for rain, "Carolina" does his bit for the local newspaper by way of a column headed "Dry Heat." It's an excellent example, it seems to us, of cooperation between paper and theatre man. Brunson intersperses his movie chatter with other pertinent paragraphs concerning doings of merchants, etc., and the result is a corking column, and one that gives him a fine opportunity to get across not even subtle hints to attend his theatre. He has been at this for over a year.

Yuma may be a long way from Columbus Circle and a still longer distance away from a section in Carolina where a certain showman could once point out with pride the native verdure of his state; however, it's only seven miles from Mexico and honest beer, and that's something to intrigue other members of this outfit. Here's hoping you have some rain, Newt, and that the frogs don't drown. Let's hear from you.

PONY GAG PRAISED BY LAWRENCE AS A GREAT TRADE BOOST

The good old reliable pony give-away gag proved to be a corking business-getter a few weeks ago for H. L. Lawrence, manager of the Capitol Theatre, Paris, Tenn.

He ran his campaigns for four weeks and only displayed the pony on the streets on Saturdays, a sign on each side of the animal announcing "This Pony To Be Given Away Free at the Capitol," on the date set. He also promoted good store windows in different sections of the town for day or two-day exhibition of the pony during the campaign.

Lawrence has unlimited faith in the pony stunt as a costless means of building interest in a theatre and for packing the house on give-away night. About seventeen or twenty merchants at $5 per copy pays for the pony and all advertising expenses. Cost of the herald advertising the occasion was taken care of by a listing of the participating merchants.

STAGE ATTRACTIONS
FOR PICTURE THEATRES

MUSIC PUBLISHERS SEE BUSY YEAR WITH SONGS USED MORE IN FILMS

Melodies Will Be Worked in as Definite Aid in Staging Pictures Instead of Violent Injections of Two Years Ago

Music publishers are looking to motion pictures once more for an important source of revenue, as the new season's production schedules call for a significant amount of song material after an interlude of almost two years during which few pictures utilized songs and virtually no "musicals" were produced.

Production schedules for the 1932-33 season are replete with pictures which, although not belonging to the classification of "musicals," will employ popular song material. In utilizing songs this season, those productions which call for them will employ the material in a natural, appropriate manner, either as part of a characterization or as a definite aid to staging. A typical example of the use to which song material will be put this season is afforded by the Warner-First National production, "Crooner." The story involves the career of an orchestra director who introduces "crooning" to radio audiences. Two popular songs, "Sweethearts Forever" and "Three's a Crowd," are introduced in this picture, the young orchestra leader singing them to his audiences as an essential part of the characterization.

In the same manner, songs will be introduced for definite and constructive purposes in such productions as Paramount's "The Great Broadcast," Monogram's "Girl From Calgary," with Fifi D'Orsay; Warners' "Radio Girl," with Bebe Daniels; "The Crash," with Ruth Chatterton, and "Blessed Event."

The flood of musicals which descended upon theatres 18 months to two years ago so sated the public with this type of production that for two seasons scarcely a producer ventured to turn out a musical picture. The manner in which sequences and action were interrupted in other productions to introduce songs, quickly brought adverse criticism and audience disfavor upon song material in pictures. In consequence, producers tended toward the other extreme and used practically no song material for almost two years. With the advent of the new season's product, they again are seeking new picture uses for songs, and it appears that the uses being found are fitting to action and characterization and will be introduced naturally.

With these developments in production in view, music publishers are expecting vastly increased popularity for songs introduced in pic-

(Continued on next page, column 1)

SONG AND DANCE

Fiesta of Mexico (4)

Baltimore Hippodrome

Senor Paul and Senoritas Paquita, Naja and Nenita present a fast stepping singing and dancing act. The turn is introduced by a girl singing and dancing with Paul. There follow various dances with the girls—acrobatic, East Indian nautch, castinet. Among the songs are "Cuban Love Song" and "I'm a Hot Tamale." An entertaining act that drew good applause.

Lyons and Snyder

Detroit Michigan

In this batter of song, dance and comedy are the ingredients of good entertainment, but little of worth is evidenced. All the merit of the act is crowded into its final two or three minutes, so that the audience forgets the ancient opening quips and inane gags and serves a generous round of applause. The girl has a nasal, twangy sort of voice that fits the numbers she uses. The boy would do better if he could play the guitar he brandishes while she dances.

Nina Olivette

Milwaukee Wisconsin

It is quite possible that Miss Olivette would fall a trifle flat if it weren't for her unceasing effervescence. All her antics, including her singing and dancing, are offered as comedy, and her efforts do succeed in raising heavy laughs from time to time.

King Brothers and Cully (3)

Detroit Fisher

This trio of knockabout dancers opens with barber shop harmony on "Wabash Moon." They offer a number of clever impressions in dance, and one lad does a worthy piano solo. Prolonged applause followed the close.

PLAYLETS

Jack Dempsey

Denver Orpheum

Jack Dempsey and company (4) put on a clever skit "The Roadside Razz," that makes Jack more popular than ever with his Denver friends. The scene is the Lemon Grove filling station, run by Asa Skinner, who is also sporting editor of the Lemon Grove Gazette. He interviews Jack as to his past fights and his future plans. There is just enough comedy to set it off. His act is introduced by Harry Huffman, managing director of the Orpheum.

(Continued on next page, column 2)

New York Roxy's Opening Program

Frank Cambria, managing director of the Roxy, New York, proves his full knowledge of the technicalities of stagecraft in his first program at the reopened "Cathedral."

The stage show is sent off to a good start with a speech of welcome, conveyed by an unseen individual through the public address system. Then comes a spectacular hello in the "Greeting Bouquet," by the Roxyettes, Ballet Corps, Vivian Fay, Beatrice Berenson and the Singing Ensemble.

David Ross, directing the orchestra in Rimsky-Korsakov's overture, "Scheherezade," followed the "Greeting Bouquet."

(Review on Overture page.)

News of the World, in the form of Fox Movietone Newsreel, was placed between the overture and the next divertisement, "Mefistofele," in which Arturo Imparato sang the lead, the Singing Ensemble accompanying him.

The Roxyettes are featured in "New Angles," a novelty devised and staged by Russell E. Markert.

Walter Disney's latest "Mickey Mouse" cartoon, entitled "Trader Mickey," proved mirth-provoking.

The final scene is entitled "The Bicentennial Fantasy," and is built around a Colonial setting. Featured in this spectacle are Fortunello and Cirrilino, famous Italian clowns, Vivian Fay, premier ballerina, Joseph Griffin and Beatrice Berenson, singers, Ellsworth Woods, The Singing Ensemble, the Ballet Corps and the Roxyettes.

The featured picture is "The First Year," in which Janet Gaynor and Charles Farrell are starred.

St. Louis House Goes Legitimate

Traveling stage shows visiting St. Louis next season are to play the American theatre at Seventh and Market Streets. Attractions will be provided by the new United Booking Office, a consolidation of Shubert & Erlanger interests out of New York City. Paul Beisman continues as manager of the American.

ATTENTION EXHIBITORS BOOKING TALENT! This department aims to serve you in booking acts. We have on file the information on how to get in touch with any act reviewed. Write to Stage Attractions Department, Motion Picture Herald, 1790 Broadway, New York City.

STAGE ATTRACTIONS

Busy Year for The Publishers

(Continued from preceding page)

tures, and are laying plans for elaborate exploitation tieups designed to benefit both the feature picture containing music and the sale of sheet music. In addition, publishers are giving thought to the problem of when sheet music featured in pictures can be released most advantageously. Experience has demonstrated to them that too early release of the music is likely to hurt both the sale of the music and the picture's drawing power, for it gives an implication of "age" to an otherwise new production. On the other hand, a late release of the music impairs its sale, for the timeliness and full force of the advertising benefit contributed by the picture is spent. Some publishers are now of the opinion that music featured in new pictures should not be placed on sale or used on the stage or over the radio earlier than three weeks prior to the picture's opening or closer than two weeks to the opening.

The exploitation plans of the music publishers tying up with picture releases are of such scope that their influence must be felt advantageously in theatre results. They will involve tieups with large numbers of retail music stores featuring titles of both pictures and songs in window displays of special design, and will provide exhibitors with leaflets and cards bearing the theatres' announcement together with eight bars of the featured songs. Other exploitation, supplementary to the special campaigns conducted by the advertising and publicity departments of the producer-distributors, include special tieup posters, streamers, title pages, radio station tieups, slide displays for theatres, circularization of all music dealers, and professional cooperation in spotting the song numbers with singers, bands, and national network programs, all of which will receive orchestrations and professional copies of the songs.

A campaign of this type already has been prepared for Warner Brothers' "Crooner" and the songs featured in the picture. Under the direction of Sam Serwer, of the Warner Brothers' music publishing subsidiary, M. Witmark & Sons, in the "Crooner" campaign Warner branches will be utilized as territory headquarters for material on the production's music, with Witmark's several branches also acting as professional department district headquarters. In addition, the 80 stores in the Music Sales Corporation chain, a subsidiary of the Warner music publishing companies, will plug both song and picture in window and counter displays, along the same lines to be followed by independent retail dealers.

Ten Popular Songs In Far West Listed

At the request of music directors of San Francisco showhouses, James L. Haley, of the sheet music department at Sherman, Clay & Co., compiled a list of ten best selling songs in the Far West. The list follows: "Masquerade," "Night Was Made for Love," "Lovely Melody," "Three On a Match," "Try to Forget," "In a Shanty in Old Shanty Town," "Since You Went Away," "Strange Interlude," "I'll Never Be the Same" and "It Was So Beautiful."

"Pop" Blair Back On Job

Harry "Pop" Blair has returned to his desk at Shapiro, Bernstein's after spending his vacation recuperating from illness.

REVIEWS OF STAGE ACTS

(Continued from preceding page)

Owen Moore

Baltimore Century

Moore comes on in full dress and has some chatter about not talking about Hollywood and comedy about a jew's harp. Then he goes into a specialty act with Rockcliffe Fellowes and Patricia O'Brien appearing in a talking picture act with him, as if Moore is walking into the picture from the stage and off again. He was received well.

Jack and Kay Spangler

New Orleans Orpheum

This act opens as a comic playlet, goes into dance and song routines, brings in a stunt man who is a good comic and a nimble pianist and practically has everything on the piano but the kitchen stove. Spangler is a good comedian and dances nicely but he is only fair, crooning through a megaphone. Miss Spangler billed as from a New York show, does not display any marked ability, though her dancing is graceful and effectively performed.

INSTRUMENTAL

Fred Waring and His Pennsylvanians (30)

Brooklyn Albee

Waring has the same musical aggregation that was featured at the Roxy but with the addition of his brother, Tom, and the Lane Sisters, who offer specialties of solo and harmony singing, of their own. The act opens with a novelty number, called "sing," which is first played by the orchestra and then is offered with vocal gesticulations. The next number, "So Beautiful," was presented as a Glee Club would sing it and was followed by the Lane Sisters, who harmonize two popular songs. Tom Waring then vocalizes and receives a tremendous reception for his efforts. The outstanding part of the entire performance is the rendition "Ave Maria," in which Stuart Churchill sings the tenor part.

This first opens with a trio rendition of 'The Voice in the Old Village Choir," with Fred Waring and the Lane Sisters doing the harmonizing. At the finish of the number the baby spot that lighted their faces is turned on Churchill, who leads in the singing of "Ave Maria," with the orchestra boys taking the choir part. The lighted faces of the men, together with a church window background, offer an extremely impressive picture. The accompaniment for this was played by Miss Verye Mills, the harpist. This one particular bit is worth the price of admission. It is followed by another novelty, equally entertaining, but in a different way. This was built around the song, "Dancing Dominos," which was first played instrumentally and then offered with lighted dominos which danced as pianists played. This last number was used as the finale, but applause was so insistent and prolonged that the orchestra encored with a "drink" song, which was also outstanding.

Of all the big orchestras to play in and around New York. Fred Waring's group stands in the top rank.—E. D.

Horace Heidt and Band

San Francisco Golden Gate

This attraction, held over another week, meets with even greater favor. During the act the fifteen musicians play 75 instruments by actual count. Their presentation of "My Silent Love" proves especially effective.

Al Tucker Orchestra (8)

Brooklyn Metropolitan

Though Tucker and his aggregation feature comedy and novelty, they prove themselves versatile musicians. The entire group is dressed as tramps and work in a "saloon" set throughout the turn. Nearly all of them are soloists, and many of them do individual specialties, such as singing and dancing. The act runs 18 minutes and is entertaining throughout.

Ben Bernie and Orchestra

New York Capitol

Opening with "I Beg Your Pardon, Mademoiselle," with a vocal by the "old maestro" himself, the band goes into "Shanty in Old Shantytown," with Pat Kennedy vocalizing. Frank Prince then offers "Wrong Number," followed by several satirical renditions by others in the band. A hot rendition of "Limehouse Blues" is followed by a musical tribute to Ziefigeld in which a medley of associated hits is played by the band. The act goes over but due to lack of novelties, it is below Bernie par.—H. P.

COMEDY

Eddie Dowling and Freddie Coots

New York Capitol

Eddie, upon being introduced by Ben Bernie, received a hearty welcome by an audience who remembered his work in "Honeymoon Lane." Acting as master of ceremonies, Dowling kept up a running fire of gags and stories for laughs, his ace being a recitation, "Tenth Avenue," in which he is accompanied at the piano by Freddie Coots, popular composer, who followed with a medly of his original compositions. At the finale, Dowling's tribute to the late Florenz Ziegfeld was appreciated by the audience for its sincerity.—H. P.

Harry Savoy with Mae Behan

Baltimore Hippodrome

Here is a general hokum comedy act of the "ad lib" type with a novelty impersonation of John Barrymore as "Richard III," and comedy dialogue with Miss Behan that keeps them laughing.

Olsen and Johnson

New York Palace

With a troupe of about 50, which included jugglers, pony circus, dancers and stooges, Olsen and Johnson offer a nutty revue, and succeed in keeping the audience in laughter throughout the entire show. The blackouts prove very funny while the wild antics of the stooges, planted all over the house, created plenty of laughter. The two principals cover themselves with glory and receive an ovation at the finale. At the finish two youngsters are given a chance to offer specialties, little Jimmy Holtz doing a clever acrobatic drunk novelty which clicks, while Gloria McNamara also proves a capable dancer. This act is one solid hour of entertainment.—H. P.

Ray Dooley

New York Capitol

Due to a long show, Miss Dooley, musical comedy star, appeared in but one scene, in which her comical antics were duly rewarded. Dowling was her "straight" man and aided considerably in her success. Her rendition of "River Stay Way from my Door" was funny, and good.—H. P.

(Continued on next page, column 1)

STAGE ATTRACTIONS

REVIEWS OF ACTS FOR PICTURE THEATRES

(Continued from preceding page)

Willie West and McGinty (4)
Denver Orpheum

One of the few acts with not a word said but entertaining from start to finish. The back drop shows the Empire State Building in construction, and props used are builders' tools, scaffolding and the like. Numerous "mistakes" are executed with lightning-like rapidity and sureness of execution. The men try to eat their lunch but swallow plaster instead or have the food snatched out of their mouths by some fast-moving article.

Mitchell and Durant
New York Paramount

This pair of comedians offer a very funny bit of slap-bang comedy, followed by a round of clever acrobatic tap dancing. In answer to enthusiastic applause, they favor with double acrobatic time flips. They're skilled entertainers.—H. P.

Ross and Edwards
Detroit Fisher

This pair opens with a "Swanee" song, and slips into patter and dance. An especially good bit of comedy is the goof face and gestures of one of the two at the other's deliberate mispronunciation of simple words. The smooth way the two handle their "purple" lines makes them nonetheless coarse. This audience rumbled for them.

Marjorie White
New York Paramount

This vivacious little blonde is brimful of personality and proves an able comedienne. After a vocal of "I'm On a Diet of Love," Miss White clowns with Ed Lowry, the pay-off, her impersonation of the dummy of a ventriloquist bit. The audience liked her immensely.—H. P.

Burns and Kissen
Baltimore Hippodrome

These two opened with their usual type of jokes and then went into song with a parody of popular hits, using bars and titles with comical effect. Burns then sang "When a Pal Bids a Pal Goodbye," with both doing a comedy parody on "Was That the Human Thing to Do?" and following with another parody on "I'm Following You." For encore they had a parody on "Oh, That Kiss."

Chic Sale
San Francisco Warfield

Here is a comedian who understands audience psychology and gets the most out of the little touches in characterization work. In quick succession Chic portrays the "wise guy," the boy recitationist, the country minister and the old Grand Army man "who knew Lincoln." He gets laughs galore and applause with a meaning.

Three Songs for Screencraft Film

Three compositions have been completed for "Hotel Variety," the Screen craft production now in work at New York Fox Studio. The numbers are "I Gave the Right Kind of Love to the Wrong Kind of Man," "All Wrapped Up in Nothing at All" and "Rhythm of New York." They were composed by Lon Herscher, Paul Vincent, Allan Tambe, Ben Gordon and Al Ropell. The dances are being rehearsed by Ned Wayburn with a chorus of Wayburn girls.

DANCERS

Four Queens
New York State

This team of rhythmical dancers is surpassed by no other like team in the business. Their work is done in an entertaining and showmanly manner and the girls are beauteous. They feature split beat, unison and challenge tapping, all of which gets good and prolonged applause.

Conchita Montenegro
Cincinnati Albee

This Latin film personality opens in a Spanish dance with appropriate costume and accessories. Then, with change of costume, she goes into a pantomime of moods illustrative of her work on the screen, particularly "The Cisco Kid," winding up with an interpretative dance which is the epitome of grace and precision. As a finale she goes to the other extreme by doing a modern American dance to a "hot" jazz accompaniment. Her announcements are difficult to understand due to her decided foreign accent, but she makes up for that in action.

The DeMarcos (2)
New York Capitol

This boy and girl, formerly featured in "Hot-Cha," offer a graceful dance duet followed by a hot novelty dance which pleased.—H. P.

Lee Twins and Harriman
Detroit Fisher

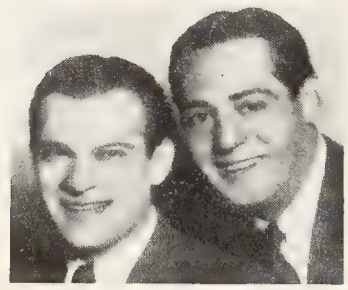
The Lee Twins are red headed girls whose best work is rhythmical unison acrobatics. Harriman is a clever acrobatic dancer, but his work looks like that of an individual act, for it's not in any way tied in with the twins. Fair entertainment.

Carla Torney Group
San Francisco Fox

These talented girls are presented in Leonidoff's revue, "Stitch in Time," and offer several unusual dance creations. In one they appear out of a great sewing box and dance in the guise of scissors, spools and sewing tape. They show to special advantage in a distinctive ballet.

Gary and Dixon
New York Paramount

This boy and girl team possesses youth, personality and dance ability. Their specialty, a hotcha-cha tap dance, earned them a nice hand. —H. P.



FRANK JACK

MITCHELL and DURANT

WEEK OF AUGUST 19

HEADLINING

PARAMOUNT, NEW YORK

DIRECTION—WM. MORRIS

SINGERS

Art Jarrett
New York Capitol

Accompanied by a pianist, this radio star via a "mike" opens with "Sheltered by the Stars," following with "Sweet Sue," during which he also strums a guitar. He finales with "You Can Make My Life A Bed of Roses," which he sang in "Hot-Cha," and later in the show joins in the tribute to his late employer Ziegfeld, by singing "Sally, Won't You Come Back." A good voice but Jarrett should vary his act with a few radio anecdotes.—H. P.

Sylvia Froos
Philadelphia Fox

The radio and stage star sings "Just Whistle Your Blues Away," "If It Ain't Love," "Happy Go Lucky" and "Broken Hearted Me." She has a winning manner and the audience gave her a good hand.

Bernice Claire (2)
Baltimore Century

Miss Claire offers a cycle of songs with a man accompanying her at the piano. She receives a receptive hand. She sang two numbers and then a few bars from the songs heard in her various pictures. She went over very big.

Donald Novis
New York Paramount

This latest radio luminary opened with "The Thrill is Gone," then went into Joyce Kilmer's famous "Trees" and "The Night When Love Was Born." His efforts were enthusiastically received and he encored with 'The Daughter."

Don Galvan
New Orleans Orpheum

This singing guitarist dressed as a caballero, has a pleasant light voice and an agreeable personality. He sings a Spanish ballad, some popular songs and encores with request numbers which brought in "Mardi Gras," "The Peanut Vendor," and "Tiger Rag."

NOVELTY

George Prentice
New York Capitol

This act is a slap-stick "Punch and Judy" show which surprises by actually entertaining the grown folk just as much as the children. The speed of the action stamps Prentice as one of the cleverest manipulators in the business.—H. P.

James Evans (2)
Baltimore Hippodrome

Difficult and intricate juggling drew applause throughout this turn and proved appealing to the audience. Evans starts with one large ball, then increases to two, then three. Next he juggled a heavy wooden table, a heavy metal bed and a varicolored maltese cross.

Steve Savage
Cincinnati Albee

Presenting a take-off on Joe E. Brown, screen comedian, this lad, who possesses a mouth equal in size to that of the screen star, gives an excellent all-around imitation, plus considerable additional comedy in eccentric dancing, bodily and facial contortions and general hokum. The act went over big.

STAGE ATTRACTIONS

ORGAN SOLOS

LOUIS WEIR (Boston Loew's State) recently presented an organ solo entitled "The Grab Bag," and played it on the "World's Tiniest Console." The console is on the stage and, though it is exceptionally small, it is claimed to have the stops and combinations of a large organ. Mr. Weir offered the following numbers, each taken from the "grab bag": "Night Shall Be Filled with Music," "Evening in Caroline," "Frivolous Sal" and a laughable tongue-twister, written with the letter "S," predominating.

As an offset to the comedy incorporated, Weir closed with a solo, played in concert style, of "Snuggled on Your Shoulder." The entire solo was nicely presented and received a good reception from the comparatively few people in the house. Possibly "staid" Boston calls for "swallowtails" even with a comedy solo, but in this reviewer's opinion, a summery suit would have been far more appropriate.

MERLE CLARK (Detroit Michigan) has expressed a determination to teach this audience community singing. He does not believe that the idea can be conveyed with any enthusiasm merely through slides, consequently his solos are characterized by generous use of the microphone. He opens this week by telling the audience that he is challenging their wits with a musical crossword puzzle, and asks for a three letter word meaning wordless vocalizing. The answer is "hum," and the song accompanying it is "I'm Hummin' To Myself." The stunt is followed through with "My Silent Love," "Down By The Old Mill Stream" (with a rebus lyric), "One Hour With You" and "In My Hideaway." Clark, in very good voice, sings "It Was So Beautiful." He is winning his way here and probably will overcome all of the audience's singing reluctance.

WEST MASTERS (Denver Orpheum) called his solo for the week "Who Knows," and introducd a song by a local composer, Blanch M. Tice. A few lines on the screen asked the question "Who Knows?" followed by lines on the life of the composer. The words were flashed on the screen as he played and a rich baritone voice sang the words. Masters is locally known, having played at a number of Denver houses. He has a large following and his organ numbers are uniformly popular and favorably commented.

RUSSEL BICE (Detroit RKO Downtown) brushed the dust off the console, which has been silent for a number of weeks. His opening performance seems weak on selections, but with the assistance of Schwab and Wiegand, banjo and accordion players, Bice gets fair response and applause. The program, entitled "Song-it-is," consists of "Dream Sweetheart," "Whispering," "I'm Happy When You're Happy," "Somebody Loves You" and "Please Handle With Care." The best of the banjo and accordion numbers is "Light Cavalry."

ARMIN FRANZ (Detroit Fox) lends his artistry to an advertising tieup with a local amusement park here. The theatre's dancing school is slated for an excursion at the park, and Franz's solo, "A Trip to Jefferson Beach," serves to impress the idea. His numbers parade the features of the park. The Ferris wheel song is "You're My Everything." The merry-go-round revolves to the tune of "My Mom." "My Silent Love" rides on the scenic railway and the roller coaster is labeled "Home." Response and applause were very good despite the exploitation.

SLICES OF MELLIN

By BOBBY MELLIN, Chicago.

Cliff Edwards' definition of a nerve specialist is a man who tries to borrow money from him.

▽

And here are a couple of fish stories. The Boswell girls have been visiting the Poughkeepsie estate of Justice White, one of their most ardent listeners. The chief recreation is fishing, and Connie excelled in this sport, bringing back a string of seven perch. Martha didn't have the necessary patience and went swimming instead.

▽

Not to be outdone by their fellow radio performers, Peggy Keenan and Sandra Philips, Columbia's redheaded piano players, went trout fishing over the week end. They boast of having snared half a dozen legal sized fish.

▽

George Olsen, who conducts his music over an NBC network during the Canada Dry program, made his mark in New York as leader of the "Good News" musical comedy orchestra. Olsen was just out of college and the show he took part in was a college football comedy.

▽

Donald Novis, golden voiced California tenor who sings for NBC, once came to New York as a seaman aboard a freighter.

▽

Billy Jones and Ernie Hare, NBC harmony singers and comedians, say they are saving all their defaulted bonds until next fall after the election. Then they're going to build a bonfire to celebrate.

▽

Frank Luther, NBC tenor, writes song lyrics for his own amusement and many times for his own profit. His latest venture in the field was the creating of new verses, in English, for the old Russian folk song, "Dark Eyes."

▽

George Hicks, NBC announcer, was captain of his school baseball team in Tacoma, Wash. He was the smallest man on the team, being but five feet two inches tall. Despite his short stature, George played first base and was the only lefthanded first baseman in the school.

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OVERTURES

DAVID ROSS (New York Roxy) directed, as his inaugural overture, Rimsky-Korsakov's "Scheherezade." The appearance of 77 musicians in the pit at one time was a welcome sight and called for prolonged applause. Ross amply proves his capability in directing the "World's Largest Orchestra" and, besides his fine conducting, gives the audience a touch of showmanship that undoubtedly will assist in making this aggregation even more famous.

TED MACK (Denver Denver) former master of ceremonies, is now music director. For his first offering he led the band in a twenty-minute overture and presentation. Easily the most popular m.c. Denver ever had, the applause at entrance and finale was bounteous. Ted opened with a talk about being glad to be back. Then he sings about the band, praising them collectively and individually, and all sing of "Georgia." Ted plays the clarinet and introduces Lillian Russell, a blues singer with an excellent voice. For her close she sings a verse of "Was That the Human Thing to Do" and Ted follows with a few rhymes of his own on the same idea. Ted then sings a popular number, "Lullaby of the Leaves" and follows with a request, "Madame." He closes with "Minnie the Moocher," and while the lobsterscope gives the impression of a storm he uses fifty colored children who pick up the tune. This homecoming of Ted's has been just like the others, a complete success.

LOU SCHRADER (Baltimore Hippodrome) conducted his "Southern Rhapsody" overture with Robert Mack as the guest soloist. This was a well played overture. Mack sang two numbers, "Chloe" and "Swanee River," in the orchestra pit standing beside Schrader, and received big applause.

WALTER ROESNER (San Francisco Fox) and the Fox Concert Orchestra, aided by the Vocal Ensemble, offer a program made up entirely of selections from the works of Karl Hoscha. Three selections are sung by the Ensemble, including the famous "Every Little Movement," and three girls of the group warble "Yama Yama Man." The numbers are largely from "Madame Sherry" and "Three Twins." The overture brought out numbers not often heard and was heartily enjoyed, judging by the applause.

Durant in Paramount Test

Jack Durant of the comedy team of Mitchell and Durant, has made tests at the Paramount studios for a possible lead in a forthcoming South Sea story. Durant, if selected, will find his partner, Frank Mitchell, cast with him. They have appeared in several Paramount shorts and are currently featured on the stage at the New York Paramount.

Sophie Tucker for Capitol

Sophie Tucker starts an engagement at the Capitol Theatre, New York, on September 1, following five weeks at Dell's Cafe, Chicago. From the Capitol she goes to the Paradise, New York.

Powell Song Published by Witmark

"Making Hay in the Moonlight," the song sung by Dick Powell in "Blessed Event," Warner picture, will be published by M. Witmark & Sons.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
A Man's Land	Hoot Gibson	June 11,'32	65	June 11,'32
Boiling Point, The	Hoot Gibson		70	July 23,'32
File 113	Lew Cody-Mary Nolan	Feb. 19,'32	63	Mar. 5,'32
Gay Buckaroo, The	Hoot Gibson-Myrna Kennedy			
Local Bad Man, The	Hoot Gibson-Sally Blane			Jan. 16,'32
Spirit of the West	Hoot Gibson-Doris Hill	Mar. '32		
Stoker, The	Monte Blue-Dorothy Burgess		70	June 25,'32
Unholy Love	H.B.Warner-Lila Lee		78	July 9,'32
Vanity Fair	Myrna Loy-Conway Tearle	Mar. '32	75	
Wild Horse	Hoot Gibson-Alberta Vaughn			

Coming Feature Attractions

Anna Karenina
Beyond the Law
Davy Jones' Locker
Intruder, The — Monte Blue
Iron Master, The
Midnight Alarm
Nestors, The — Monte Blue
Officer 13
Parisian Romance, A
Red Kisses
Slightly Used
Three Castles
Valley of Adventure, The — Monte Blue

ARTCLASS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Devils	Harry Carey	Apr. 4,'32	65	
Cross Examination	H.B.Warner-Sally Blane-Natalie Moorhead	Feb. 13,'32	72	Feb. 13,'32
Night Rider, The	Harry Carey	June ,'32	63	
Phantom, The	"Big Boy" Williams-Allene Ray	Dec. 1	70	
Pleasure	Conway Tearle-Carmel Myers	Dec. 1	66	
They Never Come Back	Regis Toomey-Doris Sebastian	May '32	63	June 11,'32

Coming Feature Attractions

Across the Line — Harry Carey
Double Sixes — Harry Carey
Horsehoofs — Harry Carey
Hurricane Rider, The — Harry Carey

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Human Targets	Buzz Barton	Jan. 10,'32		Feb. 6,'32
Mark of the Spur	Bob Custer	Feb. 10,'32		
Murder at Dawn	Mulhall-Dunn	Feb. 22,'32	60	Mar. 12,'32
Scarlet Brand, The	Bob Custer	May 7,'32		
Tangled Fortunes	Buzz Barton	Mar. 22,'32		

Coming Feature Attractions

Blazed Trails — 6 reels
Guns and Saddles — 6 reels
Rip Roaring Broncs — 6 reels
Rio Grande Raiders — 6 reels

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
American Madness	Walter Huston-C. Cummings-K. Johnson	Aug. 15,'32		July 9,'32
Attorney for the Defense	Edmund Lowe-C. Cummings-E. Brent	May 21,'32	68	June 4,'32
Big Timer, The	Ben Lyon-C. Cummings	Mar. 10,'32	74	Mar. 26,'32
Blonde Captive, The		Feb. 26,'32	58	Mar. 5,'32
By Whose Hand?	Ben Lyon-Barbara Weeks	July 6,'32		
Fighting Fool, The	Tim McCoy	Jan. 20,'32	58	Apr. 9,'32
Final Edition, The	Pat O'Brien-Mae Clarke	Feb. 20,'32	66	Feb. 27,'32
Hello Trouble	Buck Jones-Lina Basquette	July 15,'32		
High Speed	Buck Jones-Loretta Sayers	Apr. 2,'32	62	May 14,'32
Hollywood Speaks	Genevieve Tobin-Pat O'Brien	June 25,'32	69	Aug. 20,'32
Love Affair	Dorothy Mackaill-Humphrey Bogart	Mar. 17,'32	68	May 7,'32
Menace, The	Walter Byron-Bette Davis-H. B. Warner	Jan. 25,'32	64	Feb. 6,'32
No Greater Love	Alexander Carr-Dickey Moore	June 4,'32	60	May 21,'32
One Man Law	Buck Jones	Dec. 4	63	Feb. 20,'32
Riding Tornado, The	Tim McCoy-Shirley Grey	May 4,'32		
Shopworn	Barbara Stanwyck-R. Toomey	Mar. 25,'32	78	Apr. 9,'32
South of the Rio Grande	Buck Jones	Mar. 5,'32		
Texas Cyclone	Tim McCoy	Feb. 24,'32		
Three Wise Girls	Jean Harlow-Mae Clarke-Walter Byron-M. Prevost	Jan. 11,'32	68	Feb. 13,'32
Two Fisted Law	Tim McCoy-Alice Day	June 8,'32		
War Correspondent	Jack Holt-Ralph Graves-Lila Lee	July 25,'32	77	Aug. 20,'32

Coming Feature Attractions

Bitter Tea of General Yen — B. Stanwyck-Nils Asther
Brief Moment — Barbara Stanwyck
Child of Manhattan
Cornered — Tim McCoy
Daring Danger — Tim McCoy
Destroyer, The
Forbidden Trail — Buck Jones-Barbara Weeks — Nov. 18,'32
Last Man, The — Chas. Bickford-C. Cummings — Aug. 31,'32
McKenna of the Mounted — Buck Jones-Greta Granstedt — Aug. 26,'32
Mike
Night Club Lady, The — Adolphe Menjou-Mayo Methot-Skeets Gallagher
Night Mayor, The — Lee Tracy-Evalyn Knapp — Aug. 19,'32
No More Orchids
Polo — Jack Holt-Evalyn Knapp
That's My Boy — R. Cromwell-Dorothy Jordan-Mae Marsh-Joan Marsh
Washington Merry Go Round — Lee Tracy-C. Cummings
Western Code, The — Tim McCoy
White Eagle — Buck Jones — Oct. 7,'32
Wild Horse Stampede — Rex, king of wild horses

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Doctor	Richard Barthelmess	Mar. 26,'32	62	Mar. 12,'32
Crooner	David Manners	Aug. 20,'32	68	Aug. 6,'32
Dark Horse, The	Warren William-Bette Davis	July 2,'32	75	June 18,'32
Dr. X	Lionel Atwill-Fay Wray	Aug. 27,'32	77	June 11,'32
Famous Ferguson Case, The	Joan Blondell	May 14,'32	74	Apr. 30,'32
Fireman, Save My Child	Joe E. Brown	Feb. 27,'32	67	Feb. 27,'32
Hatchet Man, The	Edward G. Robinson	Feb. 6,'32	74	Feb. 13,'32
It's Tough to Be Famous	Douglas Fairbanks, Jr.	Apr. 2,'32	79	Apr. 16,'32
Love Is a Racket	Douglas Fairbanks, Jr.	June 25,'32	72	June 18,'32
Miss Pinkerton	Joan Blondell-George Brent	July 30,'32	66	July 16,'32
Rich Are Always With Us	Ruth Chatterton	May 21,'32	71	May 21,'32
Strange Love of Molly Louvain	Lee Tracy-Ann Dvorak	May 28,'32	74	May 14,'32
Tenderfoot, The	Joe E. Brown	June 18,'32	70	May 28,'32
Two Seconds	Edward G. Robinson	June 4,'32	68	May 28,'32
Week-end Marriage	Loretta Young-Norman Foster	July 9,'32	66	June 11,'32

Coming Feature Attractions

Cabin in the Cotton	Richard Barthelmess	Oct. 15,'32		
Central Park	Joan Blondell	Dec. 17,'32		
Crash, The	Ruth Chatterton	Oct. 1,'32		
I Am A Fugitive	Paul Muni	Nov. 19,'32		
Life Begins	Loretta Young-Eric Linden	Oct. 1,'32	72	Aug. 13,'32
Paris Divorce, A	Ruth Chatterton			
Silver Dollar	Edward G. Robinson	Dec. 3,'32		
They Call It Sin	Loretta Young-David Manners	Nov. 12,'32		
Three on a Match	Blondell-William-Dvorak-Davis	Nov. 5,'32		
Tiger Shark	Edward G. Robinson	Sept. 24,'32		
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Dec. 24,'32		
You Said a Mouthful	Joe E. Brown	Nov. 26,'32		

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Tomorrow	Chas Farrell-Marian Nixon	Mar. 13,'32		Mar. 5,'32
Almost Married	Violet Heming-Ralph Bellamy-Alexander Kirkland	July 17,'32	51	
Amateur Daddy	Warner Baxter-Marian Nixon	Apr. 10,'32	74	Apr. 30,'32
Bachelor's Affairs	Adolphe Menjou-Minna Gombell-Joan Marsh-I. Purcell	June 26,'32	76	June 18,'32
Business and Pleasure	Will Rogers-Jetta Goudal	Mar. 6,'32	57	Aug. 15
Careless Lady	Joan Bennett-John Boles	Apr. 3,'32	67	Mar. 12,'32
Congorilla	Mr. & Mrs. Martin Johnson	Aug. 7,'32	72	July 16,'32
Devil's Lottery	Elissa Landi-Alexander Kirkland-Victor McLaglen	Mar. 27,'32	74	Apr. 9,'32
Disorderly Conduct	Sally Eilers-Ralph Bellamy-Spencer Tracy	Mar. 20,'32	82	Apr. 16,'32
First Year, The	Gaynor-Farrell	July 31,'32	80	July 23,'32
Gay Caballero, The	George O'Brien-Conchita Montenegro	Feb. 28,'32	60	Apr. 2,'32
Man About Town	Warner Baxter-Karen Morley	May 22,'32	76	June 4,'32
Mystery Ranch	Geo. O'Brien-C. Parker	June 12,'32	55	June 25,'32
Rebecca of Sunnybrook Farm	Marian Nixon-R. Bellamy	July 3,'32	80	July 16,'32
She Wanted A Millionaire	J. Bennett-S. Tracy	Feb. 21,'32	74	Feb. 27,'32
Silent Witness, The	Lionell Atwill-Greta Nissen	Feb. 7,'32	73	Feb. 13,'32
Society Girl	J. Dunn-P. Shannon-S. Tracy	May 29,'32	74	June 18,'32
Trial of Vivienne Ware, The	J. Bennett-D. Cook-L. Bond	May 1,'32	56	May 7,'32
Week Ends Only	Joan Bennett-Ben Lyon	June 19,'32	70	June 11,'32
Woman in Room 13, The	Landi-Bellamy-Hamilton	May 15,'32	69	May 28,'32
While Paris Sleeps	McLaglen-Helen Mack	May 8,'32		
Young America	Tracy-Kenyon-Bellamy	Apr. 17,'32	70	May 14,'32

Coming Feature Attractions

Chandu, The Magician	Edmund Lowe-Bela Lugosi-Irene Ware	Sept. 18,'32		
Down to Earth	Will Rogers-Irene Rich	Sept. 4,'32	73	July 23,'32
Golden West, The (Tent.)	George O'Brien-Irene Ware	Oct. 23,'32		
Hat Check Girl	Sally Eilers-Ben Lyon	Sept. 25,'32		
Painted Woman, The	P. Shannon-Spencer Tracy-Wm. Boyd	Aug. 21,'32	72	Aug. 13,'32
Passport to Hell, A	Elissa Landi-Paul Lukas-A. Kirkland-Warner Oland	Aug. 14,'32	75	
Rackety Rax	V. McLaglen-Marion Nixon-Ben Lyon	Aug. 7,'32	75	
Six Hours to Live	Warner Baxter-John Boles-Miriam Jordan	Oct. 2,'32		
State Fair	Janet Gaynor-Will Rogers	Oct. 16,'32		
Wild Girl	Joan Bennett-Charles Farrell-Ralph Bellamy	Oct. 9,'32		

(THE RELEASE CHART--CONT'D)

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Smith	Gwen Lee-John Darrow	July	15,'32	
Behind Stone Walls	Eddie Nugent-Priscilla Dean	Mar.	15,'32	Mar. 26,'32
Dynamite Denny	Jay Wilsey-Blanche Mehaffey	May	27,'32	
Gorilla Ship	Ralph Ince-Vera Reynolds	June	11,'32	
Hell's Headquarters	Jack Mulhall-Barbara Weeks	Apr.	15,'32	63...May 14,'32
Honor of the Press	Edw. J. Nugent-Rita La Roy	May	15,'32	64...Aug. 6,'32
Love in High Gear	Alberta Vaughn-H. Ford	May	1,'32	65...May 7,'32
Midnight Morals	Beryl Mercer-Chas. Delaney-Gwen Lee	Aug.	1,'32	61...Aug. 13,'32
Passport to Paradise	Jack Mulhall-B. Mehaffey	Apr.	1,'32	
Sin's Pay Day	D. Revier-Forrest Stanley	Mar.	1,'32	63...Mar. 19,'32
Temptation's Workshop	Helen Foster-Tyrell Davis	June	20,'32	
Trapped in Tia Juana	Edwina Booth-Duncan Renaldo	Aug.	15,'32	
Widow in Scarlet	D. Revier-Kenneth Thompson	July	1,'32	58...July 23,'32

Coming Feature Attractions

No Living Witness	Barbara Kent-Gilbert Roland	Sept.	15,'32
Tangled Destinies	Lloyd Whitlock-Doris Hill	Sept.	1,'32

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are You Listening?	William Haines-M. Evans	Mar.	26,'32	76...Mar. 5,'32
Arsene Lupin	John and Lionel Barrymore-Karen Morley	Mar.	5,'32	84...Jan. 16,'32
As You Desire Me	Garbo-Von Stroheim-M. Douglas	May	28,'32	71...June 11,'32
Beast of the City, The	Walter Huston-Jean Harlow	Feb.	13,'32	90...Mar. 5,'32
But the Flesh Is Weak	Robt. Montgomery-Gregor	Apr.	9,'32	82...Apr. 23,'32
Downstairs	John Gilbert	Aug.	6,'32	72...Aug. 6,'32
Freaks	Wallace Ford-Leila Hyams	Feb.	20,'32	64...July 23,'32
Grand Hotel	Garbo-John Barrymore			115...Apr. 16,'32
Huddle	Ramon Navarro-M. Evans	May	14,'32	104...June 25,'32
Letty Lynton	Joan Crawford-Montgomery	May	7,'32	86...May 7,'32
Lovers Courageous	R. Montgomery-Madge Evans	Jan.	23,'32	77...Feb. 27,'32
New Morals for Old	Robert Young-M. Perry	June	4,'32	76...July 2,'32
Night Court	W. Huston-P. Holmes-A. Page	June	4,'32	95...June 4,'32
Passionate Plumber	Buster Keaton-Durante	Feb.	6,'32	74...Mar. 19,'32
Polly of the Circus	Marian Davies-C. Gable	Feb.	27,'32	70...Mar. 26,'32
Red Headed Woman	Harlow-Chester Morris	June	25,'32	75...June 25,'32
Skyscraper Souls	W. William-M. O'Sullivan	July	16,'32	80...July 16,'32
Speak Easily	Buster Keaton	Aug.	13,'32	
Tarzan, the Ape Man	Johnny Weismuller-Maureen O'Sullivan	Apr.	2,'32	101...Feb. 20,'32
Unashamed	Helen Twelvetrees	July	2,'32	77...July 23,'32
Washington Masquerade	Lionel Barrymore (Reviewed under the title "Washington Show")	July	9,'32	74...July 2,'32
Wet Parade	Walter Huston-Dorothy Jordan-Neil Hamilton	Apr.	16,'32	122...Apr. 30,'32
When A Feller Needs A Friend	Jackie Cooper-"Chic" Sale	Apr.	30,'32	76...May 21,'32

Coming Feature Attractions

Blondie of the Follies	Marion Davies-R. Montgomery	Aug.	20,'32
China Seas	Clark Gable		
Divorce in the Family	Jackie Cooper (Reviewed under the title "After Divorce")	Aug.	27,'32 78...Aug. 20,'32
Flesh	Wallace Beery		
Kongo	Walter Huston-Lupe Velez		
Let's Go	William Haines		
Lost	Joan Crawford		
Man of the Nile	Ramon Novarro		
Mask of Fu Manchu, The	Boris Karloff		
Pack Up Your Troubles	Laurel & Hardy		64...July 9,'32
Payment Deferred	M. O'Sullivan-C. Laughton		
Prosperity	Dressler-Moran		
Rasputin	Ethel, John and Lionel Barrymore		
Red Dust	Clarke Gable-Jean Harlow		
Reunion in Vienna	John and Lionel Barrymore		
Smilin' Thru	Norma Shearer-Frederic March-Leslie Howard		
Strange Interlude	Shearer-Gable		112
Tinfoil	T. Bankhead-R. Montgomery		
Turn To The Right			
White Sister, The	Helen Hayes		

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arm of the Law	Rex Bell-Lina Basquette	Apr.	20,'32	68
County Fair	Ralph Ince-Hobart Bosworth	Apr.	1,'32	71...Apr. 30,'32
Flames	Johnny Mack Brown	May	30,'32	70...June 18,'32
Galloping Thru	Tom Tyler	Dec.	5	58
Ghost City	Cody-Shuford	Dec.	20	60...Apr. 9,'32
Honor of the Mounted	Tom Tyler	June	20,'32	60
Law of the North	Bill Cody-Andy Shuford	May	30,'32	55
Law of the Sea	All Star	Dec.	15	61
Man from New Mexico	Tom Tyler	Apr.	1,'32	60
Mason of the Mounted	Bill Cody-Nancy Drexel	May	15,'32	58
Midnight Patrol	Regis Toomey-Mary Nolan	Apr.	10,'32	60...Apr. 9,'32
Police Court	Leon Janney-H. B. Walthall	Feb.	15,'32	65...Mar. 5,'32
Single Handed Sanders	Tom Tyler	Feb.	1,'32	50
Texas Pioneers	Bill Cody-Andy Shuford	Feb.	15,'32	58
Thirteenth Guest	Ginger Rogers	Aug.	10,'32	68...Aug. 13,'32
Vanishing Men	Tom Tyler	Apr.	15,'32	62

Coming Features

From Broadway to Cheyenne	Rex Bell	Aug.	5,'32 6 reels
Girl from Calgary	Fifi D'Orsay-Chas. Ray	Aug.	20,'32 7 reels
Klondike	Capt. Frank Hawks	Aug.	30,'32 7 reels
Western Limited, The	Estelle Taylor	Aug.	5,'32 7 reels

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aren't We All?	Gertrude Lawrence	July	'32	68...July 9,'32
Broken Wing, The	Lupe Velez-Melvyn Douglas	Mar.	25,'32	74...Apr. 2,'32
Dancers in the Dark	Miriam Hopkins-Jack Oakie	Mar.	11,'32	74...Mar. 26,'32
Forgotten Commandments	Sari Maritza-Gene Raymond	May	27,'32	65...June 11,'32
Guilty as Hell	Edmund Lowe-Victor McLaglen	Aug.	5,'32	80...July 30,'32
Husband's Holiday	Clive Brook-V. Osborne	Dec.	19	68...Jan. 2,'32
Lady and Gent	Geo. Bancroft-Wynne Gibson	July	15,'32	80...July 9,'32
Love Me Tonight	Maurice Chevalier-Jeanette			
Madame Racketeer	Alison Skipworth-R. Bennett	July	22,'32	72...July 30,'32
Make Me a Star	Joan Blondell-Stuart Erwin	July	1,'32	68...June 18,'32
Man from Yesterday	C. Colbert-C. Brook	June	25,'32	70...June 25,'32
Merrily We Go to Hell	S. Sidney-Fredric March	June	10,'32	78...June 18,'32
Million Dollar Legs	Jack Oakie	July	8,'32	64...July 2,'32
Miracle Man, The	S. Sidney-C. Morris	Apr.	1,'32	87...Apr. 30,'32
Misleading Lady, The	Claudette Colbert-Stuart Erwin-Edmund Lowe	Apr.	15,'32	74...Apr. 16,'32
One Hour with You	Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin	Mar.	25,'32	80...Apr. 2,'32
Reserved for Ladies	Leslie Howard-Benita Hume	May	20,'32	71...May 28,'32
Shanghai Express	Marlene Dietrich-C. Brook	Feb.	12,'32	84...Feb. 27,'32
Sinners in the Sun	Carole Lombard-C. Morris	May	13,'32	70...May 21,'32
Sky Bride	Rich'd Arlen-J. Oakie-Robert Coogan-Virginia Bruce	Apr.	29,'32	78...Apr. 30,'32
Strange Case of Clara Deane	Wynne Gibson-Pat O'Brien	May	6,'32	78...May 14,'32
Strangers in Love	Fredric March-Kay Francis	Mar.	4,'32	70...Feb. 20,'32
This Is the Night	Lily Damita-Chas. Ruggles	Apr.	8,'32	82...Apr. 23,'32
This Reckless Age	Buddy Rogers-Peggy Shannon	Jan.	9,'32	76...Jan. 16,'32
Thunder Below	T. Bankhead-C. Bickford-P. Lukas	June	17,'32	69...June 25,'32
Tomorrow and Tomorrow	Ruth Chatterton-Paul Lukas	Feb.	5,'32	80...Feb. 6,'32
Two Kinds of Women	P. Holmes-M. Hopkins	Jan.	16,'32	73...Jan. 23,'32
Wayward	Nancy Carroll-Richard Arlen	Feb.	19,'32	74...Feb. 20,'32
Wiser Sex, The	C. Colbert-Wm. Boyd	Mar.	18,'32	74...Mar. 19,'32
World and the Flesh, The	G. Bancroft-M. Hopkins	Apr.	22,'32	74...May 14,'32

Coming Features

Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith-Leila Hyams-Mills Bros.-Boswell Sisters-Cab Calloway-Vincent Lopez-Arthur Tracy-Sharon Lynn	Sept.	30,'32
Blonde Venus	Marlene Dietrich	Sept.	2,'32
Devil and the Deep	T. Bankhead-G. Cooper	Aug.	12,'32 70...Aug. 6,'32
Farewell to Arms, A	Helen Hayes-Gary Cooper	Oct.	14,'32
Heritage of the Desert	Randolph Scott-S. Fleming	Oct.	14,'32
Honest Finder, The	Miriam Hopkins-H. Marshall	Oct.	14,'32
Horse Feathers	Four Marx Bros.	Aug.	19,'32 68...Aug. 6,'32
Hot Saturday	Nancy Carroll-Richard Arlen	Oct.	28,'32
Lily Christine	Corinne Griffith-Colin Clive	July	
Lives of a Bengal Lancer, The	Clive Brook-Philips Holmes-MacDonald	Aug.	26,'32 104...Aug. 20,'32
Madison Square Garden	Jack Oakie-Marian Nixon	Oct.	21,'32
Movie Crazy	Harold Lloyd-C. Cummings	Sept.	23,'32
Night After Night (Tent.)	Geo. Raft-C. Cummings	Oct.	14,'32
Night of June 13	Clive Brook-Frances Dee-Gene Raymond	Sept.	23,'32
Phantom President, The	Geo. M. Cohan-Claudette Colbert-Jimmy Durante	Sept.	30,'32
70,000 Witnesses	Phil Holmes-Dorothy Jordan	Sept.	9,'32 72...Aug. 20,'32
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert	Oct.	28,'32
Vanishing Frontier	John Mack Brown-Evalyn Knapp-Zasu Pitts	July	29,'32 70...July 23,'32

PEERLESS PRODUCTIONS, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lovebound	N. Moorhead-J. Mulhall-Roy D'Arcy	Mar.	1,'32	61
Reckoning, The	Jas Murray-Sally Blane	Feb.	15,'32	63...Apr. 9,'32

POWERS PICTURES, INC.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridegroom for Two	Gene Gerrard	Jan.	15,'32	65...Jan. 30,'32
Carmen	Marguerite Namara-Tom Burke	May	15,'32	70...Jan. 16,'32
Fascination	Madeleine Carroll	Apr.	1,'32	68
Flying Fool, The	Henry Kendall	Feb.	1,'32	62...Aug. 29
Gables Mystery, The	Lester Matthews-Anne Grey	Feb.	15,'32	71...May 7,'32
Her Radio Romeo	Gene Gerrard	July	15,'32	60
Her Strange Desire	Laurence Olivier	July	1,'32	60...Aug. 13,'32
Limping Man, The	Franklin Dyall	June	15,'32	63
My Wife's Family	Gene Gerrard	Apr.	15,'32	62...Mar. 26,'32
Shadow Between, The	Godfrey Tearle-Kathleen O'Regan	May	1,'32	68...Sept. 19
Skin Game	Edmund Gwenn-Phyllis Konstam	June	1,'32	70
Trapped in a Submarine	John Batton-Sydney Seaward	Jan.	15,'32	45...Feb. 6,'32

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carnival Boat	Bill Boyd	Mar.	19,'32	62...Mar. 26,'32
Ghost Valley	Tom Keene-Myrna Kennedy	May	13,'32	54
Lady with a Past	C. Bennett-B. Lyon	Feb.	19,'32	80...Feb. 13,'32
Prestige	Ann Harding	Jan.	22,'32	71...Jan. 16,'32
Saddle Buster, The	Tom Keene	Mar.	19,'32	60
Westward Passage	Ann Harding	May	27,'32	73...June 11,'32
What Price Hollywood	Constance Bennett	June	24,'32	88...June 18,'32
Young Bride (Reviewed under the title "Love Starved")	Helen Twelvetrees	Apr.	8,'32	76...Apr. 23,'32

Coming Features

Beyond the Rockies	Tom Keene-Rochelle Hudson	July	8,'32

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Consent, The	Richard Cromwell-Eric Linden-Arline Judge	Aug.	19,'32	80...July 30,'32
Bring 'Em Back Alive	Frank Buck's Adventure	Aug.	19,'32	70...June 4,'32
Girl Crazy	E. Quillan-D. Lee-Wheeler-Woolsey	Mar.	25,'32	75...Apr. 2,'32
Hold 'Em Jail	Edna May Oliver-Wheeler-Woolsey-Roscoe Ates	Sept.	16,'32	74...June 25,'32
Is My Face Red?	Helen Twelvetrees-Ricardo Cortez-Robt. Armstrong	June	17,'32	66...June 11,'32
Lost Squadron	Richard Dix-Mary Astor	Mar.	12,'32	79...Mar. 5,'32
Office Girl	Renate Muller-J. Hulbert	Apr.	8,'32	83...July 2,'32
Roadhouse Murder, The	Eric Linden-Dorothy Jordan	May	6,'32	73...May 7,'32
Roar of the Dragon	Richard Dix-Gwili Andre	July	8,'32	76...July 9,'32
State's Attorney	John Barrymore-H. Twelvetrees-Mary Duncan	May	29,'32	79...May 14,'32
Symphony of Six Million	Irene Dunne-Ricardo Cortez	Apr.	29,'32	94...May 28,'32

(THE RELEASE CHART--CONT'D)

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All the Evidence	Marian Marsh-R. Denny	Sept. 16,'32		
Animal Kindom	Leslie Howard	Sept. 30,'32		
Bill of Divorcement	John Barrymore-Billie Burke			
Bird of Paradise	D. Del Rio-Joel McCrea	Aug. 12,'32	80	June 25,'32
Come on Danger	Tom Keene	Sept. 23,'32		
Conquerors, The	Ann Harding-Richard Dix			
Hell Bent for Election	Edna May Oliver			
Hell's Highway	Richard Dix	Sept. 23,'32	80	Aug. 20,'32
Kong	Fay Wray-Bruce Cabot			
Little Orphan Annie	Mitzi Green-Eric Linden			
Most Dangerous Game, The	Leslie Banks-Joel McCrea	Sept. 9,'32	78	July 30,'32
Phantom of Crestwood	Ricardo Cortez-Karen Morley			
Renegades of the West	Tom Keene			
Rockabye	Constance Bennett - Paul Lukas-Phillips Holmes	Oct. 7,'32		
Second Fiddle	Leo Carrillo-V. Osborne			
Secrets of the French Police	Gwili Andre			
Shampoo, the Magician	Hugh Herbert			
Thirteen Women	Irene Dunne-Gregory Ratoff	Sept. 2,'32		
Whoopee Cruise	Edna May Oliver			

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Runing Time Minutes	Reviewed
A Nous La Liberte	Rolla France	Harold Auten		93	June 25,'32
Beautiful Maneuver Time	Ida Wuest	World's Trade			
Condemned to Death	Arthur Wontner	First Division	Sept. 15,'32	65	July 23,'32
Cossacks of the Don	Emma Cessarskays	Amkino	Mar. 18,'32	8	Mar. 26,'32
Crooked Lady, The	Austin Trevor	MGM-British		77	Apr. 9,'32
Dangers of the Arctic		Exp. Film. Co.		58	July 9,'32
Diary of a Revolutionist	G. V. Mouzalevsky	Amkino	June 8,'32	100	June 18,'32
Down Our Street	Elizabeth Allan	Para.-British		87	July 2,'32
Ebb Tide	Joan Barry	Para.-British		74	Mar. 12,'32
Faithful Heart, The	Herbert Marshall-Edna Best	Gainsborough Gaumont			May 28,'32
Fire in the Opera	G. Froehlich - J. Nowatna	Capital	July 12,'32	92	Aug. 6,'32
First Mrs. Fraser, The	Henry Ainley	Sterling Films		90	May 7,'32
Flower Lady of Lindenau	Renate Mueller	Protex Trading	July 7,'32	70	Aug. 6,'32
Flying Squad, The	Harold Huth	British Lion		79	Aug. 6,'32
Fool's Advice, A	Frank Fay	Frank Fay			Feb. 20,'32
Forbidden Company	Sally Blane	Chesterfield	June 1,'32	67	July 9,'32
Frail Women	Mary Newcomb	Radio-British		71	Feb. 6,'32
Gentleman of Paris, A	Arthur Wontner	Gaumont		78	Jan. 16,'32
I Kiss Your Hand, Madame	Marlene Dietrich	Stanley			
Immortal Vagabond, The	Gustav Froelich	Ufa		88	June 4,'32
Impassive Footman, The	Allan Jeaves	Asso. Radio-British		69	Aug. 13,'32
In a Monastery Garden	John Stuart	Associated Prod. & Distr. of America		80	Apr. 9,'32
Jack's the Boy	Jack Hulbert	Gaumont-Gainsborough			July 16,'32
Life Goes On	Hugh Wakefield	Para.-British		78	Apr. 23,'32
Love Is Love	Kathe von Nagy	Ufa			June 11,'32
Love on Wheels	Jack Hulbert	Gaumont-Gainsborough		87	Aug. 13,'32
Love's Command	Dolly Haas	Tobis	Apr. 26,'32	90	May 7,'32
Man of Mayfair	Jack Buchanan	Paramount-British			Jan. 9,'32
Mayor's Nest	Sydney Howard	British and Dominions		75	July 16,'32
Midnight Lady, The	John Darrow	Chesterfield		65	June 11,'32
Missing Rembrandt, The	Arthur Wontner	Twickenham Films		84	Mar. 19,'32
Monte Carlo Madness	Sara Maritza	First Division	Sept. 15,'32	66	June 11,'32
Night Like This, A	Ralph Lynn	British and Dominions		73	May 21,'32
Nine Till Six	Louise Hampton	Asso. Radio-British		76	May 21,'32
Probation	John Darrow - Sally Blane	Chesterfield	Apr. 1,'32	70	Apr. 23,'32
Puss in Boots	Junior Addario	Picture Classics	Mar. 27,'32	38	Mar. 12,'32
Ringer, The	Franklyn Dyall	First Division	Sept. 15,'32	65	June 11,'32
Road to Life	Mikhail Zharov	Amkino			Feb. 6,'32
Ronny	Kathe von Nagy-Willy Fritsch	Ufa	Apr. 13,'32	82	Apr. 23,'32
Sally Bishop	Harold Huth-Joan Barry	British Lion			
Shop Angel	Marion Shilling	Tower Prod.	Mar. 19,'32	71	May 7,'32
Schubert's Dream of Spring	Alfred Laeutner	Capital		75	July 2,'32
Silver Lining, The	Maureen O'Sullivan	Patrician Pictures		58	June 4,'32
Song Is Over, The	Liane Haid	Asso. Cinemas	Apr. 11,'32	90	Mar. 12,'32
South Sea Adventures		Principal Distr. Corp.	Mar. 31,'32	50	Apr. 9,'32
Speed Madness	Richard Talmadge-Nancy Drexel	Mercury		62	July 30,'32
Sunshine Susie	Renate Muller	Gainsborough		88	Jan. 9,'32
Tempest, The	Emil Jannings	Ufa	Mar. 15,'32	105	Mar. 26,'32
Theft of the Mona Lisa	Willy Frost	Tobis	Mar. 27,'32	92	Apr. 9,'32
Trapeze	Anna Sten	Protex	May 2,'32	80	May 14,'32
Two White Arms	Adolphe Menjou	MGM-British		80	Mar. 26,'32
Water Gypsies	Sari Maritza	Stanley		79	May 21,'32
Wedding Rehearsal	Roland Young	London Film		80	Aug. 13,'32
White Face	John H. Roberts	Gainsborough-British		71	June 11,'32
Women Who Play	Mary Newcomb-Benita Hume	Para.-British		79	Apr. 16,'32

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dynamite Ranch	Ken Maynard	July 31,'32		
Hell Fire Austin	Ken Maynard	June 26,'32	70	July 2,'32
Hotel Continental	Peggy Shannon-Theodore Von Eltz	Mar. 7,'32	71	Feb. 6,'32
Lena Rivers	Charlotte Henry-M. Galloway	Mar. 28,'32	57	May 28,'32
Man Called Back, The	Conrad Nagel-Doris Kenyon	July 17,'32	80	July 23,'32
Strangers of the Evening	Zasu Pitts-Lucien Littlefield	May 15,'32	70	June 11,'32
Texas Gun-Fighter	Ken Maynard	Feb. 7,'32	63	Feb. 20,'32
Whistlin Dan	Ken Maynard	Mar. 20,'32	64	Mar. 26,'32

Coming Feature Attractions

Between Fighting Men	Ken Maynard	Sept. 4,'32	
Last Mile, The	Preston Foster-Howard Phillips	Aug. 17,'32	74
Those We Love	Lilyan Tashman-Kenneth MacKenna		

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arrowsmith	Ronald Colman	Feb. 27,'32	110	Nov. 21
Cock of the Air	Billie Dove-Chester Morris	Jan. 23,'32	80	Jan. 30,'32
Congress Dances	Lilian Harvey		83	May 28,'32
Greeks Had a Name for Them	Ina Claire-M. Evans-Blondell	Feb. 13,'32	80	Nov. 28
Scarface	Paul Muni	Mar. 26,'32	95	May 28,'32
Sky Devils	All Star	Mar. 12,'32	89	Jan. 12,'32
Struggle, The	Zita Johann-Hal Skelly	Feb. 6,'32	77	
White Zombie	Bela Lugosi	Aug. 4,'32	70	Aug. 6,'32

Coming Feature Attractions

Cynara	Ronald Colman
Happy Ending	Mary Pickford
Kid from Spain, The	Eddie Cantor
Magic Night	Jack Buchanan
Mr. Robinson Crusoe	Douglas Fairbanks
New Yorker, The	Al Jolson
Perfect Understanding	Gloria Swanson
Rain	Joan Crawford

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Street	Irene Dunne-John Boles	Sept. 1,'32	84	July 23,'32
Cohens & Kellys in Hollywood	G. Sidney-C. Murray	Mar. 28,'32	75	Mar. 19,'32
Destry Rides Again	Tom Mix	Apr. 17,'32		
Doomed Battalion, The	Tala Birell-Victor Varconi	June 16,'32	82	June 18,'32
Fast Companions	Tom Brown	June 23,'32	78	
Igloo	All Star	July 14,'32	58	July 16,'32
Impatient Maiden	Lew Ayres-Mae Clark	Mar. 1,'32	80	Feb. 6,'32
Law and Order	Walter Huston-Lois Marshall	Feb. 7,'32	73	Mar. 12,'32
Murders in the Rue Morgue	Bela Lugosi-Sidney Fox	Feb. 21,'32	61	Feb. 20,'32
Night World	Lew Ayres-Mae Clarke	May 5,'32	58	June 4,'32
Radio Patrol	Rob't Armstrong-June Clyde-Lila Lee	June 2,'32	68	July 23,'32
Rider of Death Valley	Tom Mix-Lois Wilson	May 26,'32	78	
Scandal for Sale	Chas. Bickford-Rose Hobart	Apr. 17,'32	75	Apr. 16,'32
Steady Company	Norman Foster-June Clyde	Mar. 14,'32		Jan. 30,'32
Stowaway	Fay Wray-Leon Waycoff	Apr. 11,'32	50	Mar. 19,'32
Texas Bad Man	Tom Mix	June 30,'32		
Tom Brown of Culver	Tom Brown	July 21,'32	70	July 16,'32
Unexpected Father, The	Slim Summerville-Zazu Pitts	Jan. 3,'32	62	Apr. 16,'32

Coming Feature Attractions

Afraid to Talk	Eric Linden-Sidney Fox			
Air Mail	Pat O'Brien-Ralph Bellamy	Sept. 22,'32		
All America	Richard Arlen-Ralph Graves	Oct. 6,'32		
Fourth Horseman, The	Tom Mix	Sept. 22,'32		
Laughing Boy	Zita Johann			
Lost Special	Frank Albertson			
My Pal, The King	Tom Mix	Aug. 4,'32	75	July 9,'32
Once in a Lifetime	Jack Oakie-Sidney Fox	Oct. 20,'32		
Okay America!	Lew Ayres-Maureen O'Sullivan	Sept. 8,'32	78	Aug. 20,'32
Old Dark House, The	Boris Karloff-L. Bond	Sept. 29,'32	74	July 16,'32
Tom's in Town	Tom Mix	Oct. 27,'32		

WARNER BROTHERS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beauty and the Boss	M. Marsh-W. William	Apr. 9,'32	66	Feb. 27,'32
Crowd Roars, The	Cagney-Blondell	Apr. 16,'32	84	Apr. 2,'32
Expert, The	Charles "Chic" Sale	Mar. 5,'32	69	Mar. 5,'32
Heart of New York, The	Smith & Dale	Mar. 26,'32	74	Mar. 12,'32
Jewel Robbery	Wm. Powell-Kay Francis	Aug. 13,'32	68	June 11,'32
Man Wanted	Kay Francis	Apr. 23,'32	63	Mar. 25,'32
Man Who Played God	George Arliss	Feb. 20,'32	83	Feb. 13,'32
Mouthpiece, The	Sidney Fox-Warren William	May 7,'32	86	Mar. 26,'32
Play Girl	Loretta Young-Norman Foster-Lightner	Mar. 12,'32	61	Feb. 27,'32
Purchase Price, The	B. Stanwyck	July 23,'32	68	July 16,'32
So Big	Barbara Stanwyck	Apr. 30,'32	82	Mar. 19,'32
Stranger in Town	Ann Dvorak-David Manners	Aug. 6,'32	66	June 18,'32
	(Reviewed under the title "Without Consent")			
Street of Women	Kay Francis	June 11,'32	60	June 4,'32
Two Against the World	Constance Bennett	Sept. 3,'32	71	July 30,'32
Winner Take All	James Cagney	July 16,'32	67	June 25,'32

Coming Feature Attractions

Big City Blues	Joan Blondell	Sept. 18,'32	68	June 18,'32
Big Stampede, The	John Wayne	Oct. 8,'32		
Blessed Event	Lee Tracy-Mary Brian	Sept. 10,'32	84	
Illegal	Ivor Barnard			
One Way Passage	Wm. Powell-Kay Francis	Oct. 22,'32	69	July 30,'32
Ride Him Cowboy	John Wayne	Aug. 27,'32	56	
Scarlet Dawn	D. Fairbanks, Jr. - Nancy Carroll	Oct. 29,'32		
Successful Calamity, A	George Arliss	Sept. 17,'32	72	

WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor's Folly	Herbert Marshall-Edna Best	June 12,'32	69	July 2,'32
Cannonball Express, The	Tom Moore-Rex Lease-Lucille Browne	Feb. 7,'32	63	Mar. 19,'32
Crooked Circle, The	Ben Lyon-Irene Purcell	76	Aug. 20,'32	
Law of the West	Bob Steele	Mar. 20,'32	58	Mar. 26,'32
Man from Hell's Edges, The	Bob Steele	June 5,'32	61	June 4,'32
Mounted Fury	J. Bowers-Blanche Mehaffey	Dec. 1	65	Jan. 9,'32
Racetrack	Leo Carrillo	June 5,'32	78	
Riders of the Desert	Bob Steele	Apr. 24,'32	59	May 28,'32
Sign of Four, The	Arthur Wontner	Aug. 14,'32	74	July 30,'32
Son of Oklahoma	Bob Steele	July 17,'32	55	
South of Sante Fe	Bob Steele	Jan. 8,'32	61	

Coming Feature Attractions

Breach of Promise	Chester Morris-Mae Clark
Texas Buddies	Bob Steele

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1931 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Running Time Minutes	Reviewed
CURIOSITIES			
C 230	Jan. 7,'32	1 reel	
C 231	Feb. 18,'32	1 reel	
C 232	Feb. 18,'32	1 reel	
C 233		1 reel	
C 236	July 26,'32	1 reel	
EDDIE BUZZELL SPECIALTIES			
Gall of the North	Feb. 15,'32	1 reel	
Love, Honor and He Pays	Jan. 14,'32	9...Apr. 23,'32	
She Served Him Right	Dec. 10		
Soldiers of Misfortune	Oct. 26	1 reel	
Wolf in Cheap Clothing	Apr. 21,'32	1 reel	
KRAZY KAT KARTOONS			
Birth of Jazz	Apr. 13,'32		
Hash House Blues	Nov. 2	1 reel	
Hiccoups, the Champ	May 28,'32		
Hollywood Goes Krazy	Feb. 13,'32		
Lighthouse Keeping			
Love Krazy	Jan. 25,'32	6...Apr. 9,'32	
Paperhanger	June 21,'32		
Piano Mover	Jan. 4,'32		
Restless Sax, The	Dec. 1		
Ritzy Hotel	May 9,'32		
Soldier Old Man	Apr. 2,'32		
What a Knight	Mar. 14,'32		
LAMBS GAMBOLS			
No Ladies Allowed			
MEDBURY SERIES			
Laughing with Medbury in Abyssinia	Mar. 2,'32	10...Apr. 30,'32	
Laughing with Medbury in Wildwest		1 reel	
Laughing with Medbury in Mandalay	May 31,'32	1 reel	
Laughing with Medbury in Voodoo Land	Jan. 28,'32	1 reel	
Laughing with Medbury In India		1 reel	
MICKEY MOUSE			
Barnyard Broadcast	Oct. 9	7...Mar. 5,'32	
Barnyard Olympics	Apr. 18,'32	7...May 21,'32	
Beach Party, The	Nov. 4	Feb. 13,'32	
Duck Hunt	Jan. 28,'32	7...Apr. 23,'32	
Grocery Boy, The	Feb. 3,'32	1 reel	
Mad Dog, The	Mar. 5,'32	7...May 21,'32	
Mickey Cuts Up	Dec. 2	1 reel	
Mickey in Arabia	July 20,'32		
Mickey's Revue	May 27,'32		
Musical Farmer	July 11,'32		
MONKEYSHINES			
Dangerous Dapper Dan	Dec. 16	1 reel	
Sez You	Jan. 30,'32	1 reel	
SCRAPPY CARTOONS			
Battle of the Barn	May 31,'32		
Camping Out			
Chinatown Mystery	Jan. 4,'32	1 reel	
Fare Play	July 2,'32		
Pet Shop, The	Apr. 28,'32		
Railroad Wretch	Mar. 23,'32		
Scrappy Minds the Baby	Nov. 16	7...Aug. 20,'32	
Stepping Stones	May 17,'32		
Showing Off	Nov. 16	1 reel	
Treasure Hunt, The	Feb. 25,'32		
SILLY SYMPHONIES			
Bird Store, The	Jan. 16,'32	7...May 21,'32	
Busy Beavers, The		7	
Fox Hunt, The	Nov. 18	1 reel	

EDUCATIONAL

Title	Rel. Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES			
For the Love of Ludwig	July 24,'32	19	
Giddy Age, The	Sept. 25,'32	21½...June 4,'32	
Boudoir Butler, The	May 28,'32	22	
Heavens! My Husband!	Mar. 6,'32	30...Mar. 12,'32	
His Royal Shyness	Aug. 28,'32	21...July 23,'32	
Shopping with Wife	Feb. 7,'32	20...Jan. 9,'32	
Speed in the Gay Ninties	Apr. 3,'32	18...Mar. 26,'32	
BABY BURLESKS			
Pie-Covered Wagon		10...Aug. 6,'32	
War Babies	Sept. 18,'32	9...Aug. 6,'32	
BILL CUNNINGHAM'S SPORTS REVIEWS			
He-Man Hockey	Dec. 20	10...Jan. 9,'32	
Slides and Glides	Feb. 21,'32	9...Mar. 26,'32	
Speedway	Jan. 24,'32	9...Jan. 23,'32	
BRAY'S NATURGRAPHS			
An Oregon Camera Hunt	Sept. 11,'32		
CAMEO COMEDIES			
Anybody's Goat	Jan. 24,'32	10	
Bridge Wives	Feb. 21,'32	16...Feb. 27,'32	
Mother's Holiday	Mar. 20,'32	11	
Smart Work	Dec. 27	10...Jan. 9,'32	
CAMERA ADVENTURES			
The Forgotten Island	Sept. 4,'32		
CANNIBALS OF THE DEEP			
Freaks of the Deep	May 29,'32		
Man Eating Sharks	Apr. 10,'32	8½...June 11,'32	
Playground of the Mammals	Jan. 10,'32	9...Mar. 26,'32	
Wrestling Swordfish	Nov. 8	8	
GLEASONS' SPORT FEATURETTES			
Off His Base	Sept. 18,'32		
HODGE-PODGE			
All Around the Town	Feb. 21,'32	9	
Bubble Blowers	Sept. 11,'32	10	
Fury of the Storm	July 3,'32	9...July 30,'32	
Prowlers, The	May 1,'32	9...May 7,'32	
Women's Work	Sept. 25,'32		
IDEAL COMEDIES			
Hollywood Lights	May 8,'32	20...Apr. 30,'32	
Hollywood Luck Brooks-Flynn-Dean	Mar. 13,'32	21...Mar. 5,'32	

Title	Rel. Date	Running Time Minutes	Reviewed
MACK SENNETT COMEDIES			
Alaska Love	July 17,'32	20	
Candid Camera, The	June 19,'32	19...Aug. 13,'32	
Divorce A La Mode	May 22,'32	22...May 21,'32	
Flirty Sleepwalker Stone-Granger	Mar. 27,'32	19...Apr. 9,'32	
Girl in the Tonneau	Jan. 31,'32	20	
Lady Please!	Feb. 28,'32	20...Jan. 30,'32	
Line's Busy, The Arthur Stone-D. Granger	Apr. 24,'32	19	
Neighbor Trouble	Aug. 14,'32		
Pottsville Palooka, The Gribbon-Granger	Dec. 27	21...Jan. 16,'32	
Young Onions Harvey-Granger	Sept. 18,'32	19	
MACK SENNETT FEATURETTES			
Billboard Girl Bing Crosby	Mar. 20,'32	21...Mar. 26,'32	
Dream House	Jan. 17,'32	17...Jan. 9,'32	
Hatta Marri Harry Gribbon	July 10,'32	20...July 2,'32	
Spot on the Rug, The	June 19,'32	19...May 21,'32	
MERMAID COMEDIES			
Big Flash, The	Sept. 11,'32		
It's a Cinch Collins-Crane	Mar. 27,'32	20...Apr. 9,'32	
Keep Laughing	Jan. 24,'32	20...Feb. 20,'32	
NOVELTIES			
War in China	Mar. 20,'32	19...Mar. 26,'32	
OPERALOGUES			
Idol of Seville	Aug. 28,'32	21...July 30,'32	
Milady's Escapade	May 15,'32	21...Apr. 30,'32	
Vendetta	July 3,'32	20...July 30,'32	
ROMANTIC JOURNEYS			
Lost Race, The	Mar. 13,'32		
Mediterranean Blues	Apr. 17,'32		
Road to Romance	Jan. 17,'32	10...Jan. 2,'32	
Treasure Isles	Feb. 14,'32	9	
TERRY-TOONS			
Burlesque	Sept. 4,'32		
Bluebeard's Brother	May 29,'32	6...July 9,'32	
Bull-ero	Apr. 3,'32	6	
China	Nov. 15	6...Nov. 7	
Cocky Cock Roach	July 10,'32	6...July 16,'32	
Farmer Al Falfa's Bedtime Story	June 12,'32	6 June 18,'32	
Farmer Al Falfa's Ape Girl	Aug. 7,'32	6	
Lorelei, The	Nov. 29	6...Dec. 12	
Mad King, The	June 26,'32	6...July 23,'32	
Noah's Outing	Jan. 24,'32	6...Jan. 16,'32	
Peg Leg Pete	Feb. 21,'32	6...Jan. 30,'32	
Play Ball	Mar. 6,'32	6	
Radio Girl	Apr. 17,'32	6...Apr. 9,'32	
Romance	May 15,'32	6...May 28,'32	
Sherman Was Right	Aug. 21,'32		
Spider Talks, The	Feb. 7,'32	6	
Spring Is Here	July 24,'32	6...Aug. 13,'32	
Summer Time	Dec. 13	6	
Villain's Curse, The	Jan. 10,'32	6	
Woodland	May 1,'32	6	
Ye Olde Songs	Mar. 20,'32	6...Mar. 12,'32	
TOM HOWARD COMEDIES			
The Mouse Trapper	Sept. 11,'32		
TORCHY			
Torchy's Night Cap	Apr. 3,'32	20...Mar. 26,'32	
Torchy Passes the Buck	Dec. 6	22...Nov. 14	
Torchy Raises the Auntie	May 1,'32	19...Apr. 30,'32	
Torchy Turns the Trick	Feb. 7,'32	21...Feb. 20,'32	
Torchy's Two Toots	June 5,'32	20...May 14,'32	
Torchy's Vocation	Sept. 18,'32		
VANITY COMEDIES			
For the Love of Fanny	Dec. 27	27...Jan. 9,'32	
He's a Honey Harry Barris	Apr. 17,'32	21...Apr. 9,'32	
Now's the Time Harry Barris	June 12,'32	20...June 4,'32	
Ship A-Hooey Glenn Tryon	Aug. 7,'32	22	
That Rascal	Feb. 21,'32	21...Mar. 12,'32	

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES			
28 Big Game of the Sea	Aug. 28,'32	8	
29 Manhattan Medley	Sept. 18,'32	10	
30 By-Ways of France	Sept. 11,'32	9	
31 Zanzibar	Oct. 9,'32	9	
32 Incredible India	Aug. 21,'32	9	
33 The Tom-Tom Trail	Sept. 4,'32	9	
34 Over the Bounding Main		9	
35 Belles of Bali	Oct. 16,'32	8	
36 Fisherman's Fortune	Oct. 2,'32	9	
37 Rhineland Memories	Sept. 25,'32	8	
38 Pirate Isles		9	
39 Sampans and Shadows		9	
40 In the Clouds		9	
41 Sailing a Square-Rigger		9	
42 In the Guianas		9	
43 Venetian Holiday		10	
44 Havana Ho!		9	
45 Paths in Palestine		8	
46 The Lure of the Orient		9	
47 Mediterranean Memories			
48 The Iceberg Patrol			
49 Silver Springs			
50 Broadway by Day			
51 Here Comes the Circus			
52 Tripoli			
53 Alpine Echoes	Aug. 14,'32		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Running Time Minutes	Reviewed
BOY FRIENDS, THE			
Call a Cop	Sept. 12	20	
Kick Off, The	Dec. 5	21...Dec. 5	
Knockout	Dec. 5	21	
Love Pains	Feb. 13,'32	21...Apr. 23,'32	
Mama Loves Papa	Oct. 24	17	
Too Many Women	May 14,'32	19	
You're Telling Me	Apr. 16,'32	19	
Wild Babies		17	
CHARLEY CHASE			
First in War	May 28,'32	20...Apr. 9,'32	
Hasty Marriage	Dec. 19	21...Dec. 12	
In Walked Charley	Apr. 23,'32	21	
Nickel Nurser	Mar. 12,'32	21...Feb. 13,'32	
Skip the Malee	Sept. 26	21	
Tobasco Kid, The	Jan. 30,'32	21...Mar. 5,'32	
What a Boze	Nov. 7	21	

Title	Rel. Date	Running Time Minutes	Reviewed
DOGVILLE			
Trader Hound	Nov. 28	15...Jan. 9,'32	
Two Barks Brothers	Oct. 17	17...Nov. 14	
FISHERMAN'S PARADISE			
Color Scales		9...May 14,'32	
Fisherman's Paradise	Aug. 15	10	
Pearls and Devilfish	Sept. 19	9...Nov. 7	
Piscatorial Pleasures	Nov. 28	9	
Sharks and Swordfish	Oct. 24	10	
Trout Fishing		9	
FITZPATRICK TRAVELTALKS			
Bali, the Island Paradise	Dec. 5	10...Dec. 6	
Colorful Jaipur	Mar. 19,'32	10...Dec. 5	
Come Back to Erin		9...June 4,'32	
Cradles of Creed	Feb. 6,'32	10	
Home Sweet Home	Jan. 9,'32		
Ireland, The Melody Isle	Jan. 9,'32	10...Mar. 26,'32	
London, City of Tradition	Feb. 6,'32	10	
Melody Isle, The		9...Jan. 9,'32	
Over the Seas to Borneo		9	
Tropical Ceylon	Feb. 27,'32	10...Dec. 12	
World Dances, The		9	
FLIP, THE FROG			
Bully		7	
Fire, Fire		6...Mar. 5,'32	
Milkman, The	Feb. 20,'32	7	
Puppy Love		7	
School Days		7	
Spooks	Dec. 21	7	
What A Life	Mar. 26,'32	7...Apr. 23,'32	
HARRY LAUDER			
I Love a Lassie	Dec. 19	8...Jan. 9,'32	
Nanny	Nov. 14	8...Dec. 19	
LAUREL & HARDY			
Any Old Port	Mar. 5,'32	21...Feb. 13,'32	
Chimp, The	May 21,'32	25...Apr. 9,'32	
Come Clean	Sept. 19	21...Nov. 26	
County Hospital	June 25,'32	20...Apr. 23,'32	
Helpmates	Jan. 23,'32	20...Dec. 12	
Music Box	Apr. 16,'32	29...Mar. 12,'32	
One Good Turn	Oct. 31	21...Nov. 21	
NOVELTIES			
Desert Regatta		Pan. 9,'32	
Duck Hunter's Paradise		Feb. 6,'32	
Jack Cooper's Christmas Party		Jan. 2,'32	
OUR GANG			
Big Ears	Aug. 29	21	
Choo Choo	May 7,'32	20...May 21,'32	
Dogs Is Dogs	Nov. 21	21	
Free Eats	Feb. 13,'32	20...Feb. 18,'32	
Pooch	June 4,'32	21...May 28,'32	
Readin' and Writin'	Jan. 2,'32	21...Dec. 19	
Spanky	Mar. 26,'32	20...Apr. 9,'32	
PITTS-TODD			
Alum and Eve		18...Aug. 13,'32	
Old Bull	June 4,'32	20...May 7,'32	
On the Loose	Dec. 26	20	
Pajama Party	Oct. 3	20...Nov. 7	
Red Noses	Mar. 19,'32	21...Mar. 26,'32	
Seal Skins	Feb. 6,'32	21	
Strictly Unreliable	Apr. 30,'32	20	
War Mamas	Nov. 14	21...May 7,'32	
SPORT CHAMPIONS			
Athletic Daze	Mar. 26,'32	10...June 11,'32	
Dives In	Feb. 2,'32	10...Oct. 31	
Flying Spikes	Apr. 16,'32	9	
Lesson in Golf, A	Jan. 16,'32	10	
Olympic Events	Mar. 5,'32	10...May 28,'32	
Splash	Oct. 3	10	
Timber Toppers	May 7,'32	9	
Whippet Racing	Dec. 12	9	

PARAMOUNT PUBLIX

Title	Rel. Date	Running Time Minutes	Reviewed
HOLLYWOOD ON PARADE			
No. 1	Aug. 26,'32	10...Aug. 13,'32	
No. 2	Sept. 23,'32	1 reel	
No. 3	Oct. 21,'32	1 reel	
ONE REEL ACTS			
Babbling Book, The Burns and Allen	Mar. 11,'32	10...May 7,'32	
Backyard Follies Haig Trio	Dec. 12		
Beyond the Blue Horizon Vincent Lopez	Apr. 1,'32		
Breaking Even Tom Howard	Sept. 30,'32		
Bridge It Is The Musketeers	May 13,'32		
Bun Voyage Lester Allen	June 3,'32		
Cheaper to Rent Willie West & McGinty	Sept. 19	10...Apr. 23,'32	
Close Harmony Boswell Sisters	Jan. 9,'32		
Coffee and Aspirin Sally Ward	Apr. 8,'32		
Hollywood Beauty Hints	July 15,'32		
Ireno Ethel Merman	July 1,'32		
Jazz Reporters Charlie Davis & Gang	Nov. 21		
Knowmore College Rudy Vallee	Apr. 15,'32		
Meet the Winner Tom Howard	May 6,'32		
Musical Doctor Rudy Vallee	Oct. 28,'32		
Naughty Cal Lillian Roth	Feb. 19,'32		
Oh My Operation Burns and Allen	Jan. 16,'32		
Old Man Blues Ethel Merman	Mar. 18,'32		
Old Songs for New Technicolor	Mar. 4,'32	10...Feb. 20,'32	
Out of Tune Herb Williams	Feb. 12,'32		
Patents Pending Burns and Allen	Aug. 5,'32		
Pro and Con Tom Howard-Alan Brooks	July 8,'32		
Quit Your Kickin'	Jan. 23,'32		
Red Donahue			
Rhapsody in Black & Blue Louis Armstrong	Sept. 2,'32		
Rhythm in the River Geo. Dewey Washington	Feb. 5,'32	11...Feb. 6,'32	
Roaming Ethel Merman	Nov. 28		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
Seat on the Curb, A	June	24,'32 7	Aug. 13,'32
Hugh Cameron - Arthur Aylesworth			
Singapore Sue	June	10,'32 10	Aug. 13,'32
Anna Chang			
Switzerland	Apr.	29,'32	
Lester Allen			
Taxi Tangle	Dec.	19 10	Mar. 19,'32
Jack Benny			
Ten Dollars or Ten Days	July	22,'32	
Eddie Younger and His Mountaineers			
Those Blues	May	27,'32	
Vincent Lopez			
PARAMOUNT PICTORIAL—STARTING AUGUST, 1931			
No. 5—A Drink for Six Million—Educated Toes—The Pony College	Dec.	26 7	Feb. 20,'32
No. 6—Vincent Lopez—Jewels—Lowell Thomas	Jan.	30,'32 1 reel	
No. 7—Ann Leaf at the Organ — New Styles for Old — Film Editor's Nightmare	Feb.	26,'32 1 reel	
No. 8—Mt. Vernon—Mittens on Keys—Down the World's Most Dangerous River	Mar.	25,'32 1 reel	
No. 9—Harry Von Tilzer—Daddy of the Popular Song — Beauty on the Wing — Music from the Mines	Apr.	29,'32 1 reel	
No. 10—Chasing Rainbows—Footnotes of 1932—Rubinoff and His Violin	May	27,'32 1 reel	
No. 11—Threads from the Past—An Ancient English Water Trail—Nuts in Your Loud Speaker	June	24,'32 1 reel	
No. 12—A Modern Caravan Conquers a Pre-Historic Desert — Aristocrat of Flowers — Hurricane House	July	29,'32 1 reel	
PARAMOUNT PICTORIAL—NEW SERIES			
No. 1	Aug.	12,'32	
No. 2	Sept.	9,'32	
No. 3	Oct.	7,'32	
SCREEN SONGS			
I Ain't Got Nobody (Mills Bros.)	June	17,'32	
Down Among the Sugar Cane	Aug.	26,'32	
Lillian Roth			
Just a Gigolo	Sept.	9,'32	
Irene Bordoni			
Just One More Chance	Apr.	1,'32	
Let Me Call You Sweetheart	May	20,'32 1 reel	
Ethel Merman			
My Baby Just Cares for Me	Dec.	5 1 reel	
Oh, How I Hate to Get Up in the Morning	Apr.	22,'32 7	May 7,'32
Romantic Melodies	Oct.	21,'32 1 reel	
The Street Singer			
Rudy Vallee Melodies	Aug.	5,'32 1 reel	
Rudy Vallee			
Russian Lullaby	Dec.	26 1 reel	
School Days	Sept.	30,'32	
Gus Edwards			
Shine On Harvest Moon	May	6,'32 1 reel	
Alice Joy			
Show Me the Way to Go Home	Jan.	30,'32 1 reel	
Sweet Jenny Lee	Jan.	9,'32 1 reel	
When the Red Red Robin Comes Bob Bob Bobbin' Along	Feb.	19,'32 1 reel	
Wait Till the Sun Shines, Nellie	Mar.	4,'32 1 reel	
You Try Somebody Else	July	29,'32 10	June 25,'32
Ethel Merman			
SCREEN SOUVENIRS			
No. 5—Old Time Novelty	Dec.	5 10	Jan. 23,'32
No. 6—Old Time Novelty	Jan.	2,'32 1 reel	
No. 7—Old Time Novelty	Jan.	30,'32 1 reel	
No. 8—Old Time Novelty	Feb.	26,'32 1 reel	
No. 9—Old Time Novelty	Mar.	25,'32 10	Apr. 9,'32
No. 10—Old Time Novelty	Apr.	22,'32 1 reel	
No. 11—Old Time Novelty	May	20,'32 1 reel	
No. 12—Old Time Novelty	June	17,'32 1 reel	
SCREEN SOUVENIRS—NEW SERIES			
No. 1	Aug.	5,'32 1 reel	
No. 2	Sept.	2,'32	
No. 3	Sept.	30,'32	
No. 4	Oct.	28,'32	
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
SPORTS EYE VIEW			
Building Winners	Aug.	19,'32 1 reel	
Water Jamboree	Sept.	16,'32 1 reel	
TALKARTOONS			
Admission Free	June	10,'32	
A Hunting We Did Go	Apr.	29,'32 1 reel	
Any Rags	Jan.	2,'32 7	Dec. 26
Betty Boop's Bamboo Isle	Sept.	23,'32	
Betty Boop's Bizzy Bee	Aug.	19,'32 1 reel	
Betty Boop Limited	July	1,'32	
Betty Boop, M.D.	Sept.	2,'32	
Betty Boop's Ups & Downs	Oct.	14,'32 1 reel	
Boop-Oop-A-Doop	Jan.	23,'32 1 reel	
Bum Bandit, The	Apr.	4,'32 1 reel	
Chess Nuts	May	13,'32	
Crazy Town	Mar.	25,'32 1 reel	
Dancing Fool	Apr.	8,'32 1 reel	
Hide and Seek	May	27,'32 7	Apr. 16,'32
In the Shade of the Old Apple Sauce	Oct.	17 1 reel	
Jack and the Beanstalk	Nov.	21 1 reel	
Kidnapping (Tent.)	July	1,'32 1 reel	
Mask-a-Raid	Nov.	7 1 reel	
Minnie the Moocher	Feb.	26,'32 1 reel	
Cab Calloway	Sept.	26 1 reel	
Minding the Baby			
Robot, The	Feb.	5,'32 1 reel	
Stopping the Show	Aug.	12,'32	
Swim or Sink	Mar.	11,'32 7	Apr. 16,'32
TWO REEL COMEDIES			
All Sealed Up	Mar.	18,'32	
Al St. John			
Arabian Shrieks, The	Mar.	4,'32 22	Feb. 13,'32
Smith & Dale			
Auto Intoxication	Oct.	17	
Ford Sterling			
Big Splash, The	Jan.	17,'32	
Weismuller-Kruger			
Bridge It Is	May	13,'32	
The Musketeers			
Door Knocker, The	May	27,'32	
Al St. John			
Dunker, The	Apr.	1,'32 19	May 7,'32
Billy House			
Harem Scarem	June	10,'32	
Al St. John			
Hawkins and Watkins, Inc.	July	8,'32	
His Week End	May	13,'32	
Johnny Burke		18	Mar. 12,'32
Jimmy's New Yacht	June	3,'32	
Light House Love	May	6,'32	
Mlle. Irene The Great	Nov.	7	
Al St. John			
Meet the Senator	May	20,'32	
Mysterious Mystery, The	Feb.	12,'32	
Johnny Burke			
Out of Bounds	Nov.	14	
Billy House			
Pretty Puppies	Jan.	2,'32	
Ford Sterling			
Put Up Job, A	Jan.	23,'32	
Dane & Arthur			
Rookie, The	Apr.	29,'32	
Tom Howard			
Shove Off	Oct.	31	
Dane & Arthur			
Singing Plumber	Sept.	23,'32	
Donald Novis			
Socially Correct	Oct.	10	
Lulu McConnell			
Summer Daze	Apr.	15,'32 20	May 14,'32
Dane-Arthur			
Twenty Horses	Apr.	29,'32	
Ford Sterling			
Unemployed Ghost, The	Dec.	19	
Tom Howard			
Up Popped The Ghost	July	22,'32	
What Price Air	June	24,'32 20	June 18,'32
Tom Howard			
Where East Meets Vest	Nov.	28	
Smith & Dale			

RKO PATHE SHORT SUBJECTS

Title	Rel. Date	Running Time Minutes	Reviewed
AESOP'S FABLES			
Ball Game, The	July	30,'32 7	
Cat's Canary, The	Mar.	26,'32 7	
Chinese Jinks	July	23,'32 7	
Circus Romance	June	25,'32 7	
Farmerette	June	11,'32 6	
Fly Frolic	Mar.	5,'32 7	
Happy Pole	May	14,'32	
In Dutch	Nov.	9 7	
Last Dance, The	Nov.	23 8	
Magic Art	Apr.	25,'32 7	
Nursery Scandal	Aug.	26,'32 7	
Romeo Monk, A	Feb.	20,'32 7	
Spring Antics	May	21,'32 7	May 21,'32
Stone Age Error	July	9,'32 7½	
Toy Time	Jan.	27,'32 8	Jan. 30,'32
Wild Goose Chase, The	Aug.	12,'32 7	Aug. 6,'32
BENNY RUBIN COMEDIES			
Dumb Dicks	Mar.	21,'32 19	
CHARLIE CHAPLIN			
Cure, The	Aug.	19,'32	
FRANK McHUGH COMEDIES			
Big Scoop, The	Nov.	16 19	
Extra, Extra	Apr.	4,'32 20	May 7,'32
News Hound, The	Jan.	25,'32 20	
Pete Burke, Reporter	June	13,'32 20	
Promoter, The	May	30,'32 17	June 4,'32
GAY GIRL COMEDIES			
Gigolettes	May	23,'32 18	
Niagara Falls	July	18,'32 19	Apr. 23,'32
Only Men Wanted	Feb.	8,'32 20	
Riders of Riley	Oct.	26	
GRANTLAND RICE SPORTLIGHTS			
Bob White	Mar.	12,'32 9	
College Grapplers	Jan.	27,'32 10	Feb. 20,'32
Ducks and Drakes	Dec.	14 10	
Flying Leather	Feb.	27,'32 8	
Pack and Saddle	Oct.	19 11	
Slim Figuring	Feb.	6,'32 10	
Take Your Pick	Mar.	26,'32 10	Apr. 9,'32
Uncrowned Champion	Nov.	30 10	
MASQUERS COMEDIES			
Iron Minnie	July	4,'32	
Rule 'Em and Weep	May	2,'32 19	May 21,'82
Wide Open Spaces	Dec	28 20	
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Ben Voyage	Feb.	22,'32 20	
Giggle Water	June	28,'32 20	May 21,'32
Golf Chump, The	Aug.	5,'32 20	Aug. 13,'32
Mother-In-Law's Day	Apr.	25,'32 20	
PATHE NEWS			
Released twice a week			
PATHE REVIEW			
Released once a month			
RUFFTOWN COMEDIES (JAMES GLEASON)			
Battle Royal	Feb.	29,'32 18	
Doomed to Win	Dec.	21 10	
Stealing Home	May	9,'32 19	Apr. 23,'32
TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)			
Blondes by Proxy	Apr.	11,'32 17	July 2,'32
Perfect 36	June	20,'32 17	
Stop That Run	Feb.	1,'32 19	
VAGABOND ADVENTURE SERIES			
Children of the Sun	Dec.	21 9	
Door of Asia	Feb.	22,'32 8	Feb. 20,'32
Drums of the Orient	June	18,'32 9	
Empire of the Sun	Apr.	25,'32	
Fallen Empire	July	27 10	
Land of Ghandi	Jan.	18,'32 10	Feb. 6,'32
Second Paradise	Mar.	19,'32 9	
Shanghai	May	23,'32	
Singapore	Aug.	5,'32 9	
Wild New Guinea	July	23,'32 9	
CHARLES "CHIC" SALE SERIES			
County Seat, The	Aug.	15 20	
Cowslips	Sept.	19 15	Jan. 2,'32
Ex-Rooster	Jan.	30,'32 19	Jan. 30,'32
Hurry Call, A	Mar.	12,'32 16	
Many a Slip	Dec.	19 19	
Slip at the Switch, A	Apr.	16,'32 18	May 7,'32

RKO-RADIO PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
HARRY SWEET COMEDIES			
Iceman's Ball, The	Aug.	12,'32 20	Aug. 13,'32
HEADLINER SERIES			
House Dick, The	Oct.	17 18	
Jimmy Savo			
Jitters, the Butler		22	Aug. 20,'32
Clark and McCullough			
LIBERTY SHORT STORIES SERIES			
Beautiful and Dumb	Apr.	16,'32 11	Apr. 30,'32
Double Decoy	Dec.	16 11	
Endurance Flight	Feb.	13,'32 20	
Ether Tailks	Dec.	12 11	
Secretary Preferred	Mar.	26,'32 11	May 14,'32
LOUISE FAZENDA SERIES			
Blondes Prefer Bonds	May	16 21	
MICKEY McGUIRE SERIES			
Mickey's Big Business	May	21,'32	
Mickey's Busy Day	Sept.	2,'32 18	Aug. 6,'32
Mickey's Golden Rule	June	4,'32 19	
Mickey's Helping Hand	Dec.	19 18	
Mickey's Holiday	Mar.	5,'32 19	
Mickey's Sideline	Dec.	26 19	
Mickey's Thrill Hunters	Sept.	19 18	
Mickey's Travels	Feb.	20,'32 20	
Mickey's Wildcats	Sept.	12 18	
NED SPARKS SERIES			
Strife of the Party, The	Oct.	17 16½	Jan. 30,'32
When Summons Comes	Feb.	20,'32 18	
NICK HARRIS DETECTIVE SERIES			
Facing the Gallows	Sept.	26 21	
Mystery of Compartment C	Oct.	31 21	
Swift Justice	Jan.	2,'32 21	
Self Condemned	Feb.	27,'32 20	Apr. 9,'32
ROSCO ATES SERIES			
Never the Twins Shall Meet	Feb.	13,'32 20	
Use Your Needle	Oct.	31 20	
TOM AND JERRY SERIES			
In the Bag	Mar.	26,'32 7	
Joint Wipers	Apr.	23,'32	
Jolly Fish	Aug.	19,'32	
Jungle Jam	Nov.	14 8	
Plane Dumb	June	25,'32 7	
Pets and Pans	May	14,'32 8	
Rabid Hunters	Feb.	27,'32 7	
Redskin Blues	July	23,'32 7	
Rocketeers	Jan.	30,'32 7	
Swiss Trick, A	Dec.	19 7	
Tuba Tooter, The	June	4,'32 7	May 21,'32

STATE RIGHTS

Title	Rel. Date	Running Time Minutes	Reviewed
ATLANTIC FILM			
Sportsmen's Paradise		10	July 30,'32
B. I. P. AMERICA			
Land of the Shamrocks		10	Apr. 9,'32
Mystery of Marriage, The		18	Apr. 9,'32
Special Messengers		9	Mar. 26,'32
CAPITAL			
Japanese Rome		10	Mar. 5,'32
Isle of Isolation		10	July 30,'32
CENTRAL FILM			
In Old New Orleans			May 28,'32
Syria			May 21,'32
FEATURETTES, INC.			
A Night in the Jungle		10	Apr. 30,'32
Holy Men of India		10	May 7,'32
FILM EXCHANGE, INC., THE			
At the Race Track		9	
Could I Be More Polite		9	
Living Book of Knowledge:			
3—Solace of the Hills		7	
4—Silvery Salmon		6	
5—Lonely Soul		7	
6—Flying Fleet		9	
LOUIS SOBOL			
Newsreel Scoops		9	Mar. 19,'32
OLYMPIAD PRODUCTIONS			
Tenth Olympiad		19	Apr. 2,'32
PRINCIPAL			
Cock-Eyed Animal World		35	July 23,'32
Killing the Killer		11	July 30,'32
Mexico		43	June 11,'32
Isle of Peril		32	July 16,'32
STANLEY			
I Love a Parade			
Pep, Vim and Vigor		7	
UFA			
Cod Liver Oil Preferred		22	June 11,'32
German Students on a Ramble Through Greece		11	Mar. 26,'32
Last Pelicans in Europe		10	May 7,'32
Secrets of an Eggshell		13	Mar. 26,'32
Steel		10	May 21,'32

TIFFANY

Title	Rel. Date	Running Time Minutes	Reviewed
TIFFANY CHIMP SERIES			
12—Broadcasting	Jan.	31,'32 18	Jan. 30,'32
VOICE OF HOLLYWOOD SERIES (NEW) STATION S-T-A-R			
No. 6—John Boles & Helen Chandler	Oct.	11 9	
No. 7—Roscoe Ates	Oct.	25 11	Dec. 5
No. 8—Monte Blue	Nov.	8 11	Nov. 21
No. 9—Pat O'Brien	Nov.	22 11	
No. 10—Andy Clyde	Dec.	6 11	Dec. 12
No. 11—Marjorie White	Dec.	20 10	Jan. 2,'32
No. 12—Franklyn Pangborn	Jan.	3,'32 9	Jan. 23,'32
No. 13—John Wayne	Jan.	17,'32 11	Jan. 30,'32

UNITED ARTISTS

Title	Rel. Date	Running Time Minutes	Reviewed
MICKEY MOUSE		1 reel	
SILLY SYMPHONIES			
Bears and Bees		1 reel	
Bugs in Love		1 reel	
Flowers and Trees		1 reel	
Just Dogs		1 reel	

UNIVERSAL

Title	Rel. Date	Running Time Minutes	Reviewed
OSWALD CARTOONS			
Beau and Arrows	Mar.	28,'32 7	Apr. 23,'32
Busy Barber	Sept.	5,'32 1 reel	
Carnival Capers	Oct.	3,'32	
Catnipped	May.	23,'32 7	June 25,'32
Clown, The	Dec.	21 6	Jan. 16,'32
Day Nurse	Aug.	1,'32 1 reel	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
Fisherman, The	Dec.	7	7...Jan. 9,'32
Foiled	Apr.	25,'32	
Grandma's Pet	Jan.	18,'32	8...June 4,'32
Great Guns	Feb.	29,'32	1 reel
In Wonderland	Jan.	4,'32	6.....Dec. 5
Jungle Jumble, A	July	4,'32	1 reel
Let's Eat	Apr.	25,'32	7...Apr. 30,'32
Making Good	Apr.	11,'32	7...July 23,'32
Mechanical Cow	Jan	4,'32	Jan. 30,'32
Mechanical Man	Feb.	15,'32	1 reel
Oh, Teacher	Feb.	1,'32	1 reel
To the Rescue	May	23,'32	
Wet Knight, A	June	20,'32	1 reel
Wild and Wooly	Oct.	31,'32	
Winged Horse	May	9,'32	1 reel
Wins Out	Mar.	14,'32	
POOCH CARTOONS			
Athlete, The	Aug.	29,'32	1 reel
Butcher Boy, The	Sept.	26,'32	1 reel
Crowd Snores, The	Oct.	24,'32	1 reel
SHADOW DETECTIVE SERIES			
No. 4—House of Mystery	Dec.	16	16...Jan. 2,'32
No. 5—The Red Shadow	Jan.	20,'32	2 reels
No. 6—Circus Showup	Feb.	17,'32	18...Feb. 6,'32
SPORT REELS			
Basket Ball Reel No. 1 (Doc Meanwell)	Dec.	21	1 reel
Basket Ball Reel No. 2 (Doc Meanwell)	Dec.	28	1 reel
Basket Ball Reel No. 3 (Doc Meanwell)	Jan.	4,'32	1 reel
Notre Dame Football			
Developing a Football Team (Pop Warner Football)	Nov.	2	10
Fancy Curves (Babe Ruth No. 4)	Mar.	7,'32	1 reel
Just Pals (Babe Ruth No. 2)	Feb.	22,'32	1 reel
Over the Fence (Babe Ruth No. 5)	Mar.	14,'32	1 reel
Perfect Control (Babe Ruth No. 3)	Feb.	29,'32	9...May 14,'32
Running with Paddock (Chas. Paddock)	Apr.	11,'32	10...Apr. 23,'32
Slide, Babe, Slide (Babe Ruth No. 1)	Feb.	15,'32	1 reel
Victory Plays (Tilden Tennis Reel)	May	2,'32	9...May 7,'32
STRANGE AS IT SEEMS SERIES			
No. 17—Novelty	Feb.	22,'32	9...Mar. 26,'32
No. 18—Novelty	Apr.	18,'32	9...May 14,'32
No. 19—Novelty	May	16,'32	1 reel
No. 20—Novelty	July	18,'32	1 reel
No. 21—Novelty	Aug.	22,'32	1 reel
No. 22—Novelty	Sept.	19,'32	
UNIVERSAL BREVITIES			
Dr. Jekyll's Hide	Sept.	26,'32	1 reel
Greeks Had No Words for Them, The	Oct.	24,'32	1 reel
Runt Page, The	Apr.	11,'32	1 reel
Unshod Maiden, The	Apr.	18,'32	1 reel
UNIVERSAL COMEDIES			
(1931-32 SEASON)			
Around the Equator on Roller Skates	July	28,'32	2 reels
Around the World in 18 Minutes	June	15,'32	18
Dancing Daddies (E. Lambert)			17...May 21,'32
Doctor's Orders	June	29,'32	2 reels
Hollywood Kids	July	13,'32	2 reels
Foiled Again	June	1,'32	2 reels
Hollywood Handicap, A	Aug.	10,'32	2 reels
In the Bag	Apr.	5,'32	21...Mar. 26,'32
Eyes Have It, The (Slim Summerville)	Mar.	9,'32	2 reels
Marriage Wow, The (Bert Roach)	Apr.	20,'32	16...Mar. 26,'32
Meet the Princess (Slim Summerville)	May	4,'32	17...Apr. 16,'32
Monkeyshines (Daphne Pollard)	Mar.	23,'32	2 reels
Robinson Crusoe & Son (Lloyd Hamilton)	Feb.	24,'32	2 reels
Running Hollywood	Jan.	27,'32	19...Jan. 23,'32
Sea Soldiers' Sweeties	Feb.	10,'32	2 reels
Sold at Auction (Daphne Pollard)	Jan.	13,'32	18...Jan. 9,'32
(1932-33 SEASON)			
Kid Glove Kisses (Slim Summerville)	Sept.	21,'32	
Union Wages (Louise Fazenda)	Aug.	31,'32	2 reels
Who, Me (Frank Albertson)	Sept.	7,'32	2 reels
Yoo Hoo! (James Gleason)	Oct.	5,'32	2 reels

VITAPHONE SHORTS

Title	Rel. Date	Running Time Minutes	Reviewed
ADVENTURES IN AFRICA		2 reels	
BELIEVE IT OR NOT—ROBERT L. RIPLEY			
No. 7		1 reel	
No. 8		1 reel	
No. 9		1 reel	
No. 10		1 reel	
No. 11		1 reel	
No. 12		1 reel	
BIG STAR COMEDIES			
No. 1—Lucky 13 (Thelma White and Fanny Watson)		21	Nov. 21
No. 2—The Smart Set-Up (Walter O'Keefe)		2 reels	
No. 3—Of All People (Thelma White and Fanny Watson)		22	Nov. 21
No. 4—Relativity and Relatives (Dr. Rockwell)		18	Dec. 12
No. 5—Her Wedding Night-Mare (Thelma White and Fanny Watson)		18	Jan. 30,'32
No. 6—Shake a Leg (Thelma White and Fanny Watson)		17	
No. 7—The Perfect Suitor (Benny Rubin)		2 reels	
No. 8—Maybe I'm Wrong (Richy Craig, Jr.)		18	May 28,'32
No. 9—The Toreador (Joe Penner)		17	May 7,'32
No. 10—On Edge (Wm. and Joe Mandel)		19	May 7,'32
No. 11—Poor but Dishonest (Thelma White and Fanny Watson)		2 reels	
No. 12—In the Family (Thelma White and Fanny Watson)		2 reels	
BOOTH TARKINGTON SERIES			
No. 1—Snakes Alive (Billy Hayes-Bobby Jordan)		1 reel	
No. 2—Batter Up (Billy Hayes-Bobby Jordan)		1 reel	
No. 3—One Good Deed (Billy Hayes-Dave Gorcey)		9	
No. 4—Detectives (Billy Hayes-Dave Gorcey)		9	Mar. 5,'32
No. 6—His Honor, Penrod (Billy Hayes-Dave Gorcey)		9	Mar. 19,'32
No. 7—Hot Dog		1 reel	
No. 8—Penrod's Bull Pen (Billy Hayes-Dave Gorcey)		1 reel	
BROADWAY BREVITIES SERIES			
No. 3—Footlights		19	Jan. 16,'32
No. 4—Hello, Good Times! (Barbara Newberry-Albertina Rasch Girls)		17	
No. 5—The Imperfect Lover (Jack Haley)		19	Feb. 13,'32
No. 6—Subway Symphony		18	Mar. 26,'32
No. 7—Sea Legs		19	Apr. 23,'32
No. 8—Absentminded Abner (Jack Haley)		2 reels	
No. 9—A Regular Trouper (Ruth Etting)		19	July 23,'32
No. 10—A Mail Bride (Ruth Etting)		18	June 4,'32
No. 11—Artistic Temper (Ruth Ettigg)			
No. 12—What an Idea (Harriet Hilliard)		18	June 25,'32
HOW TO PLAY GOLF—BOBBY JONES		1 reel (each)	
JERRY WALD'S RADIO NEWS REEL			
No. 1—Rambling Round Radio Row			
LOONEY TUNES SERIES			
SONG CARTOONS			
NEW SERIES			
No. 1—Bosko's Shipwrecked		7	
No. 2—Bosko, the Doughboy		7	
No. 3—Bosko's Soda Fountain		7	Nov. 21
No. 4—Bosko's Fox Hunt		7	Jan. 23,'32
No. 5—Bosko at the Zoo		7	Mar. 5,'32
No. 6—Battling Bosko		7	Feb. 6,'32
No. 7—Big Hearted Bosko		7	Apr. 16,'32
oN. 8—Bosko's Party		7	May 7,'32
No. 9—Bosko and Bruno		7	
No. 10—Bosko's Dog Race		8	July 9,'32
No. 11—Bosko at the Beach			
No. 12—Bosko's Store		7	
MELODY MASTER SERIES			
No. 4—Horace Heidt and His Famous Californians			
No. 5—It's a Panic (Benny Meroff and His Band)		8	
No. 6—Up on the Farm (Henry Santrey and His Band)		1 reel	
No. 7—Pie, Pie, Blackbird (Eubie Blake and Band-Nina Mae McKinney)		9	Apr. 23,'32
MERRY MELODIES SONG CARTOONS			
No. 1—Smile, Darn Ya, Smile		1 reel	June 25,'32
No. 2—One More Time		1 reel	
No. 3—Ya Don't Know What You're Doin'		7	Dec. 5
No. 4—Hittin' the Trail for Hallelujah Land		7	Dec. 19
No. 5—Red Headed Baby		7	
No. 6—Pagan Moon		7	
No. 7—Freddie the Freshman		7	Mar. 12,'32
No. 8—Crosby, Columbo and Vallee		7	Apr. 9,'32
No. 9—Goopy Gear		6	Apr. 30,'32
No. 10—It's Got Me Again		6	June 11,'32
No. 11—Moonlight for Two		7	July 2,'32
No. 12—The Queen Was in the Parlor		7	July 23,'32
No. 13—I Love a Parade		7	
THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH			
The Naggers at the Opera		10	Feb. 13,'32
NEW SERIES			
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
The Naggers Go Ritzy		10	June 4,'32
Spreading Sunshine		10	Apr. 23,'32
Movie Dumb		1 reel	
Four Wheels—No Brakes		10	July 30,'32
NOVELTIES			
Bigger They Are, The (Primo Carnera)		2 reels	
Gypsy Caravan (Martinelli)		1 reel	
Handy Guy, The (Earl Sande)		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The (Christmas Special)		5	
Trip to Tibet, A		1 reel	
Washington, The Man and the Capital (Clarence Whitehill)		18	
ONE-REEL COMEDIES			
Baby Face (Victor More)			
Bitter Half, The (Ann Codde)		9	Feb. 13,'32
Military Post, The (Roberto Guzman)			
No-Account, The (Hardie-Hutchison)			
No Questions Asked (Little Billy)			
Second Childhood		7	Dec. 26
Strong Arm, The (Harrington-O'Neill)			
Travel Hogs (Hugh Cameron-Dave Chasen)		9	Nov. 28
ORGAN SONG-NATAS			
For You (Organ-Vocal)		1 reel	
Say a Little Prayer for Me (Organ-Vocal)		1 reel	
When Your Lover Has Gone (Organ-Vocal)		1 reel	
JOE PENNER COMEDIES			
Moving In		2 reels	
Rough Sailing		16	
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	
PEPPER POT SERIES			
No. 1—The Eyes Have It (Edgar Bergen)		10	Dec. 12
No. 2—Thrills of Yesterday			
No. 3—Hot News Margie (Marjorie Beebe)			
No. 4—High School Hoofer (Hal Le Roy)		10	Jan. 9,'32
No. 5—Free and Easy (Edgar Bergen)			
No. 6—Cigars, Cigarettes (Marjorie Beebe)		10	Mar. 26,'32
No. 7—The Movie Album		10	Mar. 26,'32
No. 8—The Wise Quacker (Novelty with cast of ducks)		9	
No. 9—Remember When		9	May 7,'32
No. 10—Campus Spirit, The (Douglas Stanbury and N. Y. U. Glee Club		9	May 21,'32
No. 11—Napoleon's Bust (Dan Coleman-Ted Husing		10	June 25,'32
No. 12—Featurette Movie Album			
No. 13—Movie Album Thrills		10	July 23,'32
NEW SERIES			
No. 1—Love Thy Neighbor			
No. 2—You're Killing Me			
No. 3—If I'm Elected			
No. 4—Babe O'Mine			
No. 5—Nicolette			
No. 6—Around the World in 8 Minutes		8	Aug. 20,'32
SPORTSLANT SERIES—TED HUSING			
No. 4		9	Feb. 20,'32
No. 5		9	Feb. 13,'32
No. 6		9	Apr. 16,'32
No. 7		8	Apr. 23,'32
No. 8		1 reel	
No. 9		1 reel	
No. 10		1 reel	
No. 11		1 reel	
No. 12		1 reel	
No. 13		1 reel	
S. S. VAN DINE MYSTERY SERIES (Donald Meek-John Hamilton)			
No. 1—The Clyde Mystery		21	Oct. 31
No. 2—The Wall Street Mystery			
No. 3—The Week-End Mystery			
No. 4—Symphony Murder Mystery			
No. 5—Studio Murder Mystery			
No. 6—Skull Murder Mystery, The		2 reels	
No. 7—The Cole Case		20	Apr. 23,'32
No. 8—Murder in the Pullman		20	June 4,'32
No. 9—The Side Show Mystery		20	June 11,'32
No. 10—Campus Mystery, The			
No. 11—Crane Poison Case, The			
No. 12—The Transatlantic Mystery			
TECHNICOLOR MUSICAL REVUES			
No. 1—C'est Paree			
No. 2—Tee For Two			
No. 3—Hey! Hey! Westerner			
No. 4—Northern Exposure			
No. 5—Pickin' a Winner			
No. 6—Pleasure Island			
TWO-REEL COMEDIES			
Dandy and the Belle, The (Frank McGlynn, Jr.-Mary Murray)			
For Two Cents (De Wolf Hopper)			June 6
Freshan Love (Ruth Etting)			
Old Lace (Ruth Etting)			
Politics (George Jessel)		18	Jan. 30,'32
Regular Trouper, A (Ruth Etting)			
Sherlock's Home (Jack Haley)			
WORLD ADVENTURES E. M. NEWMAN			
No. 1—Dancing Around the World			
No. 2—Transportation of the World			
No. 3—An Oriental Cocktail			
WORLD TRAVEL TALKS—E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—South American Journeys		9	June 25,'32
No. 9—Soviet Russia		1 reel	
No. 10—Paris Glimpses		9	July 30,'32
No. 11—Dear Old London		1 reel	
No. 12—When in Rome		9	June 18,'32
No. 13—Berlin Today		1 reel	

SERIALS

RKO VAN BEUREN

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Last Frontier (Creighton Chaney)	Sept.	2,'32	

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Air Mail Mystery (Jas. Flavin-Lucille Browne)	Mar. 28,'32	18 (each)	Apr. 16,'32
Detective Lloyd (Jack Lloyd)	Jan. 4,'32		Jan. 16,'32
Heroes of the West (Noah Berry, Jr.)	June 20,'32	18 (each)	June 18,'32
Jungle Mystery (Tom Tyler)	Sept. 12,'32		

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The Stage Mechanisms of the Radio City Cinema

In 2 Sections—Section 2

Vol. 108, No. 9

Issue of August 27, 1932

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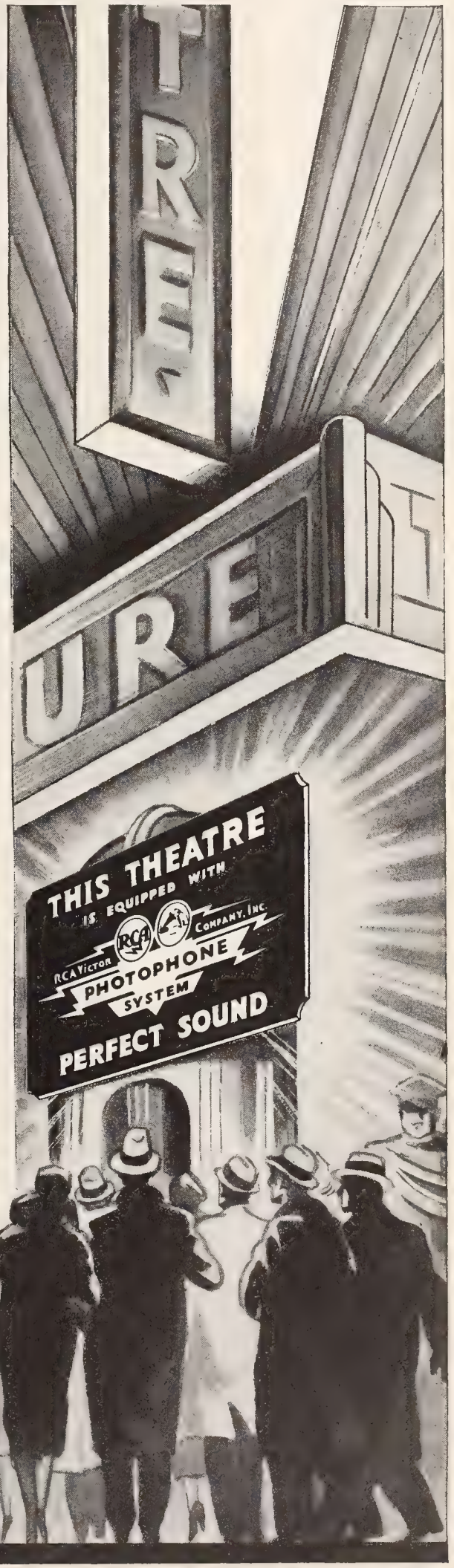
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AUG 27 1932

Better Theatres

August 27, 1932
Vol. 108, No. 9

A section of Motion Picture Herald devoted to the designing, construction, equipping and operation of the motion picture theatre

GEORGE SCHUTZ, Editor

C. B. O'NEILL, Advertising Manager

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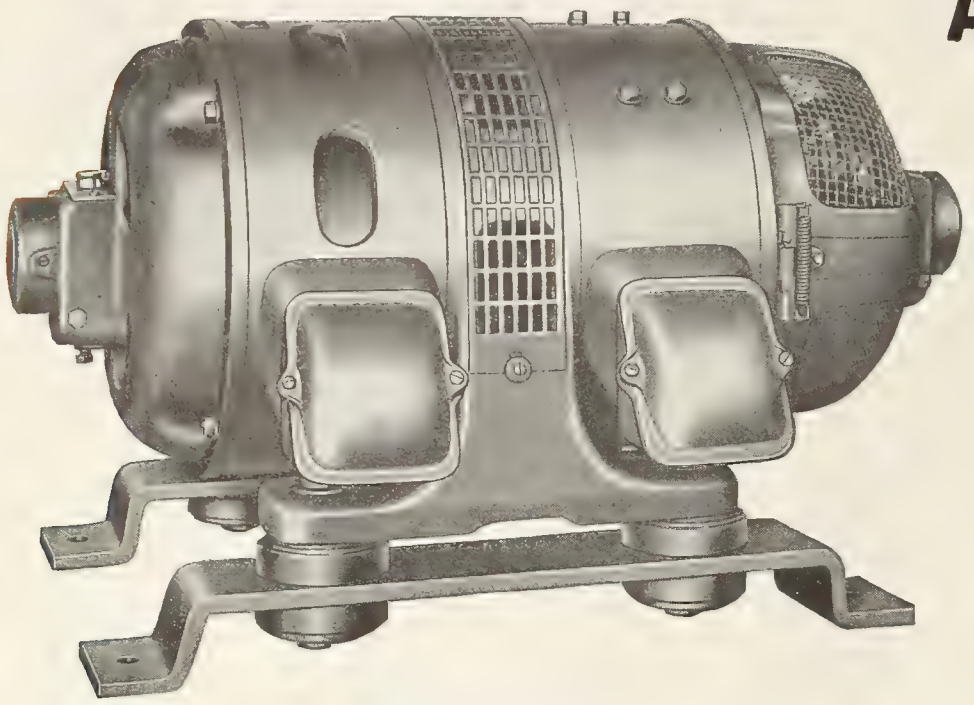
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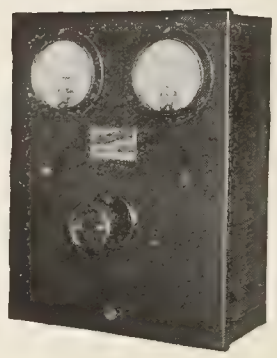
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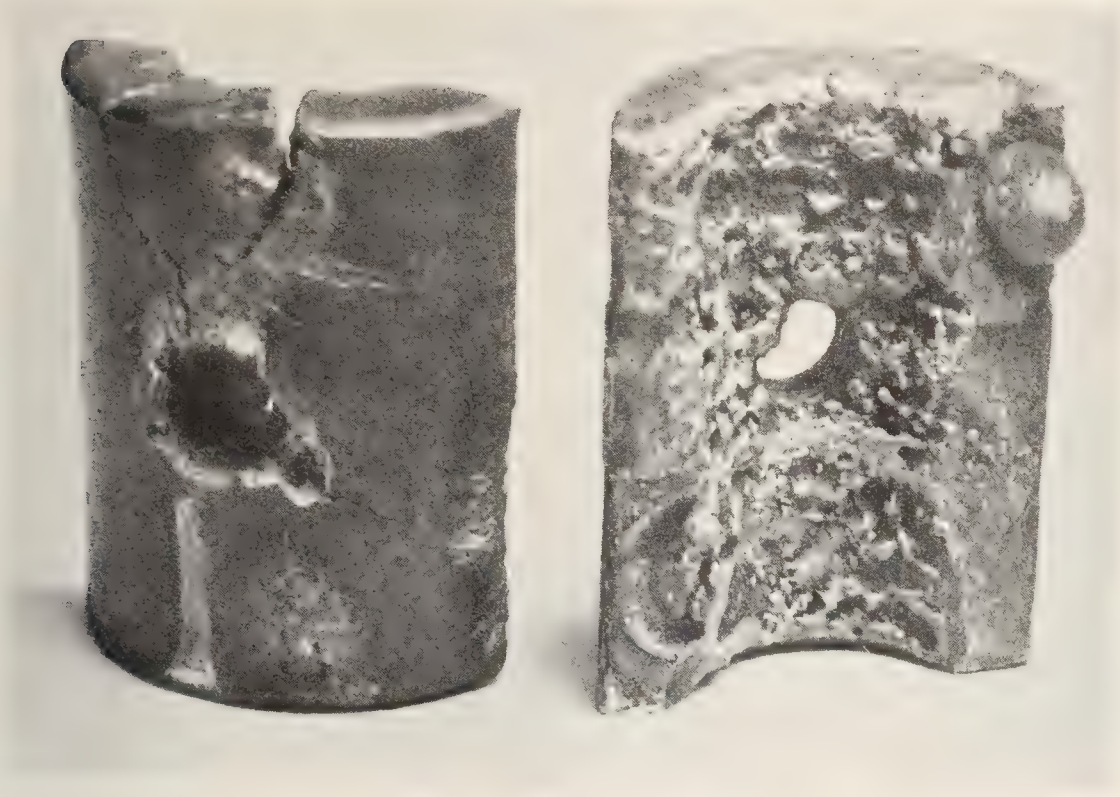
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A CARBON CONTACT: BEING A CASE IN POINT



an editorial

IT IS now quite some time since we brought forward on this page the tragedy of a Sprocket Wheel. The occasion then was a little different. But the moral was the same. Only now, in the sad case of a Carbon Contact, so vividly related in space adjoining, the moral gains emphasis by virtue of the times.

The case of the Carbon Contact was brought to our attention by the ever alert F. H. Richardson, with the earnest comment that "it would seem that at least during these times the officials of great theatre chains would avoid waste in any form." Our zealous confrere's experience was this:

He had tried to take measurements of screen illumination in one of the theatres of a leading circuit. Finding the light to be so very unsteady that no satisfactory measurements could be taken, he quite characteristically went up to the projection room to investigate. Conscientious young men, the projectionists endeavored to explain, and one of the things brought forward was our Carbon Contact.

The parts selected were from a box containing many in a condition almost as bad. But believing the principle involved as well illustrated by one, F. H. had the parts photographed in an enlargement of twice their actual size, an exaggeration that we believe well justified, for this is by no means the only recent occasion on which laxity in projection—just now thought dictated by "economy"—has come to notice.

It seems the projectionists were asked why new parts could not be obtained. "It looks," said one, "like a case of passing the buck. Someone seems to want to get a reputation for low-cost operation. We are supposed to get all our supplies from the district office, but they don't pay any attention to requisitions, and if we write headquarters in New York, we are told that we must get supplies through the regular channels. The result is that we cannot get anything until we are in the very last ditch."

That analysis, plus the picture, is probably expressing the idea eloquently enough. We thought it timely to display the incident prominently, for the industry is about to embark on a new season of greater, finer pictures. The public will judge them in large measure by the projection of them, for no picture is anything more than the theatre's machinery can make it.



ROCKEFELLER CENTER TODAY

The Rockefeller Center project as seen from the East, nearing completion of several of the main buildings. In the immediate foreground is shown the excavation for the sunken plaza, which is to form a central feature of the development, and the foundation of the British Empire and French Republic buildings. At center, in the middle ground, is the RCA office building, a 70-story structure to house general offices of RCA and its subsidiaries. The Radio City Cinema, or RKO photoplay theatre, appears in the left background, while International Music Hall is located in the right middle ground. In the right background is shown the 31-story RKO building. The old, low structures will be shortly demolished to make room for a number of other edifices.

MECHANIZING THE MODERN STAGE

By ARTHUR E. CLARK

An exposition of the equipment and other provisions of the Radio City Cinema

THE DESIGN and equipment of a stage for the rapid, economical and smooth-running presentation of a production is at once a science and an art, far more complex than it appears to the architect who is not experienced in this work. As in many other fields of endeavor, the stage equipment engineer is a specialist and has a specialist's intimate knowledge of the various problems likely to be encountered and most practical and economical means of solving them.

When designing the stage equipment for the Radio City Cinema, special effort was made by Peter Clark, Inc., the designers and builders of all of the stage equipment for the Cinema and the International Music Hall in Rockefeller Center, to provide innovations which would appeal not only to the patron but at the same time would result in the finest, most modern stage in any motion picture theatre. To this end, all equipment is of the most modern type, designed and constructed especially for this theatre.

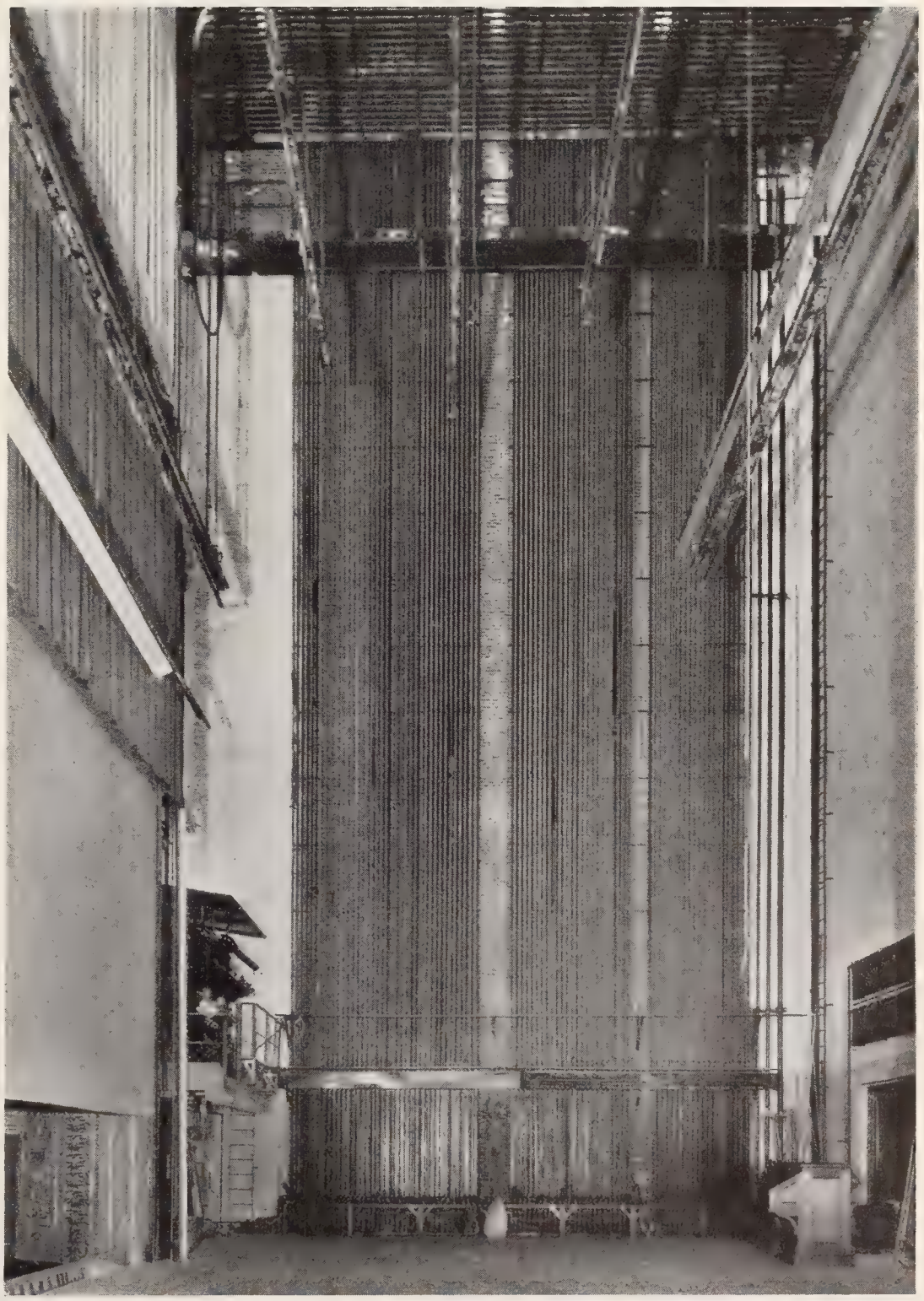
The stage of the Cinema is 110 feet wide by 43 feet deep. The proscenium opening is 60 feet wide by 39 feet high.

There will be a protective asbestos fire curtain separating the stage from the auditorium. This curtain will be constructed of a structural steel frame weighing eight tons. Both the auditorium and stage side of this frame will be covered with wire-woven asbestos cloth. This curtain will be rigged so as to automatically drop in case of an emergency, such as a fire backstage.

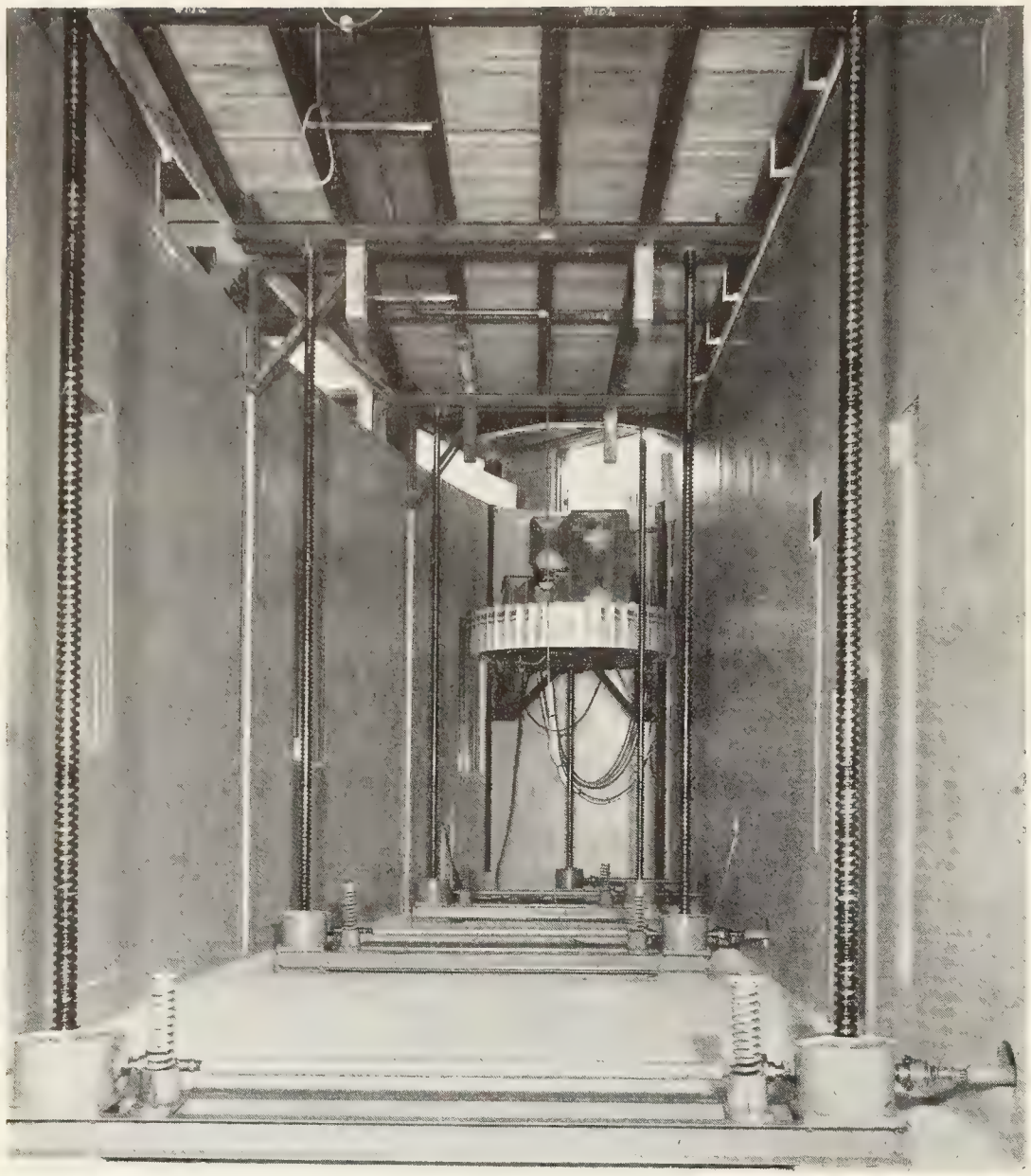
The act curtain will be of contour type operated by nine machines located in the gridiron. These nine machines will operate nine lifting lines, which can be operated singly or together, to give any size of curtain opening or drape effect desired. This curtain will be operated by remote control. The stage manager, by pushing the proper buttons controlling each machine, can open the curtain to any size or shape desired.

THIS THEATRE will be equipped with a picture sheet frame of a size capable of screening the largest wide film production, such as Spoor, Grandeur or Magnascope. This picture sheet frame is equipped with an automatic screen adjuster with motor-operated maskings capable of masking the screen to four different picture sizes. This is accomplished by running the side maskings in or out, and the top border up or down, until the proper size of screen opening has been obtained. It is an easy matter for the projection crew to set the limit switches on the masking mechanism and lock them in place, thus predetermining the size of opening which will be obtained at that setting. When this is done, the projectionist in his booth has but to press an electric control button, marked for the size of picture he desires to project, and the maskings automatically move out and stop at the proper screen size. With this advanced type of screen adjuster, it will be possible to keep in step with all the latest developments and with any future improvements in wide picture projection.

There will be an especially designed mo-



Counterweight system of type to be used in Radio City Cinema.



Pit elevators of Cinema type: underside view, showing organ console.

torized mechanism for running the speaker horns off stage when not in use, and for flying them.

The Cinema, in addition to its motion picture equipment, will have the most elaborate stage equipment of any deluxe motion picture house for presentations, vaudeville, etc. The stage will be equipped with a number of fast-working counterweight sets, light bridges of the most advanced design and construction, and a permanent cyclorama.

This cyclorama is constructed of a steel frame to which is attached a composition board and canvas covering. The cyclorama is provided with an electric hoisting machine which will lift it out of the way when not in use. Set in the stage floor just in front of the cyclorama, there is a special lighting trough—for lighting the cyclorama. This light trough is provided with motor-operated covers with remote control. The operation of lowering and lighting the cyclorama can thus be accomplished by push button control from the stage manager's board without manual effort on his part other than the pressing of the proper control buttons.

ONE OF THE newest innovations in stage equipment in the Cinema is the stage elevators. There are three adjacent elevators covering a space on the stage 50 feet long by 28 feet wide, occupying almost the entire working space of the stage. Built into the top of the stage elevators is a revolving stage electrically operated by remote control. This revolving stage is made in three sections and can only be operated when all three elevators are at the same level. An automatic locking device has been provided so that the sections of the turntable will stop in their respective positions when the current is shut off. The electric drive which operates this turntable in either direction is located in the center elevator. It is operated by remote control from the stage manager's board.

The three stage elevators can be operated separately or together. When operated up or down as one unit they are locked together by an ingenious electrical device so there can be no variation between them. When the elevators are locked together in a level position, the revolving stage will turn in either direction while the three elevators are traveling in either the up or down direction.

These elevators can also be locked in step formation and will travel either up or down without any variation in speed. The elevators are all operated by remote control by the stage manager. They have automatic stops at the top and bottom of their travel and are self-leveling at the stage.

Built into the center elevator is an elaborate arrangement of revolving contacts from which the various light pockets situated in the revolving stage floor are fed. This center mechanism also includes the large roller and thrust bearing assembly, which sustains the weight of the center operation of the revolving stage. An intricate electrical mechanism interlocked with the elevator control circuit, locks the three sections of the revolving stage together when turning.

The travel of the stage elevators is from a distance of 14 feet below stage, the trap room level, to 10 feet above the stage.

The Cinema Theatre is also equipped with an orchestra and console elevator, which travel a distance of 14 feet, from the trap room level to the stage level. The organ console elevator is built into the center of the orchestra elevator and is so interlocked electrically that when the organ console is removed, the console and orchestra elevators will travel together as one unit. This is accomplished by interlocking electrical connections in the control circuits of these elevators operated by remote control. Sliding doors have been provided in the back wall of the pit so the console can be moved into the trap room.

When the orchestra and organ console are removed from the elevator, this elevator can be raised to stage level and used as a stage apron thereby greatly enlarging the stage. When the orchestra elevator is used for this purpose the orchestra will be brought up on one of the stage elevators.

IN ORDER to fully utilize the possibilities of this equipment in line with present day production practice, footlights of the disappearing type have been installed. These footlights have motor-operated covers which can be automatically closed flush with the stage, thereby presenting an absolutely smoothly working space up to the edge of the orchestra pit rail. In their open or lighting position, the footlights present the conventional appearance. They are operated by remote control.

The amount of lighting that will be used

(*Continued on page* 26)

OTHER phases of the equipment in the Radio City Cinema, and so far as pertinent, in International Music Hall, will be described as rapidly as complete data become available. Unless further developmental work prevents, Radio City sound reproduction and projection will be discussed comprehensively in the September 24th issue of BETTER THEATRES.

LAW FOR THEATRE MANAGERS

By LEO T. PARKER

Recent decisions of the higher courts in cases involving theatres, analyzed for the theatre operator by an attorney

PICKETING has reference to a strike, boycott or some other industrial dispute. A boycott is of somewhat doubtful origin, but the courts have defined it as being a combination of many persons to cause loss to some other person, natural or corporate, by coercing others, against their will, to withhold from said person, natural or corporate, their business or trade.

It is well settled law that theatre employes have a right to combine and fix the amount of their daily wage. It is also true that when not under contract they may quit the services of their employer at any time they desire. It is alike true that theatre owners have the right to determine the daily wage they are willing to pay and whom they will employ. Moreover, members of a labor organization may without liability peacefully persuade their confederates not to work except on payment of an established wage. However, the employe may not without liability use threats, force, violence, coercion, or intimidation, nor will employes be permitted to present, urge, or advertise their cause by false statements, libelous attack, insulting language, derogatory implications, or by other means calculated to become a nuisance, obstruct traffic, or in any way to impede or hinder the orderly course of business or other relations.

In other words, a labor organization, or its employes, who perform any of the latter mentioned tactics may be enjoined by a court from continuation of such practices. On the other hand, if picketing is peacefully accomplished without threats, force, violence, false statements, insulting language, obstruction of traffic, or the like, a theatre owner cannot ordinarily prevent the picketing.

For instance, in Paramount Enterprises vs. Mitchell (140 So. 328), it was shown that certain persons picketed the space in front of a theatre and displayed signs so worded as to convey to the theatre-going public the impression that the theatre owner had refused to employ union operators in its theatre business. The wording on the placards worn by the pickets was intended to injure the good will which the theatre owner had built up. In no instance was coercion, force, or intimidation resorted to. The pickets did not enter the lobby of the theatre.

The owner of the theatre filed suit and asked the court to grant an injunction restraining members of the labor organization from picketing the theatre. However, the higher court refused to grant the injunction, and said:

"One's business is recognized as property. . . . To congregate about the entrance of one's place of business and there use force, malice, or coercion to drive away its patronage or discredit its business is *not* free competition and is a form of malevolence that may be legally repressed. . . . The law recognizes the right of the trades, crafts, guilds, and arts, whether composed of skilled or unskilled workmen, to organize and invite others to join them. When organized, they may use the organization to promote their social, civic, and economic betterment, among other things, that of securing as much as they can for their labor."

Municipal Lease of Auditorium

CONSIDERABLE controversy has arisen from time to time whether or not a municipality may be compelled to lease its auditorium to all persons who apply, particularly if a law exists which merely grants authority to named officials to lease the property. This point of the law was discussed in the late case of White vs. City of Cleveland (181 N. E. 24).

In this case it was shown that the city of Cleveland, Ohio, had constructed an auditorium from funds derived from bond issues authorized by vote of the citizens.

The city council adopted an ordinance which gave the commissioner of the city authority, as follows: "He shall have power from time to time to enter into contracts with persons desiring to lease such Cleveland Auditorium . . . or parts of either, under such rules as may be established by the board of control."

The operator of a theatre applied to the commissioner for a lease on the auditorium for a stated period for the purpose of exhibiting a theatrical performance. The commissioner refused to sign the lease and the theatre operator filed suit contending that the commissioner was compelled to lease the auditorium to whomsoever may apply, since his failure to do so resulted in Cleveland and its citizens suffering loss of revenue. However, the higher court held the commissioner not compelled to lease the building, saying:

"This public music hall is devoted to no governmental purpose, and is not employed in carrying on or maintaining any governmental function. . . . Relator (theatre operator) seems to construe this provision as a requirement on the part of the commissioner to lease such auditorium or any part of it to whomsoever may apply. It clearly appears from the agreed statement of facts that a policy with reference to the leasing of this public music hall has been adopted which precludes the leasing thereof for theatrical performances such as are usually provided for by privately owned theatres in the city of Cleveland, and that is the basis of the refusal to permit the relator to have the use of the public music hall. In our opinion there can be no question that the rental, use, and occupancy of the auditorium, and any part thereof, are within the power and control of the municipality, acting through its public officers to whom such duties and powers have been duly delegated."

Duties of Executive Explained

IT IS IMPORTANT to know the exact legal duties of an executive of a theatre corporation. Generally speaking, the courts have held that the duties of an executive relate to active participation in the control, supervision, and management of the business. Doing routine menial labor is *not* acting in an executive capacity.

On the other hand, the legal duties of an executive may be expressly defined in a contract between the executive and the corporation. In construing contracts of this nature it is a fundamental rule that the courts may look not only to the language employed, but to the subject-matter and the surrounding circumstances, and may avail themselves of the same interpretation which the parties possessed when the contract was made. The latest higher court case involving these points of the law is Arkansas Amusement Corporation vs. Kempner, (57 F. [2d] 466).

The facts of this case are that a man named Kempner owned certain motion picture theatres. It was decided to put these theatres owned by Kempner and another theatre into a new corporation known as the Arkansas Enterprises, Incorporated. Kempner was employed under a contract at a specified sum per year. A clause in this contract provided that the corporation agreed to employ Kempner "either as Vice-President or, at its option, in other executive capacity, for the period between the date of this contract and November 1, 1939, and Kempner agrees to accept said employment and to give to Little Rock and its affairs such of his time, attention and services as it requests of him. Little Rock

agrees to pay to Kempner in return for said services salary at the rate of Eight Thousand ($8,000) Dollars a year from the date hereof to November 1, 1939, and said salary to be paid in weekly installments of One Hundred Fifty-Three Dollars and Eighty-Five Cents ($153.85) each."

Discussion arose whether or not Kempner should be compelled to attend all executive meetings. A corporation official wrote a letter to Kempner stating that his services and presence was required at an executive meeting at a stated time. Kempner replied that in accordance with the terms of his contract he was not required to attend such meetings, but that he would be very glad to attend this meeting and render any assistance possible.

Soon afterward one of the corporation's officials wrote notifying Kempner that since he had stated that he had no employment contract with the company no further payments would be made on the salary account. Kempner filed suit to recover the agreed salary and to compel enforcement of the contract. The counsel for the corporation contended that the contract was void because it was ambiguous. However, the court held the contract not ambiguous, and stated the following important law:

"It is our conclusion that Kempner bound himself under the contract in suit to serve the Little Rock Company as vice-president or 'in other executive capacity,' and that he was compelled in carrying out his contract to perform such reasonable services in that capacity as the company required of him in connection with the picture theatre business of appellant, and that under the contract it cannot be said that these duties were merely nominal. In instructing the jury that this contract was ambiguous, we think the learned trial court erred, and that appellant was entitled to an instruction that the contract was *not* ambiguous. . . . If Kempner purchased a 'soft position,' as he evidently considered he did, nevertheless he obligated himself to do certain things. If he had been elected to the vice-presidency of the company, he would have had many duties to perform. He could not have determined arbitrarily what he would do. He is obligated to do what he contracted to do, whether the position be soft or hard, and regardless of what he paid for it."

Lease Automatically Cancelled

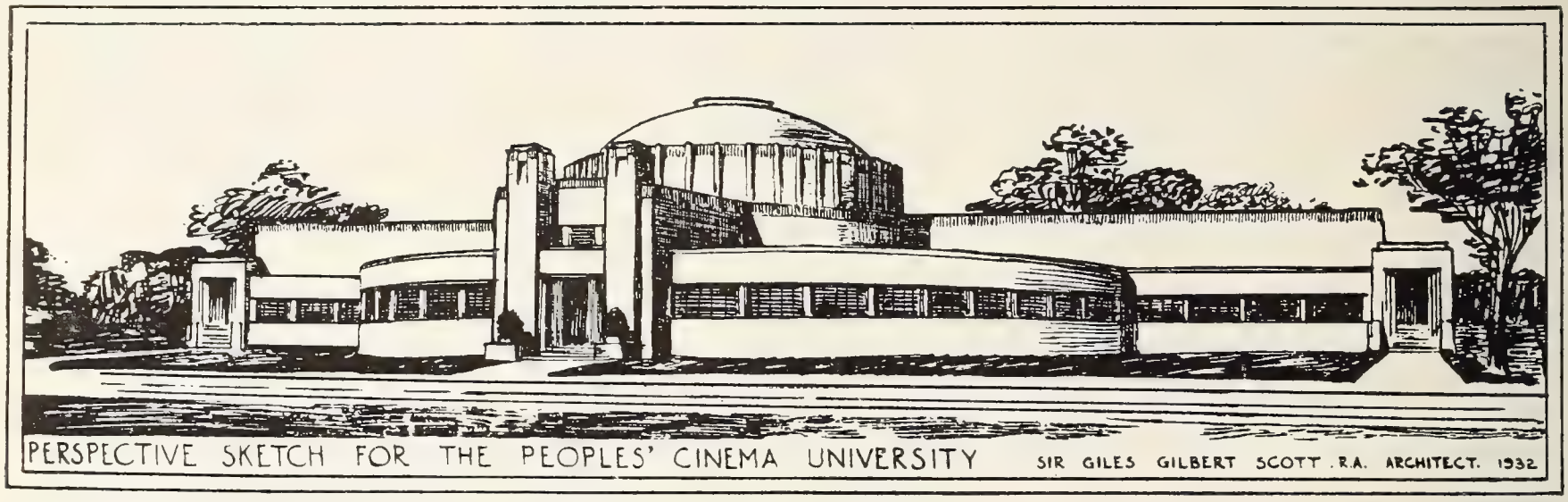
ORDINARILY the obligations of a valid theatre lease contract must be fulfilled by the contracting parties, otherwise the person who breaches the contract is liable in damages. However, if for any reason, not within the control of the contracting parties, it becomes impossible to fulfill the terms of a lease, then all parties are relieved from liability and the lease contract is automatically cancelled.

For example, in Alpert (3 P. [2d] 61), it was shown that a company leased a building before its construction in contemplation that the owner of a lot would construct the building thereon. After the lease contract was signed city ordinances were enacted authorizing widening the narrow street abutting the property with the result that the size of the contemplated building was considerably decreased.

Litigation developed over the question whether the company was automatically relieved from liability on the lease. In holding the lease to be automatically cancelled, the court said:

"It was proof that the subject-matter of the lease, which the parties agreed to enter into, never came into existence, and hence the parties were excused from carrying out their agreement to enter into a lease. . . . It is . . . well settled that, where performance depends upon the existence of a given thing, and such existence was as-

(*Continued on page* 27)

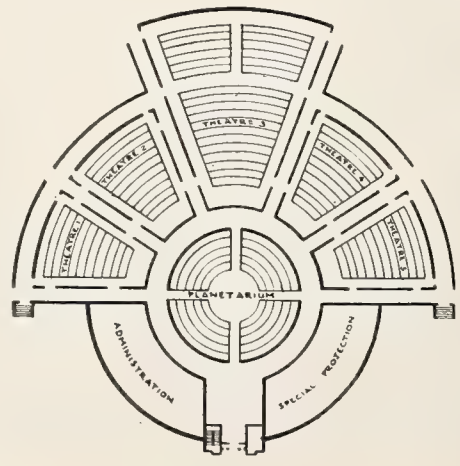


A UNIVERSITY OF THEATRES

A VENTURE that has for its purpose the establishment of what is called the "People's Cinema University," has been inaugurated in England. The announced object of such an institution would be to create a cultural center for the practical application, study and development of cinematography in all its branches, for general educational purposes. Sir Oswald Stoll and Sir James Marchant are named as the guiding spirits in the effort.

Reproduced here are a perspective and a schematic plan of the interior of the building already proposed as the home of the school. In the grouping of a number of small theatres around a pivotal area (in this case to be employed as a planetarium), the design is reminiscent of various schemes by which architects have sought to effect amusement centers of both community and commercial type. The London film university has been designed by the British architect, Sir Giles Gilbert Scott.

Besides teaching a wide range of subjects in the arts and sciences, entirely by means of films, the school will conduct broadcasts, and also serve as a disseminating bureau for other establishments having use for its educational equipment.



The planetarium occupying the central area (shown in schematic plan) will be similar to those in several cities of Germany, in Rome, in Chicago, and elsewhere. This chamber contains electro-mechanical equipment for the realistic study of astronomy, without recourse to the heavens themselves. Each of the theatres will be fully equipped for the projection of sound pictures, the screen being, in fact, the lecturer's only rostrum, and the speakers his only voice.



The main lobby, looking into the main floor foyer at the rear of the auditorium.

A MODERN SMALL-CITY THEATRE

Describing the new Paramount theatre in Amarillo, Tex., designed in a contemporary pattern by F. Scott Dunne

WHILE THE large theatre will always have that impressive appeal which is derived from sheer magnitude, it has probably been the smaller among the newer houses which have invited the architect's most specialized talents. This may be due to the very demands of the smaller theatre. When space and money are limited, ingenuity must be the greater. But perhaps a factor as active as anything else is that the simple economy of the slighter design eliminates those superfluities and excesses which divert the attention from the essential purpose of the structure.

The increased interest in the smaller theatre—houses of 900 seats are now receiving the same amount of highly trained attention as was given only the 3,000-to-4,000 seat theatre a few years ago—has brought about an establishment of values that otherwise might still be pretty indefinite. Not so long ago foyers ran rampantly all over the super-theatre, while theatres even as large as 1,500 seats were likely to be quite cramped in their auxiliary chambers. Allocation of lounges economically, refashioning of the balcony and mezzanines, has been the means of making the smaller theatre quite as spacious as the vast one, and in many instances, better adapted to its business.

Foyer space in the new Paramount theatre in Amarillo, Tex., is notably ample, and in many respects this house offers brilliant comment on the advances of theatre design with respect to the smaller and medium-sized house. The Paramount seats 1,500.

The Paramount, erected by the Amarillo Theatre Company, is operated under a lease by Paramount Publix. The building is adapted to both theatrical and commercial uses, with overall dimensions 180 x 140 feet. It is of fireproof construction, faced with granite and terra cotta. The theatre represents an investment of $150,000, exclusive of land and equipment. Equipment and furnishings cost about $50,000. Amarillo is a city of 50,000.

The Paramount is a two-floor house, but the balcony is very shallow, seating only 300. The 1,200 seats on the main floor are arranged in 33 rows. There are eight rows in the balcony. All seats are full-upholstered, and are by Heywood-Wakefield.

The projection room measures 12x30½ feet. All auxiliary rooms, except the motor-generator room (which is located in the basement), adjoin the projection room. The latter is painted an olive green.





Three views of the Paramount in Amarillo. Those of the auditorium show both the forward and rear portions. In the top picture the pattern of the paneled murals may be discerned—these are painted on canvas. The shallowness of the balcony is well indicated in the other view. There are but eight rows on this upper level, which is more like a mezzanine loge section than a true balcony. The view of the facade indicates its treatment in granite and terra cotta

Projection equipment includes two Simplex projectors, Western Electric sound system, two spots and one effect machine. The maximum screen size possible is 20x35 feet. The distance of the screen from the first row of seats is 22 feet. The angle of projection is 10°.

Air conditioning, including heating and cooling, is effected through a plenum system, Carrier-Kroeschel refrigeration. Except for the stage area, the entire theatre is air-conditioned. Both oil and gas are used for fuel in the heating system.

Acoustic correction consists in the use of "Sabinite" and sound-absorbing fabrics at the walls and ceilings.

Special illumination facilities are provided for in three color effect equipment in the auditorium operated on a motor-driven dimmer system by Major; and also in flood-lighting at the facade.

The Paramount is equipped with a full-rigged stage (apparatus by Peter Clark). The proscenium measures 94x24 feet.

The entire theatre is of modern pattern in general, with vivid ornamentation. The main lobby is full-carpeted in brightly colored patterns, while above a marble base, are walls ornamented with murals.

The main floor foyer, located at the rear of the auditorium, is reached through wide doorways beneath the stairway to the balcony level. This foyer is full-carpeted in the same pattern as found in the lobby. Walls are of plaster with only incidental ornamentation, while the ceiling is decorated over canvas. All lounge areas follow the same pattern.

The auditorium has a panel scheme at the walls, each panel bearing a delicate fantastic mural done on canvas. The ceiling has a radial pattern, with a medium-sized lighting fixture as a center piece. Toward the proscenium, the ceiling steps downward to meet the square arch. This portion is rich ornamented in scrolled bands done in paint and leaf.

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

WIDE RANGE SOUND: WHAT IT IS AND WHAT IT MEANS TO THE THEATRE

By H. G. KNOX

A non-technical discussion of the latest climactic step in the electro-mechanical progress of the talking motion picture

MUCH HAS BEEN written concerning the newly developed Wide Range Sound; most of this, however, has been for the technical man and little is available to explain to the theatre man what it is and why it was developed. The following is written in an attempt to make clear some of the elementary technical phases of it in a non-technical way.

In making comparisons it is essential that some sort of standard be adopted—a yardstick by means of which performance can be measured. The standard in the reproduction of sound is the only obvious one available; namely, the original sound; and the progress of the art has been steadily aimed at the goal of perfection. Advances have been steady for the most part, with occasional developments resulting in a large gain at a single attack.

From the old time "tinny" phonograph and battery-operated radio with its metal horn we have progressed steadily, until modern sound reproduction, if not within sight of the ultimate goal, is at least approaching it. Obviously, however, the nearer the goal is approached, the more difficult and more costly further improvements become.

Unless the comparison is made directly between present day sound reproduction and the original sound, it is often difficult to appreciate how far short of the goal we are. Having become accustomed to artificially reproduced sounds, our ears and brains function automatically to a degree to supply the missing sound so that we frequently are unaware of its absence.

Next time an opportunity presents itself, notice carefully some characteristic sounds from the screen, such as the clapping of hands, the operation of a typewriter, rustling of paper, or the ringing of an alarm clock. You recognize the sound without difficulty *because you see the alarm clock ringing vigorously,* or the typist at work at her machine. It would not be so easy, however, were there no picture, to tell whether the bell is an alarm clock, a telephone or a door bell.

Why is one sound natural and barely distinguishable from the original, while another may be so different from the original that it is scarcely recognized?

TO ANSWER this, we must understand clearly that sound has two fundamental properties or characteristics: one is pitch, or frequency, the other is intensity or volume. Pitch or frequency ranges from the low notes of the long organ pipes which shake the building when operated at their full power, to the shrill notes produced by the squeaking of a door hinge or the chirp of crickets. Intensity, or volume, covers the range from the faintest sounds which can be detected, such as the rustling of leaves in summer, to the loudest sounds which the ear can stand, such as artillery gun-fire, for example. Perfection in sound reproduction must necessarily encompass the entire range in both respects.

All of this of course doesn't explain the what and why of Wide Range reproduction, but simply furnishes a background of fact which will facilitate such an explanation.

Perhaps the clearest way to visualize what Wide Range accomplishes in extending the pitch range which can be reproduced, is through reference to the standard 88-note piano keyboard. The Western Electric Sound System of today is capable of reproducing all the notes on the keyboard except a few at the lower end. Wide Range effectively extends this more than a full octave on each end, and it is this added range which greatly improves the naturalness of speech and music. Leopold Stowkowski, director of the Philadelphia Symphony Orchestra, in his recent experiments in co-operation with the Bell Telephone Laboratories, has shown that for full effect, the upper frequency range for most musical instruments is at least one octave, and in some cases nearly two octaves, above the highest note on the standard piano keyboard. Particularly is this true of the percussion type instruments, such as cymbals, tympano, triangle, xylophone and snare drum.

The early sound pictures required the exercise of considerable imagination to actually feel the actor's presence on the screen before you. There was, for one thing, the ever-present noise in the background to remind one that the reproduction was mechanical. In 1930 Western Electric announced Noiseless Recording, which at one step eliminated these undesired noises from the sound-on-film record. But still there remained an unnaturalness of quality in some sounds: the sound of the actor's cane striking the marble floor didn't sound just right, a telephone bell appeared muffled, the rippling brook didn't quite ripple. Since most of such sounds depend upon the higher frequencies for their naturalness, the upward extension of the frequency range in Wide Range has provided for them what they lacked. When witnessing a Wide Range picture, one can shut one's eyes and have no difficulty in identifying the sound of the individual instruments.

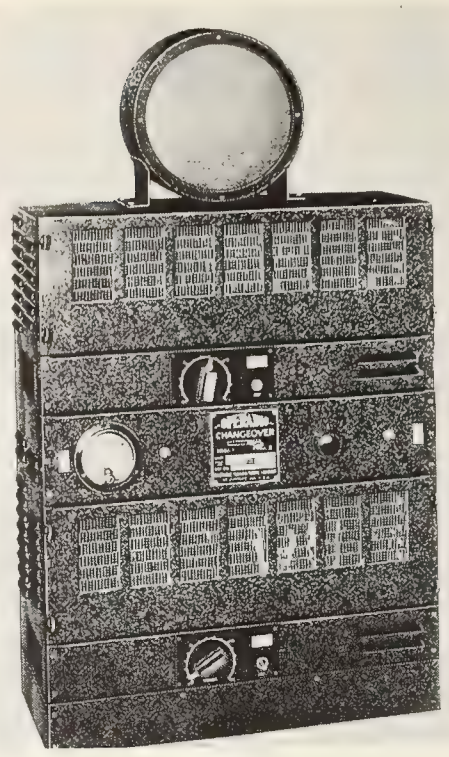
MANY PERSONS listening to Wide Range reproduction have expressed

themselves as having the feeling that the actors are actually present in person. They seem to stand out in bolder relief and one is not continually aware that it is only a picture.

Although Wide Range involves primarily the extension of the frequency range which can be reproduced, the volume range is also materially extended to insure that the full effect can be obtained. In the past it has been customary in recording studios to "condense" the volume so that as extremely loud passages are approached in recording, they are cut down, and extremely soft passages are increased. With the greater volume range made available by Wide Range, music can be reproduced in such a way as to greatly enhance the emotional effect so necessary to good music, especially orchestra music.

Theatre managers will naturally be interested in what equipment alterations are necessary to permit the use of Wide Range. Each theatre will require careful individual treatment for best results. The added equipment needed depends on the individual characteristics of the particular theatre.

Loud speakers of a new design including separate high frequency units are among the principal items. Also there will be special connecting networks, or filters, to separate the low from the high frequencies, since these are reproduced by different types of loud speakers. Various other changes and adjustments to the equipment, including additional amplification facilities to handle the increased volume range, will complete the conversion.



The dual sound-on-film amplifier recently brought out by the Operadio Manufacturing Company of St. Charles, Ill. A single switch permit change from one system to the other. Capacity is suitable to a theatre of a little over 1,000 *seats.*

Each forward step taken in the art of sound reproduction has been attended by certain difficulties, a condition which is true in the present instance. Thus, through the introduction of Wide Range reproduction, it becomes necessary to exercise considerable care to make sure that the equipment is in excellent operating condition and that undesired noises do not enter the system. It also becomes far more important that close attention be paid to the acoustics of the auditorium. Sound, which is to all practical purposes perfect at the mouth of the loud speaker, may be ruined by unfavorable acoustic conditions in the auditorium by the time it reaches the ears of the audience.

As is usually the case with improvements in sound reproduction, the recording and reproducing improvements go hand in hand. Wide Range involves both recording and reproducing, and although the conversion of theatre equipment to Wide Range will result in a marked improvement even with present day recordings, the full benefit of the new development can not be realized until the studios are equipped to record by the improved process. The first recording installation has been made in the United Artists Studio, and their first Wide Range production, "Rain," is booked to open in the near future at Grauman's Chinese theatre in Hollywood, which has been especially equipped for the purpose.

Wide Range results in an increased faithfulness of reproduction and increased intelligibility of dialogue, which gives the listener a sensation of realism that grows upon him gradually.

As one very successful exhibitor expressed himself to me recently after having heard Wide Range, "I think this development will start an entirely new cycle of public interest in talking motion picture entertainment."



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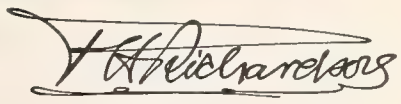
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679 ST. PAUL STREET ROCHESTER, NEW YORK

F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •





AN IMPORTANT LESSON TAUGHT BY THE TIMES

SURELY the economic conditions should teach projectionists a lesson. During the years following the World war, humanity to a considerable extent went just plain crazy. We of older age who had experienced similar conditions before, knew as well as one could know through things learned in the great school of life, that we were drifting rapidly toward a depression, for the simple reason that we were rather steadily overdoing just about everything that could be overdone. It is, however, not my purpose to discuss this phase of the matter. I only want to point out to my readers the fact that in the present situation lies a lesson which should be very apparent.

Even the most powerful organizations have been forced to give way in two directions; first, to make presumably temporary concessions in the matter of lower wages; second, to work only a portion of the time. Adding these two together, it is found, in a very large percentage of cases, that while officially wages have not always been cut, except temporarily, as a matter of fact, the individual wages have been very largely sliced, and if any of you have the idea that the very same conditions of the past few years are coming back and things are again going to be just as they were, you had better, in my opinion, revise your ideas.

The second, and to me the real, point in this whole matter is that a very large percentage of projectionists are either entirely out of work, or are working part-time at the expense of those men who should be working full-time. That, too, is something that cannot continue for ever. It follows that if in the end a number of men are dropped, the men who are dropped are not going to be those who have studied their business, treating it with proper respect, and by so doing winning the respect of their employers.

I have declared at times without number that eventually something of this kind was going to happen. If exhibitors are wise, they will insist upon retaining the *real* projectionists, remembering that, as I have many times said, a large amount of the entertainment value of the motion picture depends directly upon the care and skill with which the picture is projected. Also, to a very large extent, the overhead attached to projection is dependent upon the knowledge, care and skill of the projectionist.

If unions are wise they will recognize the fact that things are changing. Exhibitors and the motion picture industry as a whole are at last coming to recognize the importance attached to both practical and technical knowledge in the reproduction of both sound and picture. I therefore respectfully suggest to unions, particularly the more powerful ones, that they take careful note of the lesson the present situation should teach, and so govern their future course that the industry be assured always of the services of the more capable and ambitious projectionists.

CONDENSER TROUBLES

JOHN L. PERDUNE of Mobile, Ala., has had trouble, which he sets forth as follows, asking advice: "Recently I had the sound equipment in two theatres I own not far from here, overhauled by supposed-to-be competent men. Since then several condensers have blown out, causing a lot of trouble. In one instance it was necessary to shut down the show and refund more than $65. Can you suggest any reason why those condensers blow out? I would appreciate it if you can. The repair man told me they had replaced several condensers with new ones."

No, I cannot say with certainty, unless you forward one of the blown condensers for examination. However, I can make a guess. You say the repair men replaced several condensers with new ones. It is possible they did either one of two things; namely, (a) made the replacements with condensers designed to work on a voltage lower than that of the circuits they were installed on, or (b) that they used condensers in which the insulation was too light, both of which items really amount to the same thing, though they are a bit different the way I mean it.

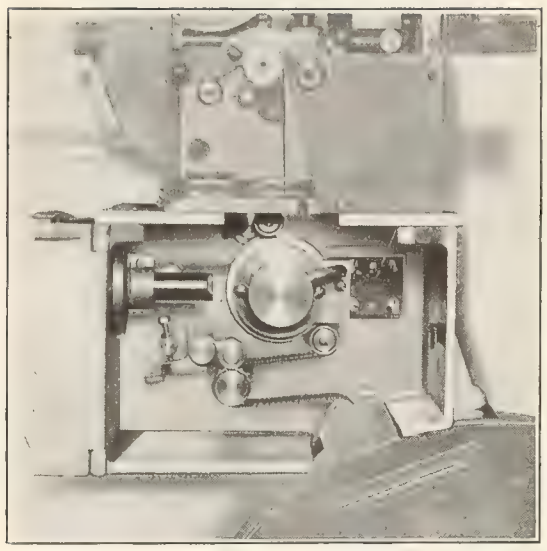
Commercial condensers are usually made of tin foil and paper. The foil is wound in layers, with insulating paper between each layer. Then alternate layers are connected in multiple (parallel) and form one side of the condenser. That is to say, layers 1, 3, 5, etc., form one side of the condenser, and layers 2, 4, 6, etc., are similarly connected to form the other side.

With such a set-up it may readily be understood that unless the paper insulation used be able to withstand the voltage, trouble will ensue. Also, another factor enters, for it is exceedingly important that the insulation be as thin as practicable. The thinner it is the greater the capacitance of the condenser, hence the more compact it will be and (probably) the lower its cost of manufacture.

Reputable sound equipment manufacturers design their condensers with great care, knowing that faulty condensers will cause their sound equipment to function unsatisfactorily, and that they will have a flock of trouble *pronto*. However, just as there are manufacturers who make "dupe" projector parts which seldom function perfectly, there also are manufacturers who make condensers whose only virtue is that they are low in first cost. Now, Friend Perdune, I don't know whether or not your repair men "saved" any thing in purchase price by installing "cheap" condensers, but that is my guess. If that be true, unless you stipulated that only condensers supplied by the manufacturer of your sound equipment, or recommended by them, be installed, nothing can be done about it.

I would most emphatically recommend to exhibitors, managers and projectionists having equipment, either picture or sound, overhauled or repaired, that they make it a definite part of the agreement with the one doing the repairing, that only parts made by or approved by the equipment manufacturer be installed. And before the bill is paid, make sure that that stipulation has been rigidly adhered to.

It may be freely granted that "duped" parts (by "duped" parts I mean any parts designed to be used in any standard picture or sound equipment which are not made or approved by the equipment manufac-



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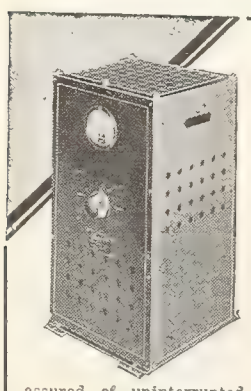
Showgoers are growing particular. They'll turn out in 1929 style for a four-star picture, as you well know. The problem is to get them lined up for run-of-studio stuff. Here's the answer:

Get all the quality there is in ordinary films. They have plenty of it, but only Syncrofilm seems to get all of it out. Just using Syncrofilm moves a flop into the two-star class. The box-office proves this.

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When you have your peak crowd and the screen goes dark at the most exciting place in the story, we'd like to see you try explaining the cause (change over trouble or whatever it may be) to your disgruntled "cash customers." Remember, theatregoers today have been educated to expect perfect, smooth running performances and if you don't present them, your competitor does. But you can be assured of uninterrupted, brilliant performance with the

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turer) manufacturers may be able to, and may actually make parts, just as good as those made or supplied by the equipment manufacturer himself. Maybe he can, but in any case care must be taken to assure proper adaptation and installation.

The manufacturer of equipment such as, for example, a motion picture projector, has his business reputation staked upon the satisfactory performance of that projector. He well knows that the improper installation of a single part may cause the whole mechanism to give unsatisfactory results, hence if he has any intelligence at all, he will supply only high grade replacement parts, properly fashioned for his projector.

STEADYING THE GLASS IN STUDYING SCREEN

IN ORDER to see the screen from a distance sufficiently well to detect travel ghost and other faults accurately, it is necessary that the projectionist be supplied with a field glass of sufficient power to bring the screen within 25 feet of his eyes. It is also essential that this glass be held perfectly steady, and that is quite some job for the hands to perform, when it is considered that the wavering of the glass by so much as one sixty-fourth of an inch would make the whole screen dance up and down or sidewise a considerable distance.

The Practical Projection Committee of the Society of Motion Picture Engineers has had this matter up with the Bausch & Lomb Optical Company, who are now designing a clamp suitable to hold the glass in position, perfectly steady and all ready for use. However, the need is urgent, and for temporary use by projectionists, until this finished device arrives, I reprint an article from the August, 1926, issue of the *American Projectionist,* as follows:

"Charlie Travis of Schenectady dropped in on us at a moment when we were trying to hold a pair of heavy field glasses steady with one hand while we endeavored to eradicate (that's a good one) a suspicion of travel ghost on the screen some 200 feet distant. He saw our difficulty and told us of a scheme used by Brother Townshend at the Eastman theatre, which we pass on for your information.

"A piece of gas pipe is fastened to the front wall with a flange, at one side of the observation port. The length depends on the distance the projector is away from the front wall. Probably a foot in length will do in the majority of cases. A hack saw cut is then made half way through the pipe one inch from the outer end, and another cut is made from the end to join the cross cut. Now you have a pipe with a one-inch lip on the outer end. Next get a length of smaller pipe, one that will slide easily into the first one. Drill a small hole about 8 inches from one end and insert a pin. Now make a right angle bend and fasten to the other end a large size battery clamp.

"Your field glasses are held by this clamp. When you need them, swing the rod over and your glasses are held right in front of the port by the pin resting on one side of the lip on the pipe. When you have finished with them, swing them over so that the pin rests on the other side of the lip, and they are out of your way, but ready for instant use when you do need them. Both hands are left free and the glasses are perfectly steady when in use."

LIFE OF FILM CEMENT

JOHN GLENCADDY of Houston, Tex., wants to know what is the useful life of film cement. He says, "Does film cement deteriorate rapidly. I have been told cement I have had on hand unopened for four months is unfit for use. A Houston projectionist told me this and I don't believe it. Will you please set me right?"

Presumably cement which is kept tightly corked in bottles will not deteriorate in the time you name. As a matter of fact, however, I would not myself use cement, no matter how kept, after four months of storage. I would regard freshly made cement as distinctly better.

As a matter of fact, cement which has once been uncorked deteriorates rapidly, especially if exposed to the air. I long ago recommended the use of the film cement container. It is exceedingly important that cement be kept at all times free from contact with the air, especially in damp climates or during wet weather. Cement absorbs moisture from the air very rapidly, and after such absorbtion it is no longer really good cement. True, you may not be able to see any material difference in its action when you make a splice. Were it possible to watch that splice, however, you would find it to be a weak sister. It would in all human probability soon loosen up, later pulling apart.

Regardless of how the cement be kept, I would advise every projectionist to heave out all old cement once in 30 days, replacing it with fresh stock.

WHAT IS MEANT BY THE TERM "OPAQUE"

RECENTLY a projectionist in New York City sent in a rather severe criticism of the following, contained in a projection school correspondence course:

"Substances through which light can not pass are said to be opaque; that is, this class of substances blocks light rays, and we are not able to see through them. A block of wood or a piece of bakelite are said to be opaque. If we hold them up to the light, we cannot see objects through them. All substances absorb light in varying degrees, but in the case of opaque substances all of it is absorbed."

The correspondent took issue with this. He said it was wrong and that wrong statements should not be included in any school course. My view is that if a substance absorbed all color, it would be totally invisible, except as black, appearing to the eye exactly as things appear at the bottom of a coal mine with all lights out.

I wrote an article naming the course and setting the matter forth, sending the sponsor of the course a copy of the article, inviting prepublication explanation, if any

could be made. In response I received a courteous letter disagreeing with my contention, or of our contention, rather (for I took sides with the projectionist correspondent), and suggesting that I submit the matter to some eminent physicist.

This I did, only to receive an uncertain reply. I then wrote the school, saying that if opaque substances absorbed all light rays, then my conception of the meaning of the term *opaque* was all wrong. I sent all correspondence along, asking the president of the school to please submit the whole matter to the Bureau of Standards in Washington for decision. My request was immediately complied with, and here is the result:

"I have given the correspondence inclosed a cursory review and have read the text on 'Optics.' I agree with the correctness of Mr. Adams' [the projectionist correspondent] criticism, but am inclined to think that while the facts of capacity are not expressed with scientific accuracy, the thoughtful student would not in that case be mislead.

"But Mr. Adams appears to have selected one of the most harmless cases. The author of the text book in question says, on Page 3, a 100-watt light is barely visible at a distance of a quarter of a mile on a very clear night; he evidently has not tried the experiment. Again he says that blue glass absorbs all colors but blue light; he has not tried it. One common blue glass, known as 'cobalt glass,' lets through a very appreciable percentage of all spectral colors: red, green and blue strongly; orange and yellow to a smaller extent. The mixture is blue for the same reason that a proper mixture of spectral colors may be white.

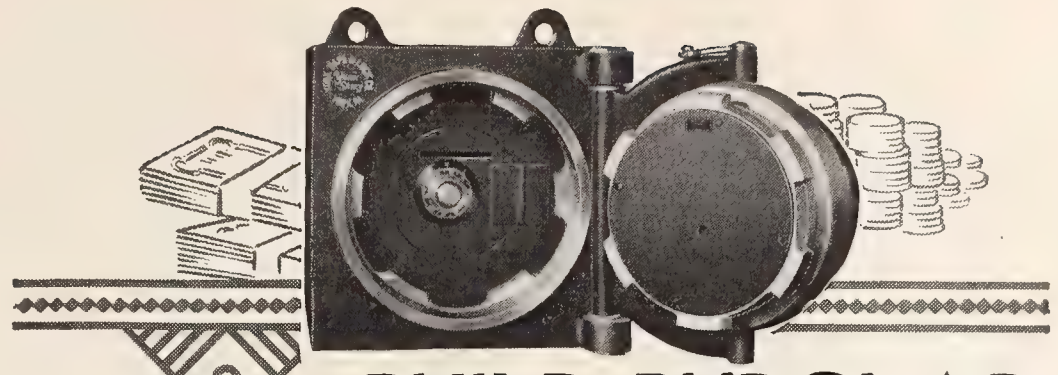
"I will not enumerate any more inaccuracies; question marks on the page margins locate several. Such statements are not found in acceptable texts.

"As to *opacity*, it is a property possessed by a body relative to the light which has already pentrated it. If, of an appreciable amount of light starting through a body, none reaches the boundary beyond, then the body is opaque. A Porro prism of glass totally reflects back on its path practically all incident light falling perpendicularly on its face; but a Porro prism is not opaque. Reflection therefore plays no part in the definition of opacity."—(Signed) C. A. Skinner, Chief Optics Division.

SOME REMARKS ON MAZDA EQUIPMENT

ROY S. COOK, manager of the Attica Opera House in Attica, Ohio, wants advice. He writes, "Recently I wrote you regarding sound equipment. The advice you gave was greatly appreciated. We small exhibitors would certainly be up against it without your help, and again I come to you for advice.

"I have a silver screen. Picture size about 10½ feet. Projection distance 68 feet. I would like to install Mazda equipment, using the regular Mazda adapter such as is supplied by the dealers. I want to install this equipment in the regular arc



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lamphouse, using a 110-volt, 1,000-watt bulb if possible. If not, then a 30-volt, 900-watt bulb. What I want to ask you is, what focal length condensers should I have, and how should they be installed?"

Sorry, Friend Cook, but I must decline to offer advice in such a matter as this. First, I am not personally familiar with all the various adapters on the market. Second, if I gave you advice and things did not turn out well, possibly because of defects in the equipment itself, the maker of the equipment would have a "goat" right handy, and I would be that animal. It therefore is properly up to the one you purchase the equipment from to give all information necessary to proper installation and operation, and *to give some reasonable guarantee in the matter of satisfactory results.*

You are selling admissions, the number of sales being to a considerable extent dependent upon excellence in results upon your screen and through your horns. There are several excellent Mazda lamp equipments for sale. They will provide ample illumination for your 10.5-foot picture, but they are not make-shifts designed to cheapen installation cost. They are designed to provide maximum results, reasonable length of life and a minimum of trouble in operation. It is, I think you must agree, hardly within reason that an equipment designed to fit into any one of several different makes and kinds of lamphouses can possibly be the equal of equipments built up throughout *as a unit.*

"But they are cheaper in first cost," you say.

True, but did you ever hear of the chap who bought a $1,000 car second-hand for $200? Six months after a friend asked, "How much did that car cost?" The answer was enlightening. "It cost me," said the man, "$2,400, as follows: First cost, $200; repairs, $800; trouble (estimated) $1,000."

"But you said $2,400."

"Yep! I used up fully $400 worth of profanity!"

Friend Cook, I would proceed thusly: Demand from the maker or dealer the name and location of at least three theatres, in which the equipment they are trying to sell you has been in use from three to six months. Write both the manager and the projectionist of these theatres, asking what they think of the equipment. The answers should have very real value. On them you would be justified in basing your decision for or against installation. (Many thanks for your kind words concerning my work.)

PROJECTION COMMENT FROM ENGLAND

FROM H. CRIDLAND of Harehills, Leeds, England, comes the following letter:

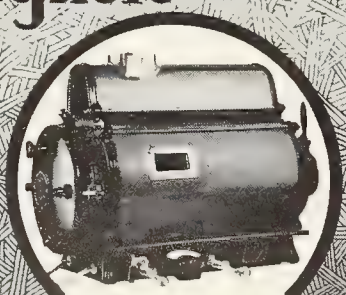
"Dear Mr. Richardson: Many thanks for your letter. Your presumption that I am a projectionist is correct. This is my 21st year in the profession. I am a member of the Guild of British Projectionists and Technicians, Ltd. which, as you are aware, is a body of men who get together, give and receive ideas and visit places of technical interest with a view to improving their projectional knowledge wherever possible. I am, however, writing you personally, not in behalf of, or even with the knowledge of, the Guild.

"You may be interested to learn that I have known you through your writings since 1912. Just mention this as evidence that although I am a stranger to you, you are not to me.

"Well, Mr. Richardson, I am chief projectionist at the Tower in this city (seating capacity about 1,050). Also, have charge of projection and equipment at two other theatres operated by our company. We use Kalee projectiors and Western Electric 2-S, 41 type sound system. We have two motor generators, located in a basement 25 feet square by 9 feet high. In this room also is a small motor generator for float charging the secondary lighting battery, which latter is located in another spacious room on the top story, where also are the batteries for the sound system, telephones, etc. The projection room is situated just behnd and above the balcony. It is 25 feet long by 19 feet wide by 9 feet high. Built into one corner is the non-sync room, in which is a library of about 150 up-to-date records. We have three projectors, two spots and a stereopticon.

"I frequently read letters from your correspondents in which they complain of be-

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of all booth doors, you'd find a surprising number of exhibitors depending on

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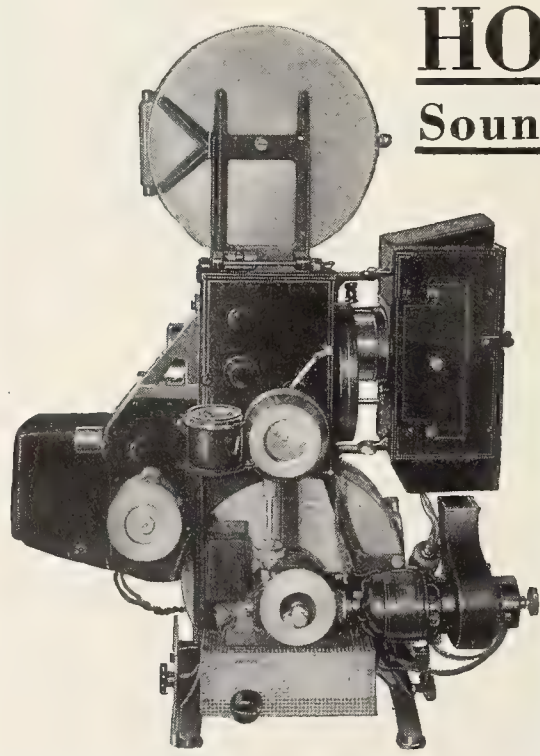
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ing unable to squeeze spares and replacements out of their employers. My sympathies are with these projectionists, for they will still be expected to give a first class show, which no man can possibly do with either third-class equipment or equipment in need of replacement.

"Fortunately for me, our general manager is keenly interested in projection and all matters technical. I should very soon be hauled over the coals for any failure in keeping my equipment up-to-date and in first-class condition. I can have anything I ask for, provided it can be shown that its installation will either improve projection or increase efficiency in operation. He is one of the few managers who realize that box office income is to a considerable extent dependent upon good projection.

"Recently in a conversation with a friend who has lately returned from your country, I was informed that the impression on your side of the 'pond' is fairly general that projection over here is of a very low standard, whereas his own observations proved it to be very much the reverse. In fact, he went so far as to say that he had seen much better projection in some of our cinemas than he had in some of yours. I suppose I am treading on dangerous ground, but I would like to dispel the illusion, if it exists, that projectionists over here are just machine operators. Believe me, Mr. Richardson, if you were present at some of our Guild meetings you would realize the fact that our members are really live-wires.

"By the way, I have another suggestion to make in the interests of projectionists, concerning which I should like your views. It has to do with copy numbers of films. As you are aware, these are usually written, printed or stamped on the label of the container. Cases have been known when a conscientious projectionist having reported the condition of the film received by him, probably in good condition and returned by him in the same condition, has been accused by the exchange of damaging the same, and upon investigation it has been found to be a poor copy of the same film carrying the copy number of the same film he has had. How can this be prevented? Here is my solution: Every reel of every film whether single, double or multiple, should have the number photographed on both the leaders and tail pieces. For example:

"Pt. 4	End Pt. 4
"Sooky	Sooky
"Copy 6	Copy 6

"I am keenly interested in your figures on screen illuminations. I would be glad to have your personal opinion as to what constitutes a satisfactory foot-candle illumination, measured, say, midway between the center and outer edge of the screen. By this I mean a direct reading of the incident light."

The letter is long, but I am sure, coming from England, it will be read by thousands of our men over here with much interest.

As to the friend having told you he had seen far better projection in some of your theatres than in some of ours, that really does not mean anything. He might have seen some very excellent examples in England and some very poor ones here. I have not the slightest doubt but that England can show some shining examples of projection, also some very punk samples, which is true in both this country and in Canada.

As to your suggestion regarding the photographed numbers, I don't quite know. In the first place it is extremely difficult to effect any change in which the producer must take the initiative. In the second place we do a good deal of doubling up of reels over here, which means that tail-pieces and leaders are removed from all odd-numbered reels—also, sometimes they are not put back, which latter reflects no particular credit on our men.

It is questionable as to whether any set rule can be given for screen illumination, unless it be coupled in each individual case with the amount of auditorium illumination. I have hopes, however, that we will, through the series of measurements being made, be able finally to fix upon some pretty close approximation as to what constitutes acceptable screen illumination. Personally, at this time I am of the opinion that 10 foot-candles is plenty in any theatres, and that in some theatres that figure may be considerably reduced. That, however, is nothing more or less than a fairly intelligent guess. Later on I hope to be able to say something a little more specific.

DIFFUSE REFLECTION

JOHN CADDERLEY, Memphis, Tennessee, is puzzled by diffuse reflection. He says, "I am studying, trying to fit myself to some day become a real motion picture-sound projectionist. I have struck a snag, hence this letter.

"It is easy to understand how light is reflected from a perfectly smooth, polished surface, such as a mirror backing. It is hard to understand how light can be 'broken up' by a diffusing surface. It would seem that it is impossible for any surface to break up anything so very small as a light ray, which has, as yourself and other authorities say, 'no appreciable area of cross section.' Will you be good enough to explain? I wrote one eminent optical company, but was unable to understand the reply they were good enough to make. I have had that same experience before in asking questions of eminent engineers in various fields."

The matter is a bit difficult to explain. However, I have submitted it to one of the most capable men in the engineering field that I know of, Mr. L. A. Jones of the Research Laboratories of the Eastman Kodak Company. He replies as follows:

"I think in general your exposition of the subject is quite correct and should be clear to anyone. Your statement that a diffusing surface does not 'break up a light ray' is entirely correct, assuming the definition of 'light ray' which you later set up. I do not believe that there is any very rigid and universally accepted definition of the term light ray. In general, however, at least from the practical standpoint, a light ray may actually be made up of a large

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number of elementary wave trains. If we use this definition of light ray it is of course possible that a diffusing surface may be said to break it up in that the elementary wave trains composing the light ray are reflected in different directions. I think, however, for your purpose, it is quite unnecessary to go into the more minute details of the subject, and I feel that your explanation should make it very clear as to what does happen to light when reflected from a diffusing surface. I should be inclined to let the explanation go just as you have it, without further analysis, which might, after all, be more confusing than illuminating to the lay reader."

My view is that it would be impossible for any surface to split up what we call a ray of light. However, a diffusing surface may split up or diffuse the illumination incident upon it. You must remember that a spot upon a motion picture screen does not receive just one light ray. It receives a very great number of them. It does not break up any single ray, but it reflects rays falling very close to each other in different directions.

The human eyes is not microscopic in its action. Take a spot on the screen, say, one-thousandth of an inch in diameter. Upon that spot we may assume hundreds of thousands of light rays to be incident, or in other words, to fall. The eye at an ordinary viewing distance of, say, 50 feet (or at any other distance, for that matter), can not discern such a spot, except in the sense that in conjunction with hundreds of thousands of similar spots, it forms an area of considerable size. They can not therefore actually see the details of what takes place on that spot. It sees the action as a whole.

Now, if on this spot one ray strikes an infinitessimally small point and is reflected at an angle of, say, 10°, and the next ray, striking upon an equally small adjoining point, which has an angle different from the first point, is reflected in a different direction, we may understand that while the eye could not see all that, still on such a spot it would be entirely possible that there might be a huge number of angles, and therefore a huge number of rays reflected in different directions.

If you will examine a good diffusing surface under a powerful microscope, remembering that with light rays we are dealing with a point, not an area, you will understand.

CONCERNING SRA CARBONS

RECENTLY I found a theatre using an SRA carbon trim and securing results which were not so good. Believing at least a portion of the fault to be due to the carbon trim, I wrote our good friend, W. C. Kunzman of the National Carbon Company, regarding the matter. His reply is before me, and believing it may be of value to many projectionists, I propose to let you read it. Here it is:

"Dear Frank: In regard to the sample carbons you suggested be sent to the Crown Theatre, New London, Conn., I presume you have in mind low intensity carbons having high intensity color.

"In this connection, while our experimental laboratories have done quite a lot of work in the endeavor to secure chemically treated cores for low intensity carbons, which would give us a white light similar to high intensity trims, this was found to be impractical, except when the positive is rotated, which of course is not the case with low intensity lamps. We do not therefore have low intensity carbons which produce the effect referred to in your letter.

"The most efficient screen results are obtained with our 12-mm. x8, and 8-mm. x8 cored SRA trim when using 28 to 30 amperes. Should this not produce sufficient illumination, more may be had by using our 13-mm. x8, and 8-mm. x8 cored SRA combination, with 35 to 45 amperes. If the screen illumination appears yellow, as in the case under discussion, it is probably due to using too little current—amperage. However, the yellow light would probably give a higher illuminometer reading than would white light of equal power.

"In all probability much of the yellow tint in this case may be attributed to a screen surface, though it is quite possible installing the larger carbon trim and increasing the amperage accordingly might improve matters materially."

I again visited the theatre, and while it was impossible, due to lack of rheostat capacity, to increase the amperage to 30, I

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did get them to boost it as high as they could, which was approximately 28, whereupon the light seemed very satisfactory. All of which is a demonstration of the fact that it pays to attend closely to details, and also to have the screen illumination measured occasionally.

RESPONSIBILITY OF THE UNION

RECENTLY in traveling from New York to South Lyme, I stopped in a very nice little theatre. I have had some correspondence with the manager of this theatre, who is thoroughly dissatisfied with the picture being placed upon his screen by two projectionists, each receiving the sum of $80 per week.

At the time I stepped into the theatre (it was fairly late in the afternoon) there was no one either in the box office or at the door. I stepped into the foyer and around where a view of the screen could be had. After looking at the very faint screen image for a few seconds the conclusion was reached that they were running a preview. I did not dream that such an exhibition could constitute a show before an audience.

The projection light source of that theatre is provided by Peerless equipment, concerning which neither of the projectionists has entered complaint. I could not measure the picture dimensions with the show running, but it certainly can not be more than 10 or 12 feet wide. The screen, the manager informed me, was clean and in excellent condition, yet its illumination was nothing short of an absurdity. No wonder the house was almost empty. You cannot sell tickets nowadays and put on such a perfectly punk exhibition as that.

What was wrong? It seems to me it is not up to me to answer that question. It is wholly and entirely up to the two men who receive the total of $160 each week to find out what is wrong and remedy it, provided the manager will produce whatever may be needed for the remedy—that is, if anything is necessary except the application of projection knowledge.

Going a bit further back than that, though, these two men are supplied to this theatre by a union, which organization fixed the price of service to the theatre. I am thoroughly in favor of exactly that proposition, but it seems to me that no man of understanding could possibly argue that when a union sells the services of a man to the manager and fixes the prices thereof, it is not up to the union to do everything within its power to compel that man to study his business and supply the manager or exhibitor with real efficiency in service. That, it seems to me, is just plain ordinary common sense.

Frankly, I have no patience with unions or union officials who take the attitude that, having fixed the wages, it is no part of the duty of the union to do everything possible to compel its members to deliver maximum efficiency and service. That is, it seems to me, not fair play.

I am perfectly aware of all the many problems faced by unions. I know that a

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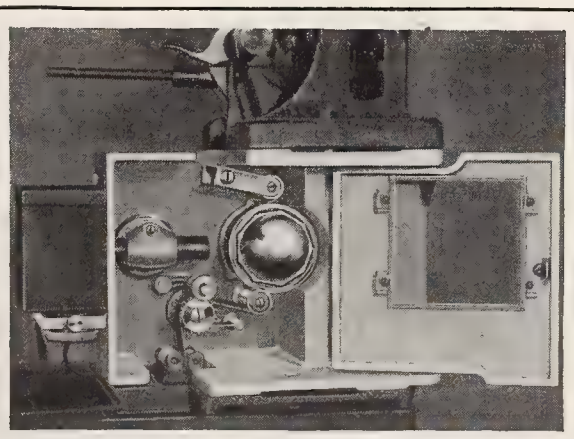
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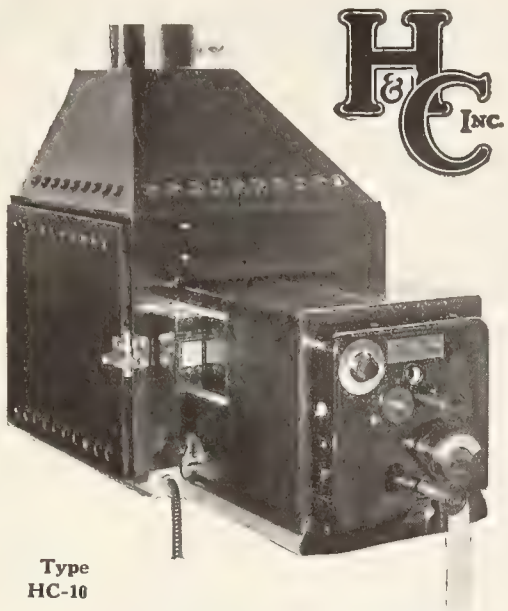
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goodly percentage of managers are themselves not inclined, and never have been inclined, to act fairly with the men. That point is freely conceded, but in all the history of this world I have never known any instance where two wrongs ever made a right, and most emphatically it is not up to the union to act unfairly because some of the managers do, or even if all of them do. The union is presumed to be based on justice and fairness.

Away back in the '80s I was one of those who helped push the union organization along when it was weak and wobbly. Then membership in the union did not get you much, even in the matter of wages. We worked hard, suffered plenty and built up the organization, until now it has become respected and powerful. Most of the I.A. unions respect themselves and act fairly by the exhibitor. Cases of this kind, however, seem to point out the fact that this is not true of all organizations. I say this for the reason that the business representative of this local was called in, and instead of recognizing the bad condition and trying to remedy it, he was deliberately insulting and vulgar in his language to the manager. It is not in the interests of trade unionism to conceal such an instance as this. Concealment is unfair, to the exhibitor, to the industry and to the I.A. itself. Fortunately, today only occasionally can a union be thus censured. The great majority of them try to deal fairly and squarely with the exhibitor, recognizing that this really pays.

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Electrical Research Products, Inc. (Western Electric)

New York, N. Y.

Dixie Theatre, Oil City, La. . . Circle, Circleville, O. . . Hawthorne, Cicero, Ill. . . Casino, Narragansett, R. I. . . Columbia, Providence, R. I. . . Pierre Open Air Auditorium, Philadelphia, Pa. . . New Isis, Fargo, N. D. . . Wonderland, Kansas City, Mo. . . Casino, New York City. . . Northside, Houston, Tex. . . Home, Los Angeles, Cal. . . Colonial, Alma, Kans. . . Memphian, Memphis, Tenn. . . Vets Chateau, Laurel Run, Pa. . . Capitol, Memphis, Tenn. . . Lyric, Earlville, Ill. . . Arcade, Paintsville, Ky. . . Chelsea, Memphis, Tenn. . . Melrose, New York City. . . Maxbilt, Fleischmanns, N. Y. . . Dewey, Brooklyn, N. Y. . . Legion, Milwaukee, Wis. . . Osage, Kansas City, Mo. . . Farman, Warsaw, N. Y. . . Parkway, Stone Harbor, N. J. . . Ritz, Hinton, W. Va. . . Crescent, Philadelphia, Pa. . . Ritz, Commanche, Okla. . . America, Sterling, Col. . . Third St., Easton, Pa. . . Sorg, Middletown, O. . . Orpheum, Clarion, Pa. . . Olympic, Bellaire, O. . . Grand, Evansville, Ind. . . Lyceum, San Francisco, Cal. . . Seville, Easton, Pa. . . Nixon-Grand, Philadelphia, Pa. . . Alcazar, Carpenteria, Cal. . . Strand, Blue Springs, Neb. . . Columbia, Wakefield, R. I. . . Falls, Niagara Falls, N. Y. . . Rivoli, Lincolnton, N. J. . . Los Angeles, Los Angeles, Cal. . . Sunkist, Pomona, Cal. . . Plainview, Plainview, Tex. . . Granada, Beaver Falls, Pa. . . Riviera, Cincinnati, O. . . Garden, Marion, Ia. . . Empire, New Bedford, Mass. . . Grand Opera House, Boston, Mass. . . Runnemede, Runnemede, N. J. . . Iowa, Dubuque, Ia. . . Heights, Houston, Tex. . . Court, Athens, O. . . Plymouth, Plymouth, O. . . Harlem, Baltimore, Md. . . Rampart, Los Angeles, Cal. . . New, Barnwell, S. C. . . Columbia, Milwaukee, Wis. . . Astor, Los Angeles, Cal. . . Grand, Elkins, W. Va. . . Lyons, Lyons, Ill. . . Empress, Chicago, Ill. . . Cameo, Belhaven, N. C. . . Watts, Watts, Cal. . . Palace, Culver, Ind. . . Boulder, Boulder City, Nev. . . Imperial, Tarrant City, Ala. . . State, Cheraw, S. C. . . Niles Center, Niles Center, Ill. . . Park, Front Royal, Va. . . Imperial, Warrenton, N. C. . . Lawndale, Chicago, Ill. . . Liberty, East Islip, L. I. . . Fargo, Sycamore, Ill. . . Lyric, Dayton, O. . . Community, Tryon, N. C. . . Ritz, Erwin, Tenn. . . Clark National, Cleveland, O. . . Dixie, Winona, Miss. . . State, Galion, O. . . Rialto, Belmar, N. J. . . Royal, Tonganoxie, Kans. . . Ritz, Durant, Okla. . . Majestic, St. Louis, Mo. . . Princess, Swainsboro, Ga. . . Wigwam, Coalgate, Okla. . . Lincoln, Flint, Mich. . . Iris, Bonner Springs, Kans. . . Star, Williamson, N. Y.

RCA-Victor, Inc. (Photophone Division)

Camden, N. J.

Princess, Hartford, Conn. . . Brighton, Pittsburgh, Pa. . . Plaza, Jamaica, L. I. . . DeLuxe, Newark, N. J. . . Golden, LaGrange, Ga. . . Kimball, Kimball, W. Va. . . Richelieu, Blairsville, Pa. . . Casino, Vandegrift, Pa. . . Victoria, Parsons, W. Va. . . Craft Film Laboratories, Inc., New York City. . . Mullins, Mullins, S. C. . . Iaeger, Iaeger, W. Va. . . Star, Cliffside, N. J. . . Mayfair, Miami, Fla. . . Royal, Lafayette, La. . . Cameo, Monroeville, Ala. . . Colonial, Farrel, Pa. . . Arcade, Manchester, Vt. . . Gold, Brooklyn, N. Y. . . Princess, Clinton, Tenn. . . Mainstreet, Ness City, Kan. . . Crystal, Many, La. . . Royal, Sabetha, Kan. . . Plaza, Liberty, Mo. . . State, East Milton, Mass. . . Paris, St. Petersburg, Fla. . . Strand, Columbus, Ga. . . Ritz, Celina, Tex. . . Central, Ephrata, Pa. . . New Roay, St. Paul, Minn. . . Empire, Los Angeles, Cal. . . Jefferson, Detroit, Mich. . . Vero, Vero Beach, Fla

PROJECTION MART

Equipment News and Comment

CUSHION ISOLATORS

● A device designed to minimize vibration of the motor-generator has been brought out by the Century Electric Company, manufacturers of the Roth Actodetector. It is called a "Cushion Isolator" and consists in a steel sub-base suspending the motor-generator set on eight rubber discs protected in metal cups. Special rubber is used of a kind resistant to oil and moisture.

It is asserted that although the height of the equipment is increased a little by use of the cushions, the overall space required is not made appreciably greater. Need for vibration-absorbers of this type is probably not great, but doubtless these cushions will have valuable application in those instances where vibration is excessive. This would be especially the case when the motor-generator set is located close to the sound equipment.

PHOTOELECTRIC RELAY

● A new photoelectric relay has been developed by the G-M Laboratories of Chicago. The unit consists in an electromagnetic switch which is opened or closed by the interruption or variation in the illumination on the photoelectric cell. Motors, electric signs, signals, etc., may thus be controlled by means of a light beam. The device is called a "Foto-Switch."

THEATRE AMPLIFIERS

● Two models of amplifiers especially designed for use in theatres, have been developed by the Webster Electric Company of Racine, Wis. The difference between the two is in the size, one of the models being also adaptable to portable equipment.

Each will supply one dynamic speaker of 1,800-ohms field resistance.

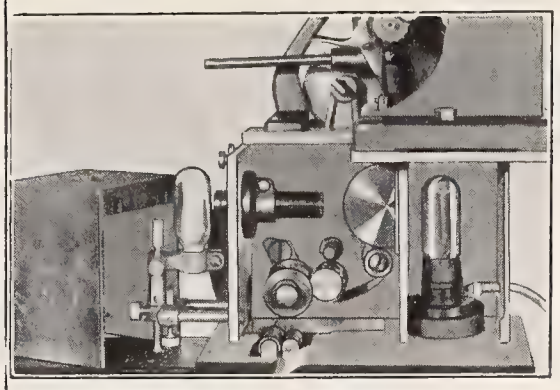
BY WAY OF NEWS

● Portable motion picture sound equipment, RCA Photophone type, has been installed on the Rex, new Italian Steamship Lines passenger boat. Portable equipment was chosen so that pictures could be shown in any part of the vessel, for all classes.

The U. S. Navy is also extending its use of sound equipment, and recently put in a large order for Walker screens with the National Theatre Supply Company.

Charles E. Brownell, for some time editor of the Motion Picture Projectionist, has resigned his position.

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EQUIPMENT AFFAIRS

Equipment News and Comment

NEW TYPE SAFE

● An unusual type of safe which seems to have characteristics particularly recommending it to use in theatre box offices, has been brought out by the Gunite Foundries Corporation of Rockford, Ill.

Called the "Guncor Pot o' Gold," it is spherical in its general shape. The material of which it is made is referred to as a development of the manufacturer, which also makes Gunite brake drums for motor cars. The maker asserts that this material is non-drillable, non-breakable and non-crushable.

The safe, which has 900 cubic inches of storage space, may be enclosed within a concrete block, in a cement floor, or otherwise inserted into a part of the building, with only the combination lock showing. It is equipped for securing in position with an arrangement of reinforcing bars.

SYNCHRONOUS MOTOR

● A new synchronous motor has been added to the line of the Ideal Electric & Manufacturing Company of Mansfield, Ohio. It has been developed for general use where a synchronous motor is desired.

According to the specifications, it is compact and requires no external excitation, the exciter windings, direct current commutator, etc., being integral with the motor itself. It is started with a manually operated compensator in the same manner as an ordinary induction type of motor is started.



New portable sound projector developed in France and now being marketed in the United States by Andre Debrie, Inc., of New York. It comes in two main sections, one consisting in the projector mechanisms, the other in the sound apparatus. Total weight is 120 *pounds.*

This type motor is capable of resynchronizing itself if pulled out of step by a dip in line voltage or overload. Motors of this model may be supplied in all sizes from 5 to 100 h.p., and at 900, 1,200 and 1,800 r.p.m.

Mechanizing the Modern Stage

(*Continued from page* 10)

on the stage of the Cinema during the production of presentations will be rivaled only by that used in the International Music Hall, which is also under construction as a part of the vast Rockefeller Center amusement and commercial project.

In the preliminary steps of planning for the Cinema, the idea that this was to be the ultimate in motion picture theatre construction was always kept in mind, with the result that there is now a theatre, while designed primarily for the presentation of screen plays, furnished with stage equipment of the most modern design and construction.

The co-operation between the architects for the Cinema and the equipment engineers was all that could be desired and has resulted in ample space being provided to accommodate all the necessary equipment. The extent of this co-operation will be more fully realized when the Cinema is opened to the public and placed in operation. At that time the financial and psychological benefits derived from the installation of modern labor saving stage equipment will be conclusively and perhaps impressively proved.

One of the greatest achievements in the design of this equipment is the remote electrical control of the stage equipment, which will not only mean a great saving in labor, but will give a high degree of flexibility of operation and production possibilities.



Members of the Independent Supply Dealers' Association attending the organization's convention in Chicago. A large display of theatre equipment and accessories featured the meeting, at which J. E. Robin of Palisades, N. J., was re-elected president; L. G. Dolliver of San Francisco, vice-president; and Henry C. Dusman of Baltimore was elected secretary-treasurer.

[KAUFMAN-FABRY PHOTO]

Law for Theatre Managers

(*Continued from page* 12)

sumed as the basis of the agreement, performance is excused to the extent that the thing ceases to exist or turns out to be nonexistent."

Taxes on Realty of Subsidiary

CONSIDERABLE discussion has existed from time to time whether or not a film distributing or manufacturing company is liable for payment of income or franchise taxes on theatre property rented from a subsidiary corporation. This point of the law was decided in the recent case of Fox Film Corporation vs. Loughman (180 N. E. 885).

The facts of this case are that a state law provides: "Any corporation owning or controlling, either directly or indirectly, substantially all of the capital stock of another corporation, or of other corporations, liable to report under this article, may be required to make a consolidated report showing the combined net income."

It was shown that a subsidiary corporation held title to certain realty which it rented to a film corporation. On this property was a fully equipped motion picture theatre which the film corporation utilized in exhibiting its films. It was contended that the film corporation should not be liable for payment of taxes. However, the court held the film corporation bound to pay taxes on this basis, and said:

"The realty corporation supplied the requirements of the parent corporation, not only for the real estate used in its business, but also for a fully equipped motion picture plant. Thus it was not confined to the exclusive business of holding real estate. It held personal property as well. It was, therefore, not exempted under the provisions of the Tax Law."

Employment Contract Void

IT IS WELL established law that a theatre owner is liable in damages for breach of a contract irrespective of its nature. For instance, if a theatre owner agrees to pay either a contractor, architect or engineer a specified sum for preparation of plans and specifications, or a percentage of the construction cost, the theatre owner is liable for full payment although he decides later to abandon the construction work. On the other hand, if the theatre owner does not legally accept the offer made by the employe, the theatre owner is not liable.

For illustration, in McAlister vs. Mertens (43 S. W. [2d] 651), it was disclosed that a civil engineer entered into a written contract with a property owner by the terms of which he agreed to draw plans and specifications and superintend the construction of a contemplated project. He was to receive therefor a commission of 5 per cent of the cost of the construction work. He drew the plans and specifications. Before a contract had been let the engineer entered into a contract with a construction company by which it was agreed that if that company was awarded the contract for the construction work it would pay to the engineer 2½% of the cost, "which sum was to be accepted by the engineer in full settlement of all services."

Although the engineer wrote a letter to the property owner explaining the new agreement made with the construction company, the new contract was not accepted by the property owner. Later the engineer sued both the construction company and the property owner to recover the amount due under the contract with the construction company. However, since the property owner had not legally accepted or approved the new contract, the court held the engineer not entitled to a recovery, and said:

"Since the property owner did not accept the contract, it is not liable thereon."

Breach of Construction Contract

VARIOUS COURTS have held that although a contractor breaches a construction contract he is entitled to recover from the owner the value of work performed, but the owner may sue and recover damages from the contractor resulting from the breach.

For instance, in Evans vs. Mitchell (162 S. E. 660), it was shown that a contractor installed a heating system which later was found to be inefficient. The property owner refused to pay the balance due on the contract and the contractor filed suit.

During the trial the property owner contended that since the contractor had guaranteed that the heating system would satisfactorily heat the building, and had failed to fulfill the terms of the contract he, the owner, should not be obliged to pay for the heating system.

However, the court held the contractor entitled to recover the amount due from the owner, and stated that the owner's remedy would be suit against the contractor for damages. This court said:

"A breach of warranty, express or im-

(*Continued on page* 34)

On being in the Business—or Out of It

¶ In a certain "city room" of a large newspaper—and it probably has happened in more than this single instance—relatives of a man just deceased were threatening the editor. The "obit" had been correct at almost every point, they admitted. His name was spelled correctly. The list of his clubs was exactly right. But the only reference to the man's life-work was that he had been a politician, a ward boss. Not a word was said about his being a lawyer, at one time a very successful one, becoming prominent in legal circles. But he ceased to identify himself with his profession. And when he died, his identifications were what they later became.

¶ Not that the point of these remarks needs any primer-like analogy to make it clear. In any field, the wise business man knows the value of constantly maintained identification. Indeed, the truth of this supports a large portion of the whole body of advertising today.

¶ The enterprise which has chosen to purvey to the motion picture theatre must maintain its identification with this business if it wishes to continue to sell it. It must be constantly thought of as being in this business. Advertising is the enemy of obscurity. Advertising plus business integrity is the only way to prominence. And BETTER THEATRES, by its unique position, is the indispensable medium of identification with the motion picture theatre market.

NEW THEATRE PROJECTS

FOLLOWING is a list of new projects in motion picture theatre construction compiled from reports available on August 23. The list also includes remodeling projects and contracts awarded. An asterisk before an item indicates that additional information has been received since a previous report.

Theatres Planned

Georgia

DUBLIN—Reported that John W. Peck, Jr., Rose Theatre, plans converting building he recently acquired into modern picture theatre. Estimated cost about $25,000.

SWAINSBORO—W. E. Vann is reported planning to rebuild theatre destroyed by fire some months ago. It is understood that new structure will have stucco front, brick walls, frame roof constructed on steel girders. Also modern acoustical effects will probably be installed. Arthur Hazard, architect, Augusta, Ga.

Illinois

CHICAGO—Teich & Sullivan have completed plans for a proposed new theatre to be located at North and Milwaukee avenues. Owner withheld. Estimated cost, $200,000.

Indiana

EVANSVILLE—A. S. Craven, Inc., 100 North La Salle street, Chicago, Ill., has prepared plans for a proposed new theatre to be at Second and Sycamore streets. Owner, Dixie Realty Company, Inc., A. O. Hasensell, president, Claremore Hotel Building, 127 Locust street. Estimated cost, $200,000.

Maine

HOUSTON—Project to erect a three-story theatre, store and office building on Main street by the Aroostock Hotel Company, Inc., H. Marricott, president, has been postponed for the present. H. W. Rhodes, architect, 145 High street, Portland, Me. Estimated cost, $150,000.

Maryland

BALTIMORE—E. H. C. Browne, Ambassador Apartments, has prepared plans for a proposed one-story brick picture theatre to be located at 4607 Liberty Heights avenue. Frank Price, Jr., 4302 Garrison avenue, and J. S. Cook, Court Square Building, are reported interested in the new project.

PARKVILLE—David Harrison, 3735 Reisterstown road, has prepared plans for a one or two-story brick theatre and store building for I. L. Hornstein, 3315 Bateman avenue. Location and cost not disclosed.

New Jersey

*NEWARK—City Line Amusement Corporation, 13 Bloomfield avenue, has invited bids on general contract for a two-story brick theatre, 150 by 200 feet, to be located on Bloomfield avenue. F. C. Kern, 5 Bloomfield avenue, architect. Estimated cost, $150,000.

North Carolina

CHARLOTTE—Bids have been taken by Benton & Benton, of Wilson, N. C., for the erection of a proposed up-to-date theatre, two-stories in height, and constructed of brick. Location not disclosed. Estimated cost, $50,000.

Pennsylvania

*WASHINGTON—D. Shalek, Shenandoah, Pa., A. Goettesman, in charge, 228 West Forty-second street, New York, has plans by John Eberson, 370 Lexington avenue, New York, for the rebuilding of brick theatre at 59 North Main street. Warner Brothers Pictures, Inc., 321 West Forty-fourth street, New York, lessee. Estimated cost, $200,000.

South Carolina

WOODRUFF—J. N. Boze is reported will soon make plans to rebuild Woodruff Theatre.

Remodeling

Arkansas

PINE BLUFF—Reported that modern cooling system has been installed in the Saenger Theatre by the Malco Amusement Company, costing $10,000. Arthur R. Swanke, manager.

Connecticut

STRATFORD—J. A. Julianello, 42 Church street, New Haven, Conn., has completed plans for alterations and construction of a one-story addition to theatre on Main street for A. Pickers. Improvements estimated to cost about $150,000.

Florida

TITUSVILLE—The Magnolia Hotel and theatre building recently acquired by Thomas S. Brandon will probably be remodeled. Nature of proposed improvements not disclosed.

Georgia

ATLANTA—Reported that about $25,000 will be expended to install new equipment in the Capitol Theatre at 202 Pinetree street, N. W.

Louisiana

JEANERETTE—Owne & Southwell, architects, New Iberia, La., are preparing plans for remodeling one-story and mezzanine theatre building, recently burned, for the J. & J. Wormser. Will be of white stucco, ornamental iron exterior; marquise and entrance doors finished in aluminum; steel trusses; sheet metal roof; air cooling and heating system. Seating capacity 560.

Maryland

BALTIMORE—A new refrigerating system has been installed in the Hampden Theatre.

Massachusetts

NEW BEDFORD—F. A. Walker, First National Bank building, has prepared plans for remodeling one-story brick theatre on Union street for the Zeiterion Realty Company, 647 Purchase street. Improvements estimated to cost $150,000.

New Jersey

NEWARK—Garden Theatre Company, 802 Eighteenth avenue, has awarded the contract for alterations and construction of a two-story brick addition to theatre at Lawrence and Market streets. Work to be done on separate contracts. Plans by A. J. Silverstein, 892 Eighteenth avenue. Improvements estimated to cost about $150,000.

North Dakota

NEW ISIS—New sound equipment, new seats and modern air cooling system has been installed in the New Isis Theatre, recently reopened. Floyd Junkins, manager.

Virginia

WELLSBORO—Over $20,000 has been expended for improvements to the Palace Theatre. House has been reopened by N. G. Anas.

Contracts Awarded

California

BERKELEY—Cahill Brothers, 206 Sansome street, San Francisco, Calif., have the contract to erect a modern reinforced concrete theatre for the United Artists Theatres of California, Inc., 333 South Broadway, Los Angeles, Calif. Estimated cost, $188,785.

Michigan

DETROIT—Abraham Cohen has awarded the contract to N. M. Lerner, 1938 Dime Bank Building, for the erection of a three-story brick, steel and concrete picture theatre on Woodward avenue. Estimated cost, $150,000.

New Jersey

PLAINFIELD—Owner has awarded the contract to Wigton Abbott Corporation, 705 Park avenue, for converting two-story brick church building into an up-to-date picture theatre. Estimated cost, $105,000.

Virginia

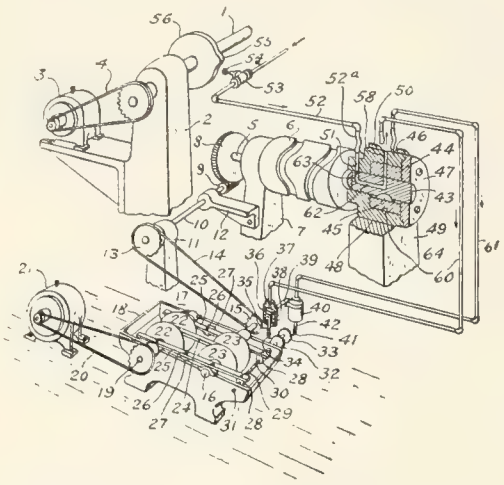
WILLIAMSBURG—J. W. Davis, Newport News, Va., has awarded the contract for the erection of a modern picture theatre. Luther E. Warner, architect, Grace Securities Building, Richmond, Va.

Canada

HAMILTON, ONT.—Mackie & Montagne, 42 James street, have awarded the contract to Stuart Construction Company, 15 Hyde Park avenue, for the erection of a two-story brick and concrete theatre, with seating capacity of 900. Estimated cost, $125,000.

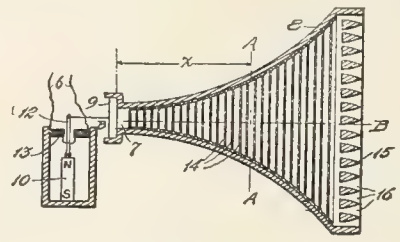
New Inventions . . . illustrated descriptions of devices related to motion pictures and allied crafts, recently published by the U. S. government and selected for Better Theatres by William N. Moore, patent specialist of Washington, D. C.

1,801,355. SYNCHRONIZING DEVICE. Edward H. Lorenz, West Hartford, Conn., assignor to Hartford-Empire Company, Hartford, Conn., a Corporation of Delaware. Filed June 4, 1927. Serial No. 196,623. 17 Claims. (Cl. 74—59.)



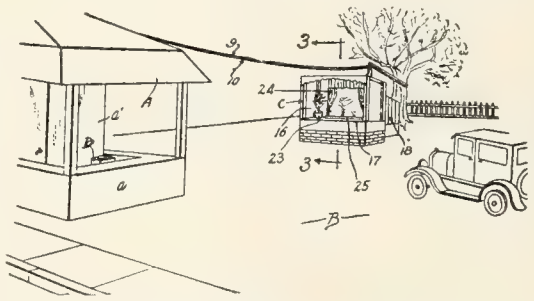
1. A synchronizing device for two independently driven mechanisms, comprising a variable speed device controlling the speed of operation of one of said mechanisms, and means operating independently of the material acted on by said mechanisms for measuring the relative speeds of said two independently driven mechanisms and for automatically actuating said variable speed device when required to gradually restore a synchronous relation between the operations of said two independently driven mechanisms.

1,801,521. LOUD-SPEAKER HORN. Joseph W. Milnor, Maplewood, N. J. Filed July 18, 1927. Serial No. 206,632. 14 Claims. (Cl. 181—27.)



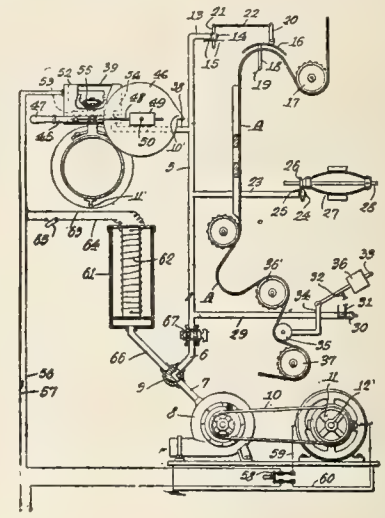
1. In a loud speaker of the horn type, means distributed uniformly throughout the horn for decreasing the velocity of the sound waves in their passage through the horn as compared with their normal velocity in air, said means comprising for useful frequencies a substantially non-absorbing sound transmitting medium having a mean density greater that that of the air.

1,812,219. SOUND REPRODUCTION. Lewis I. Reed, Berkeley, Calif. Filed Oct. 2, 1928. Serial No. 309,839. 2 Claims. (Cl. 181—30.)



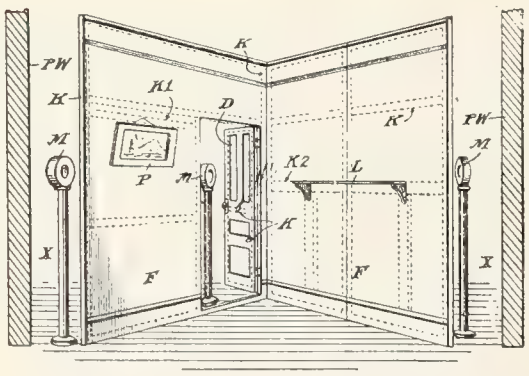
1. A stage for amplifying sound comprising a relatively wide and shallow front portion and a relatively narrow and deep rear compartment opening at its front into said front portion, the rear, side and upper walls of said compartment being constructed and arranged to form a sound amplifier.

1,800,745. MOTION-PICTURE APPARATUS. Nicholas A. Nicholson, Johnstown, Pa. File Feb. 1, 1930. Serial No. 425,298. 5 Claims. (Cl. 88—17.)



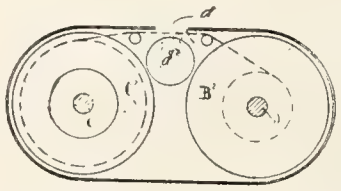
1. In a motion picture apparatus, a fire shutter, an arm for normally holding the shutter in its inactive position, a tube disposed adjacent to the arm, means for creating a vacuum in the tube to draw the arm into engagement with one end of the tube, a tube extending laterally from the first mentioned tube and having its free end open to the atmosphere, a valve for normally closing the free end of the last mentioned tube, and means actuated by the film strip passing through the apparatus for actuating the valve to permit air to enter the tubes and release the arm and shutter.

1,812,687. SOUND-CHAMBER AND SET-FRAME THEREFOR. Lee De Forest, New York, N. Y., assignor to De Forest Phonofilm Corporation, New York, N. Y., a Corporation of New York. Filed Sept. 4, 1925. Serial No. 54,397. 5 Claims. (Cl. 181—30.)



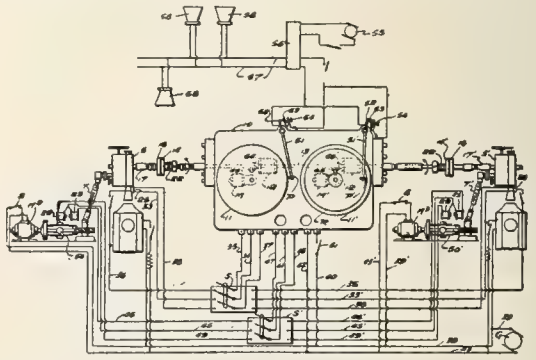
1. A sound-permeable motion picture background for use in the simultaneous photography of sound and motion, consisting of side-walls which include a skeleton support and a filling of a sheet of coarse-weave, open-mesh cloth mounted on said support, the holes in said cloth being in free communication with substantial air-spaces inside and outside the background; and an electrical sound-transmitter associated with said background and hidden thereby.

1,801,061. CINEMATOGRAPH SPOOL CASE. Harold Mellor Thornton, West Hampstead, London, England. Filed Jan. 12, 1927. Serial No. 160,730, and in Great Britain Jan. 22, 1926. 1 Claim. (Cl. 88—17.)



Film carrying apparatus for cinematograph projectors comprising an apertured casing, two spindles projecting through the casing, a double width three flanged reel mounted on each spindle to rotate therewith, two films of the same length mounted side by side within the casing, the forward end of one film and the reverse end of the second film being attached to one double reel and the reverse end of the first film and the forward end of the second film to the second double reel and guide rollers within the casing over which the films pass, the casing being made symmetrical about a vertical line between the reels whereby it is possible to remove the casing from the projector, invert it end for end and reinsert it therein so that as one film is being exhibited the other film of the pair is being wound upon its second reel ready for exhibition when unwound therefrom.

1,812,449. SYNCHRONIZED SOUND AND PHOTOGRAPHY. Harrison W. Rogers, New York, N. Y. Filed Oct. 31, 1928. Serial No. 316,197. 3 Claims. (Cl. 88—16.2.)



1. In an apparatus of the character described, the combination of two motor driven motion picture projectors, a sound reproducing machine having a driving motor, said latter machine being interposed between the two motion picture projectors, a synchronizing device, a common shaft drive from one side thereof, two one way clutches one to each projector connecting the projectors to said shaft said clutches being of the type that when one is being driven by the projector the other clutch is free or in reverse, and means connecting the motor of the sound reproducing machine to the other side of the synchronizing device.

ALPHABETICAL LIST OF ADVERTISERS

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Automatic Devices Company 22

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Among Contributors to This Issue:

¶ *Arthur E. Clark (Mechanizing the Modern Stage) is an official of Peter Clark, Inc., long identified with the motion picture industry as creators and manufacturers of stage equipment and allied apparatus. Mr. Clark is a son of Peter Clark, founder and head of the company.*

¶ *Leo T. Parker (Law for the Theatre Manager) is a Cincinnati attorney-at-law and writer on legal subjects. He makes regular analyses of late court decisions involving points of law of practical interest to the theatre operator.*

¶ *H. G. Knox (Wide Range Sound: What It Is and What It Means to the Theatre) is a vice president of Electrical Research Products, Inc., distributors for Western Electric. He is in charge of engineering.*

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BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find that many of the products listed by this Bureau are advertised in this issue.

A

1 Accounting systems
2 Acoustical installations.
3 Adapters, mazda.
4 Adding, calculating machines.
5 Admission signs.
6 Addressing machines.
7 Advertising novelties.
8 Advertising projectors.
9 Air conditioning equipment.
10 Aisle lights.
11 Aisle rope.
12 Amplifiers.
13 Arc lamps, reflecting.
14 Architectural service.
15 Arc regulators.
16 Artificial plants, flowers.
17 Automatic curtain control.
18 Automatic projection cutouts.
19 Automatic sprinklers.

B

20 Balloons, advertising.
21 Banners.
22 Baskets, decorative.
23 Batteries.
24 Bell-buzzer signal systems.
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26 Blowers, hand.
27 Boilers.
28 Bolts, chair anchor.
29 Booths, projection.
30 Booths, ticket.
31 Box office safes.
32 Brass grills.
33 Brass rails.
34 Brokers-Theatre promotion.
35 Bulletin boards, changeable.

C

36 Cable.
37 Cabinets.
38 Cameras.
39 Canopies for fronts.
40 Carbons.
41 Carbon sharpeners.
42 Carbon wrenches.
43 Carpets.
44 Carpet cushion.
45 Carpet cleaning compound.
46 Carpet covering.
47 Cases, film shipping.
48 Cement, film.
49 Cement for fastening chairs.
50 Chair covers.
51 Chairs, wicker.
52 Chairs, theatre.
53 Change makers.
54 Changeable letters.
55 Change overs.
56 Cleaning compounds.
57 Color hoods.
58 Color wheels.
59 Condensers.
60 Controls, volume.
61 Cutout machines, display.

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62 Date strips.
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64 Dimmers.
65 Disinfectants—perfumed.
66 Display cutout machines.
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68 Draperies.
69 Drinking fountains.
70 Duplicating machines.
71 Dynamic speakers.

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72 Earphones.
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75 Electric fans.
76 Electrical flowers.
77 Electric pickups.
78 Electric power generating plant.
79 Electrical recording.
80 Electric signs.
81 Electric signal and control systems.
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84 Exit light signs.

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85 Film cleaning machines.
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92 Fireproof doors.
93 Fireproofing materials.
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98 Floor covering.
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136 Lights, spot.
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139 Linoleum.
140 Liquid soap.
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146 Lobby merchandising.
147 Lockers.
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149 Luminous signs, interior, exterior.

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150 Machines, display cutout.
151 Machines, ticket.
152 Machines, pop corn.
153 Machines, vending.
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158 Mazda regulators.
159 Metal lath.
160 Metal polish.
161 Motors, electric.
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168 Needles, phonograph.
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171 Oil burners.
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173 Organs.
174 Organ novelty slides.
175 Organ lifts.
176 Organ heaters.
177 Orgamental fountains.
178 Ornamental metal work.

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180 Paper drinking cups.
181 Paper towels.
182 Perfumers.
183 Phonograph motors.
184 Phonograph needles.
185 Phonograph turntables.
186 Photo-electric-cells.
187 Photo frames.
188 Pianos.
189 Plastic fixtures and decorations.
190 Plumbing fixtures.
191 Pop-corn machines.
192 Positive film.
193 Posters.
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195 Poster lights.
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201 Printing, theatre.
202 Programs.
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204 Projection lamps.
205 Projection machines.
206 Projection machine parts.
207 Projection room equipment.
208 Public address systems.

R

209 Radiator covers.
210 Rails, brass.
211 Rails, rope.
212 Rectifiers.
213 Reconstruction service.
214 Records.
215 Record cabinets.
216 Recording, electrical.
217 Redecorating service.
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219 Refurnishing service.
220 Regulators, Mazda.
221 Reels.
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223 Reel packing, carrying cases.
224 Resonant orchestra platform.
225 Reseating service.
226 Rewinders, film.
227 Rheostats.
228 Rigging, stage.

S

229 Safes, box office.
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234 Scenic artists' service.
235 Schools.
236 Screen masks and modifiers.
237 Screen paint.
238 Seat covers.
239 Seat indicators, vacant.
240 Signs, directional.
241 Signs, marquee.
242 Screens.
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244 Signs, parking.
245 Signals, reel end.
246 Sign flashers.
247 Sign lettering service.
248 Slides.
249 Slide ink, pencils.
250 Slide lanterns.
251 Slide making outfits.
252 Slide mats.
253 Shutters, metal fire.
254 Soap containers, liquid.
255 Sound equipment, complete.
256 Sound-proof installation.
257 Speakers, dynamic.
258 Speed indicators.
259 Spotlights.
260 Spring seats, interchangeable.
261 Stage doors-valances, etc.
262 Stage lighting equipment.
263 Stage lighting systems.
264 Stage rigging-blocks, pulleys.
265 Stage scenery.
266 Stair treads.
267 Statuary.
268 Stereopticons.
269 Sweeping compounds.
270 Switchboards.
271 Switches, automatic.

T

272 Tapestries.
273 Telephone, inter-communicating.
274 Temperature control apparatus.
275 Terra cotta.
276 Theatre accounting systems.
277 Theatre dimmers.
278 Theatre seats.
279 Tickets.
280 Ticket booths.
281 Ticket choppers.
282 Ticket holders.
283 Ticket selling machines.
284 Tile.
285 Tone arms.
286 Tool cases, operators'.
287 Towels, paper.
288 Trailers.
289 Transformers.
290 Transparencies.
291 Turnstiles.
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U

293 Uniforms.
294 Upholstery material.

V

295 Vacuum cleaning equipment.
296 Valances.
297 Vases, stone.
298 Ventilating fans.
299 Ventilating systems.
300 Vending machines.
301 Vitrolite.
302 Volume controls.

W

303 Wall coverings.
304 Watchman's clocks.
305 Water coolers.
306 Wheels, color.

"BETTER THEATRES" DIVISION, Motion Picture Herald,
1790 Broadway, New York

[5-7-32]

GENTLEMEN: I should like to receive reliable information on the following items:

(Refer to Items by Number)

....

....

Remarks: .....

.....

Name ..... Theatre ..... City .....

State ..... Seating Capacity .....

Law for Theatre Managers

(*Continued from page 27*)

plied, does not annul the sale if executed, but gives the purchaser a right to damages. . . . The rule seems to be that if the defects or discrepancies in the article purchased are patent, such as might have been discovered by the exercise of ordinary care and prudence, then acceptance by the purchaser, in the absence of fraud, will operate as an absolute waiver on his part even of a claim for damages growing out of an implied warranty . . . but that such mere acceptance will not prevent his making a claim for damages arising out of an express warranty."

Liability For Acts of Employes

THE COURTS have held that a theatre owner is responsible for the acts of his employe done within the general scope of his employment with a view to the furtherance of the theatre business, even though the act is done negligently.

For example, in Shiembob vs. Ringling (160 Atl. 429), it was disclosed that the owner of a place of amusement employed an employe named Keaton to prevent boys from entering without having paid the admission price. The employer instructed Keaton to remain on the inside to prevent unauthorized persons from entering.

One day Keaton disobeyed his employer's instructions and went on the outside of the place of amusement. He saw a boy attempting to enter and threw a block of wood which struck the boy on the head, fracturing his skull from which injuries he later died. The parents of the boy filed suit against the employer to recover damages. The counsel for the employer contended that there was no liability because Keaton has disobeyed instructions and had positioned himself outside the place of amusement instead of remaining inside. However, the higher court held the employer liable, and said:

"If you find that one of the duties of Keaton was to repel trespassers from entering, the fact that he attempted to do so from the outside, where he had no right to be, rather than from the inside, where he should have been, would be of no consequence. The defendant is responsible for the acts of Keaton if done within the general scope of his employment while engaged in the business of the defendant and with a view to the furtherance of his business, even though the acts done be done negligently and contrary to the express and explicit directions and orders of the defendant."

Prevention of Injury

THE PROPRIETOR of a theatre or an amusement park is bound to exercise ordinary care to frequently inspect various apparatus utilized by concessioners in order to determine whether the same are maintained in safe condition. If he fails to exercise this degree of care he is liable in damages for injuries sustained by a patron. So held a higher court in the late case of Schellack vs. Biers (160 Atl. 404).

The facts of this case are that a rope broke on an apparatus on which two patrons were riding causing serious injury to one of the patrons. The lower court held the proprietor of the amusement park liable in damages, and the higher court sustained this verdict, stating the following important law:

"The proprietor of an amusement park is not an insurer of the safety of his patrons, nor is he bound to protect them against such obvious risks as are necessarily incidental to a particular amusement device, but he must use reasonable care and diligence to see that the device is properly constructed and is maintained in a fit condition for the purpose for which it is used."

Liability For Negligence

THE LAW is well established that the owner of a theatre building is liable in damages for an injury sustained by a spectator as a result of the former's negligence in repairing the premises. This rule of the law is applicable although the theatre building is leased to a theatre operator.

For illustration, in Johnson vs. Zemel (160 Atl. 356), it was shown that the owner of a theatre building constructed a platform for use of spectators who paid admission to the theatre operator who had leased the building. One night a spectator was seriously injured when his foot slipped through a hole in the platform. The injured patron sued the owner of the theatre building to recover damages.

The counsel for the building owner contended that the latter should not be held liable because the theatre, at the time of the accident, was being operated by a theatre operator or lessee. However, the higher court held the theatre building owner liable, and said:

"Zemel (building owner) was bound to use reasonable care to see that the platform was properly constructed and was maintained in fit condition for the purposes for which it was used, and that he was responsible for an injury resulting to a spectator from failure in that regard."

Must Keep Premises Safe

GENERALLY SPEAKING, a theatre owner is liable to an invitee or patron, using due care, for an injury occasioned by the unsafe condition of the premises which is actually or constructively known to the owner but *not* to the patron, and which the owner has negligently permitted to exist, and of which the patron has no knowledge or notice. In other words, the theatre owner must exercise ordinary care to put and keep his premises in a reasonably safe condition for use of his patrons. Otherwise, he must give notice of dangers which are known to him and unknown to patrons.

For instance, in English vs. Sahlender (47 S. W. [2d] 150), it was disclosed that a woman patron was seriously injured when she fell into a basement when attempting to enter a toilet room. She filed suit to recover damages.

During the trial the evidence indicated that the door through which she stepped, thinking it led to the toilet room, was the entrance to the basement and that she had no knowledge of this arrangement. Therefore, since the proprietor had failed to securely lock the door leading into the basement, and had failed otherwise to warn patrons, the lower court held the injured patron entitled to recover damages. The higher court rendered a decision sustaining this verdict.

Owner Held for Jury

IN ALL controversies involving injury to theatre patrons, evidence must be submitted to a jury who, after thoroughly considering all phases of the testimony, may render its verdict accordingly. If the verdict is reasonably based on the testimony, the higher court will not reverse the decision.

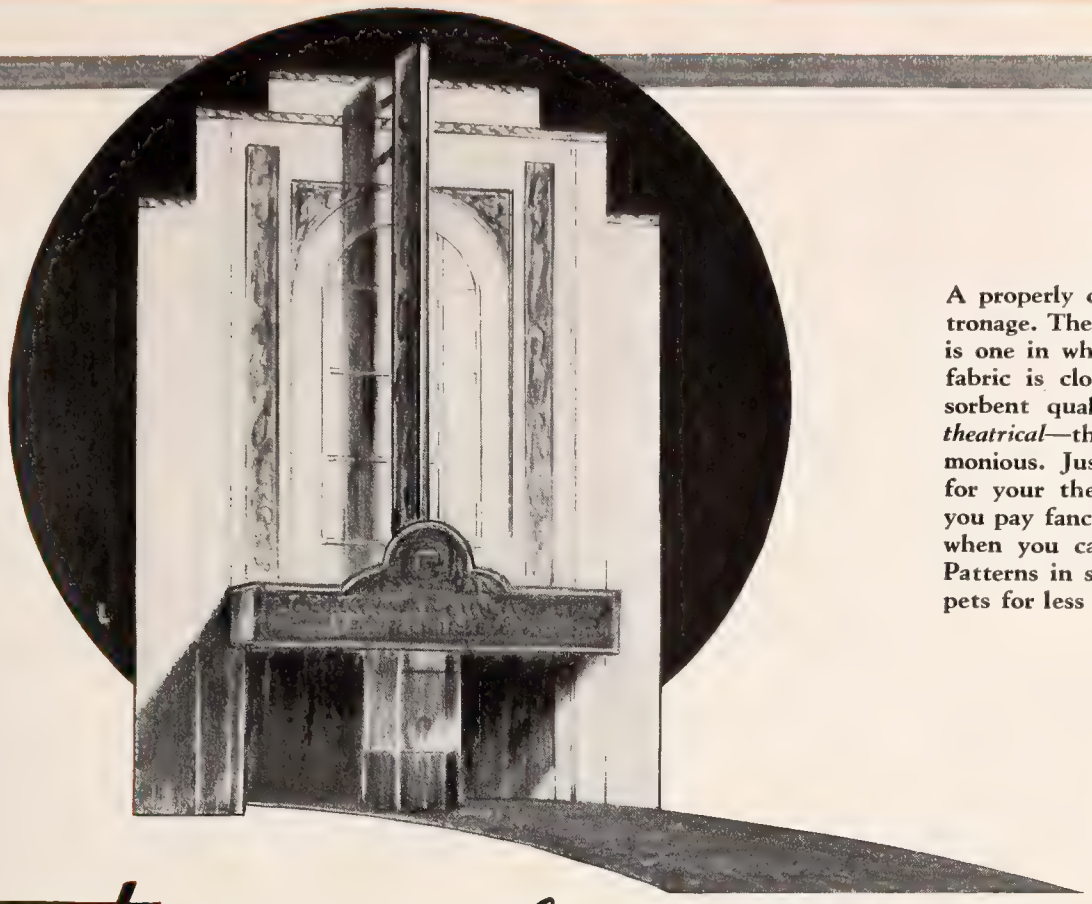
For example, in Hall vs. Great (160 Atl. 302), it was shown that a patron stepped on an accumulation of oil on the floor.

Considerable testimony was given which convinced the jury that the proprietor was negligent in failing to remove the accumulation of oil on the floor. Therefore, the jury held the injured patron entitled to recover damages.

The proprietor appealed to the higher court on the contention that the evidence did not conclusively prove that his failure to exercise care in removing the oil had actually resulted in the injury. However, the higher court refused to reverse the verdict.

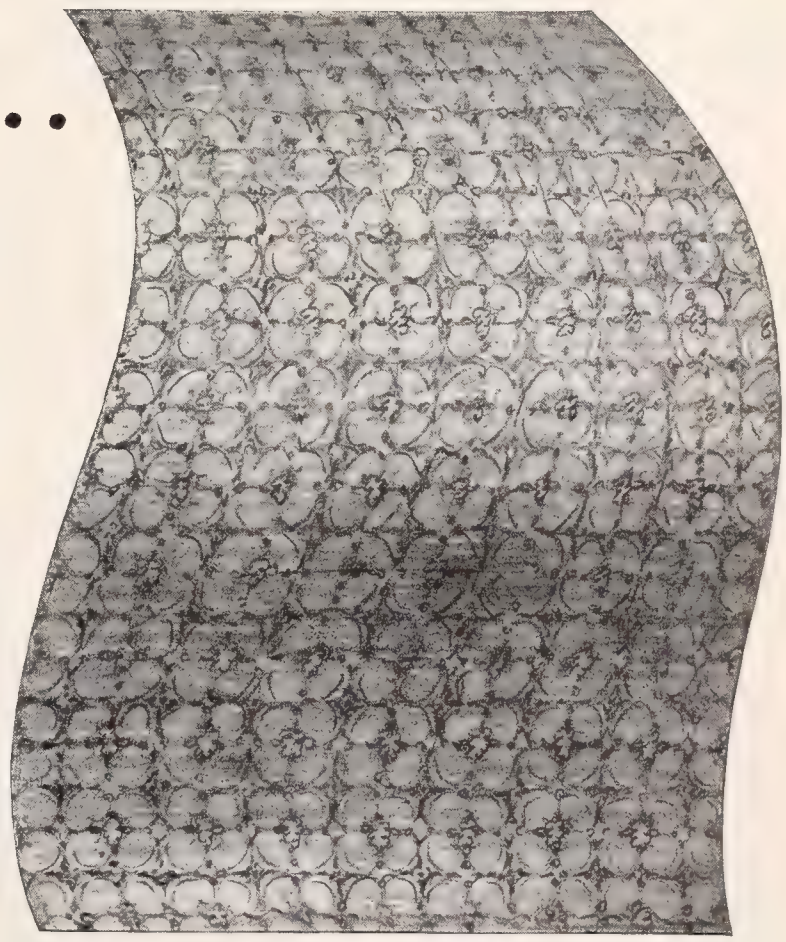
PLANNING THE THEATRE

Lack of inquiries concerning theatre construction problems, suitable for publication, again forces the omission of the department, Planning the Theatre. This department is exclusively devoted to direct service, hence it will be published only when requests for its aid have been made upon it. Renewal of interest in theatre construction and remodeling in the fall may permit resumption of its regular appearance.



A properly carpeted theatre invites patronage. The proper carpet for a theatre is one in which long-wearing quality of fabric is closely allied with sound absorbent quality. The pattern must be *theatrical*—the colors striking, yet harmonious. Just any carpet will not do for your theatre . . . and why should you pay fancy prices for ordinary carpet when you can buy National Exclusive Patterns in specially woven theatre carpets for less money?

The right CARPET
for your theatre...



Extra weight, long-wearing, sound deadening fabrics that yield to the footstep with a feeling of luxury. A variety of exclusive *theatre patterns* in rich colors and distinctive designs to exactly harmonize with your decorative scheme.

Right Service—Our direct distributing connection with the world's largest carpet weavers, our expert knowledge of theatre floor covering—our nearness to you insures a completed job, correct in every detail.

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Right Terms—Through the National Financing Plan you can, with a modest down payment, install fresh, new carpeting now and pay for it on easy monthly instalments. MAIL THE COUPON FOR A PROPOSITION THAT WILL INTEREST YOU.

National Theatre Supply Company:

(Mail to office nearest you)

You may without obligation, arrange to show samples and quote prices on carpeting for our theatre. We would need approximately

.....yards.

Theatre.....

City.....State.....

Signed.....

Owner.

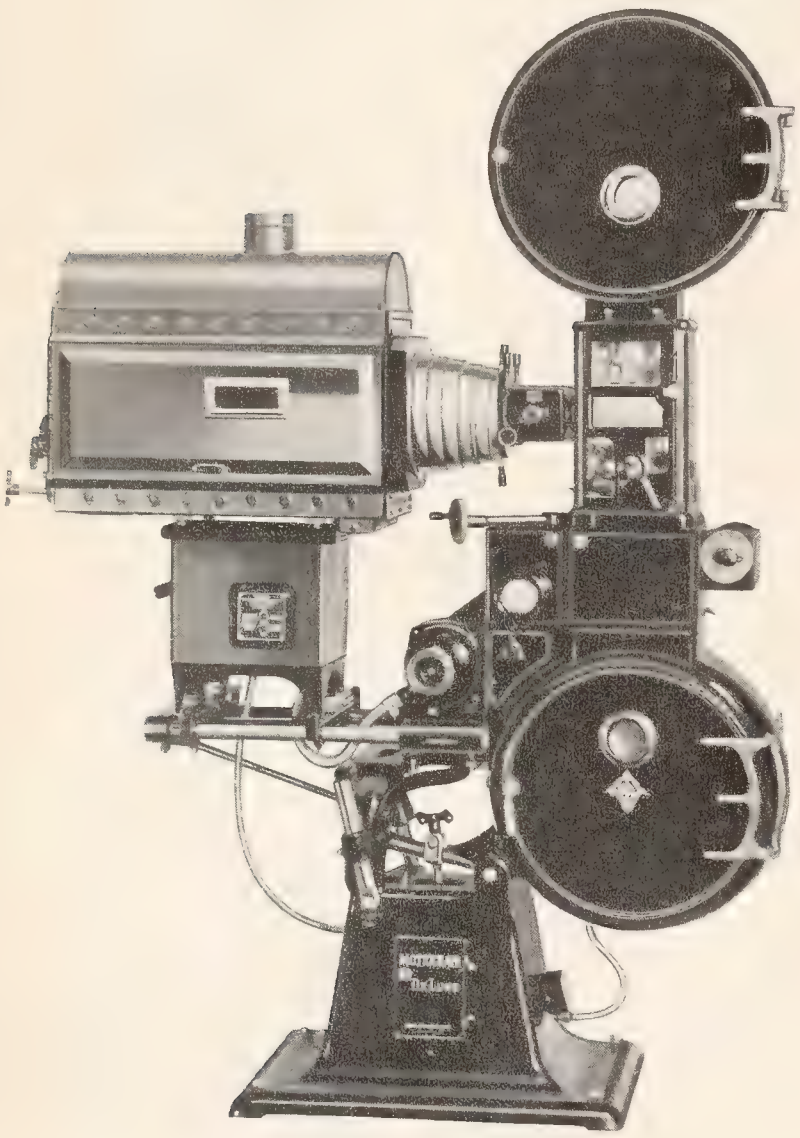
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THEATRE SUPPLY COMPANY

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MOTIOGRAPH DE LUXE SOUND PROJECTOR EQUIPMENT

WILL DO IT!

1.—DELIVER TRUEST SOUND.
2.—STAND UP IN SERVICE.
3.—REQUIRE NO WEEKLY SERVICE.
4.—LOW MAINTENANCE COST.
5.—PLEASE YOUR PATRONS.
6.—SATISFY YOURSELF.



NO BATTERIES
ALL A.C. OPERATED

INCLUDES PROJECTORS
DESIGNED FOR SOUND

LA SALLE THEATRE

110 WEST MADISON STREET
CHICAGO, ILL.

August 18, 1932.

ENTERPRISE OPTICAL MFG. CO.,
4431 West Lake Street,
Chicago, Ill.

Gentlemen:

Regarding the Model F type Motiograph De Luxe Sound Projector Equipment which you installed in the LaSalle Theatre, and which was placed in operation on Easter Sunday, March 27th of this year, we wish to say that this has been in continuous operation 15 hours each day since that time, and has given us complete and pleasant satisfaction. We have received many compliments from our patrons on the clarity and naturalness of reproduction.

Our theatre being one of the oldest and most historic in Chicago's "Loop", with an established clientele, good sound was of paramount importance. Therefore you may be sure we investigated thoroughly different sound equipments before we selected Motiograph. It is gratifying to say that your equipment has merited our judgment and has met all the claims you made for it. This, even considering the fact that no acoustic treatment was done in the theatre auditorium.

We are especially pleased with the simplicity and dependability of your equipment, and the low cost of maintenance. Our only expense to date has been for exciter lamp replacements, one 845 tube having given a life of over 1,900 hours—and two 227 tubes. The balance of the original tubes is still in operation.

Your service has been both prompt and courteous, and our relations with your Company most pleasant.

Very truly yours,
R. E. CHRISTIANSEN.

SOLD DIRECT FROM FACTORY TO USER

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BACKED BY MOTIOGRAPH'S REPUTATION OF 30 YEARS OF BUILDING QUALITY EQUIPMENT!

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MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

"The Forgotten Man"

Vol. 108, No. 10 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* September 3, 1932



WELCOME HOME BOYS!

Sure, we heard how you took Europe by storm!

THAT'S GREAT! But we've got much better news! About your new feature length comedy!



Leo takes off his hat to Hal Roach and his World's Funniest Comedians!

"PACK UP YOUR TROUBLES"

It was previewed last week in New Rochelle. The audience howled from the first foot of film to the fade-out! Boys, it was a panic and a riot rolled into one! After the success of your first full length comedy *"Pardon Us"* exhibitors demanded another one. Will they be thrilled, delighted and jubilant about *"Pack Up Your Troubles"*! Dunt esk!

Hooray for Laurel and Hardy!

METRO-GOLDWYN-MAYER



HOW MANY OF THESE EXHIBITORS DO YOU KNOW?

●

14,682 showman delegates to Warner Bros.' National Exhibit...

14,682 SALESMEN for—

"BLESSED EVENT"

Your best friends in the picture business will tell you.....

IT'S A BIRD!

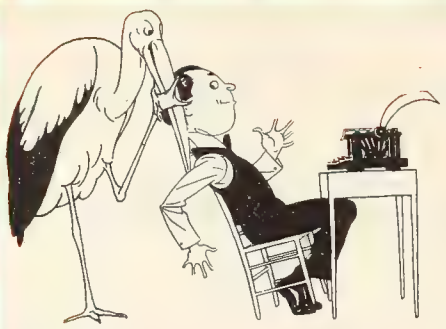
"A SMASH PICTURE.... DEPRESSION CHASER."
—Hollywood Reporter

"A NATURAL. ACE ENTERTAINMENT ALL AROUND."
—Film Daily

"PACKS A PUNCH IN EVERY SCENE, HILARIOUS."
—Los Angeles Times



**He has bedroom eyes—
and a nose for news...**



**Predicts babies like the weather
bureau predicts the weather...**

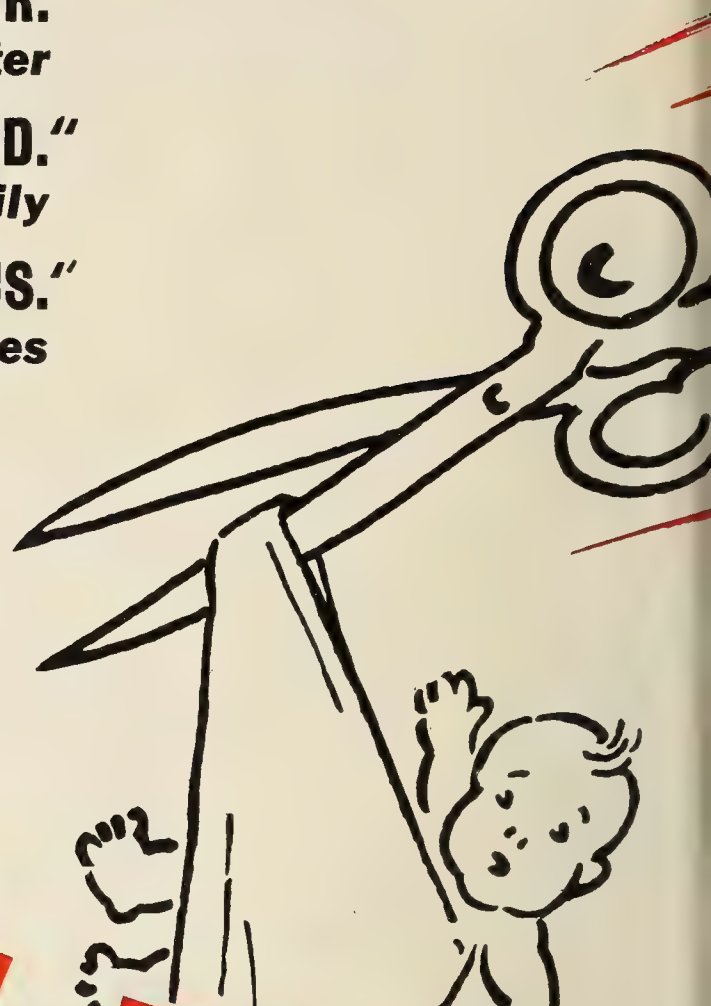


**Sells scandal by the square inch—
and cleans up in the shock market.**



**Sees all—knows all—
and tells everything!**

"BLESS

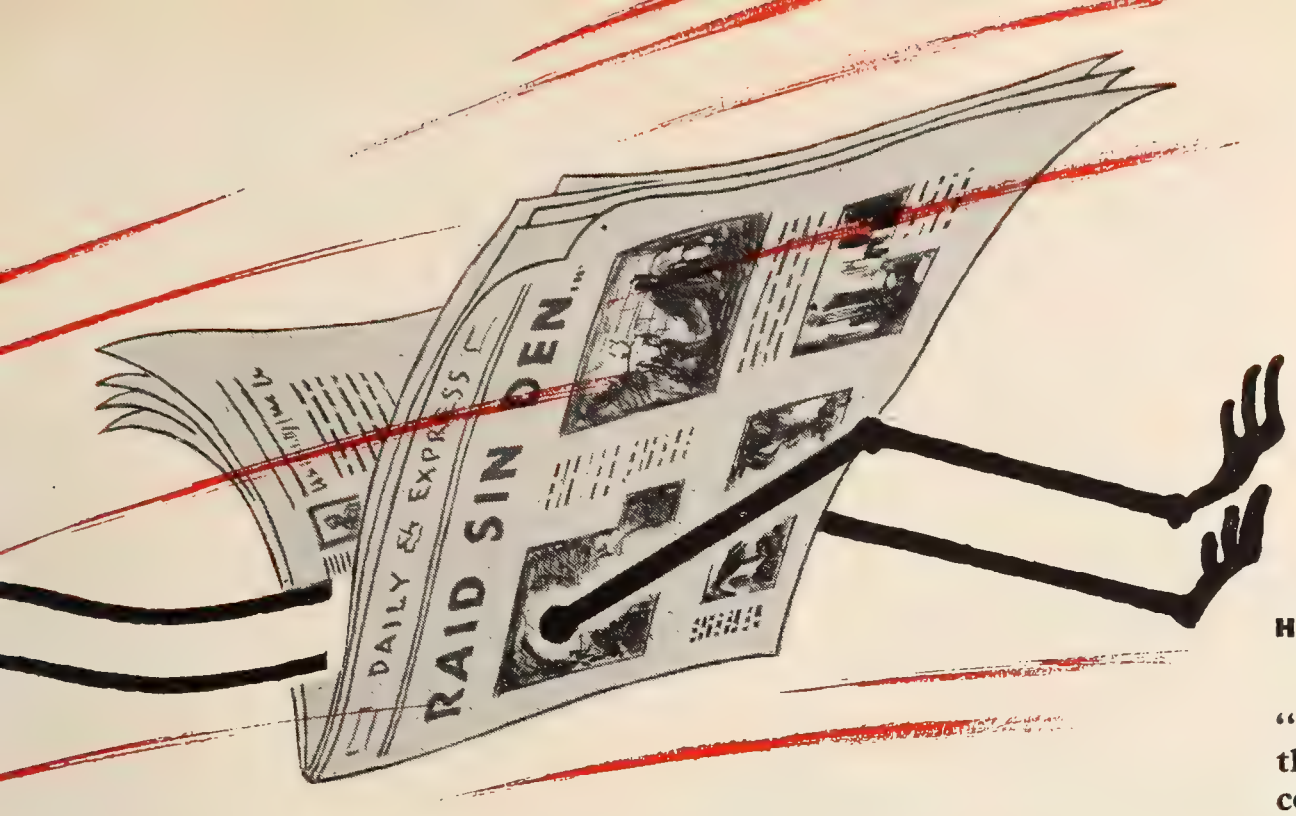


With LEE TRACY—MARY BRIAN—DICK POWELL
Directed by ROY DEL RUTH

Here at last! The show your creditors have been waiting for for one solid year—ever since the first announcement of a stage production that would expose the private life of the man who rose from a keyhole to a national institution and made scandal a major industry!...The hit every company tried to buy. Audience approval guaranteed by month after month of record business on Broadway!

E

WARNER BROS.

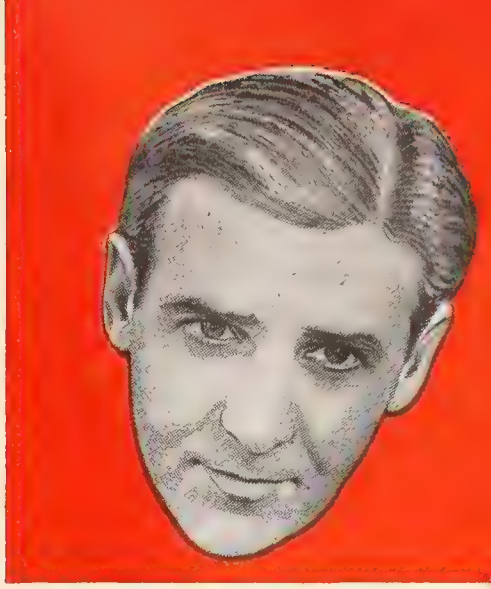


Talk about delivery! Last week Warner Bros. dropped "Life Begins" in the lap of a grateful industry . . . Today, at New York Strand, Warner Bros. give birth to another cycle with — —

ED VENT"

HIT NO. 2 *for* 1932-'33

VITAGRAPH, INC., DISTRIBUTORS



He ought to hate it — but he loves it!

WALTER WINCHELL SAYS:—

"That 'Blessed Event' flicker is something to thrill about...It is magnificent movie magic!"



"I'LL SEE YOU IN THE PRESS SHEET!"

Just one of scores of striking press sheet ad and exploitation ideas that will make it easy to make money with "Blessed Event."



THERE IS ONLY ONE "BLESSED EVENT"

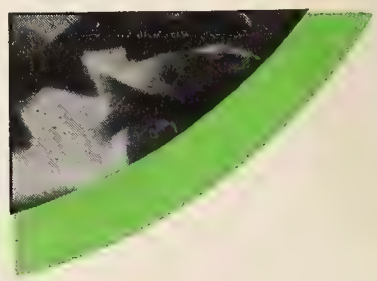
— and that's the stage hit that ran for months at the Vanderbilt Theatre on Broadway. Don't fool your public with quick imitations. Give them the real thing!

the thrill of the week



The lure and freshness of the wild outdoors . . . gushing springs hidden in shady nooks . . . timid trout flashing like silver in the sun . . . the song of wild birds and the rustling of windblown leaves . . . these are the mental pictures suggested to the reader as he views this strikingly unusual submarine study. A cool and appealing subject . . . particularly in hot summer days.

Still photograph from
"SILVER SPRINGS"
Magic Carpet of Movietone
Distributed by Fox Film Corporation
52 Issues a Year



AWARD OF MERIT • Outstanding Short Films 1931-32 • FILM BUREAU

[Adv.]

SEP -2 1932

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MOTION PICTURE HERALD

Vol. 108, No. 10 — September 3, 1932

HOLLYWOOD GOES EXPLORING

IN an utterance from Hollywood this week Mr. Jack L. Warner gives keynote expression to an encouraging trend of motion picture production as an avowed policy of his organization. "The beaten path is not the road to public favor. . . . The run-of-the-mill picture is out—if it was ever in. . . ." Mr. Warner cites as Warner expression of the policy the currently remarkable "Life Begins," and a number of coming titles.

What Mr. Warner has crystalized into words is that manifestation which appears to be a new spirit of adventure in the creative department of the motion picture. As has been elsewhere recorded in these pages, M-G-M's "Strange Interlude" is another conspicuous departure for the screen.

Of a piece with this venturesomeness is Universal's "Once in a Lifetime," not so much intrinsically, being an appropriation from the stage, as in the spirit of the making. And this brings us to Carl Laemmle, the younger, officially known as Junior. Some considerable part of the new spirit of adventure in material, of boldness in concept, seems to have been pioneered by this young man, born of and nurtured in the motion picture tradition, remembering the while his contributions "off the beaten path" in such productions as "All Quiet on the "Western Front" and "Dracula." When the motion picture laughs at itself as in "Once in a Lifetime" it is grown up, and curiously this sort of maturity is mostly to be had from those young enough to have grown up since the screen was born.

In this season of screen departures it is interesting once again to look back upon some aspects of the evolution of the art of the printed word and publication which contains so many parallels, and which offers so many neglected pre-experiences that could be of value to the screen. A survey of the most complete catalogue of incunabula reveals a total of 16,000 editions of various works and among them only about fifteen percent of works written originally for the printing press and moveable type. That is to say that for the approximate first half century of the printed book, up to the year 1500, the whole of the art of publication was a borrowing art, devoted entirely to "beaten path" literature and classics of ancient acceptance. Compared with typography and the printing press the motion picture is getting its independent stride rapidly enough.

△ △ △

NEWSREEL NOTABLES

THE recent social furore with a party at historic Faneuil Hall, including eight hundred of the elite, the erudite and the elect of Boston, to honor Mr. Dick Sears' installation as commander of the Oliver Ames Post of the American Legion is a tribute to the community status that can be achieved by motion picture men by friendly diligence as members of society. Mr. Sears, now with Pathe News, has for something like two decades been the personification of the newsreel in New England. From the Connecticut River to Eastport on the tip of Maine runs his domain, wherein every public figure and official, from Citizen Calvin Coolidge to the traffic policeman at Moose-Up Village, gives his photographic errands welcome and a helping hand. In his time Mr. Sears has served most of the newsreels, and in all of them he has also done a good job for his native New England.

In a very kindred manner and through parallel years the amiable and indefatigable Mr. Tracy Mathewson of Atlanta, more recently with Universal's newsreel organization and currently freelancing, is a figure of good will through the southland from Richmond to the Panhandle and over the border into Mexico. In that big empire his name is a pass-word. And, interestingly enough, it is also an open sesame wherever the Prince of Wales chances to be. Up in the big Northwest in the land of salmon and Douglas fir is another such a personality of the newsreels in Mr. Will Hudson with years of performance on a plane that has made him an institution.

In the careers of these men is to be seen a development akin in quality, but wider in scope, to the status of successful country editors.

To a degree but slightly appreciated in the industry these men and their newsreel colleagues are good will representatives of the motion picture. The newsreel camera is all that the bigger public ever sees of productive action in the motion picture business.

△ △ △

NATURE NOTE

THERE are three poignantly dramatic sounds in nature which have yet to be made a part of atmospheric screen narration—that first hint of release from winter signalized by the fairy piping of the peeper frogs in the marsh; that intense, burning vibrato of the jarr fly on a sunbaked dead twig in the haying time of fervid mid-July; and now the night long, relentlessly patient, refrain of the katydid that means summer is dying. School days and the season of family returnings from beach and mountain and camp to home and the range of the box office are at hand.

△ △ △

ESCAPE

MR. ELMER RICE, playwright, author of "Street Scene," "The Adding Machine" and "Counsellor at Law," which is now to be done into pictures by Universal, has come home from two months in Russia all aglow because he found the theatres crowded over there and remarking about the dark stages of New York. If accounts of metropolitan living conditions in Russia are correct, it is easy to understand why the people would want to go to the theatre—would want to go anywhere else, in fact.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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The Forgotten Man

by TERRY RAMSAYE

¶ There's a kind of important guy in this country that it seems Hollywood never has thought much about, and *that* in spite of the fact he is the fellow from whose pockets come most of the dollars spent at the box office. You see, this guy is not very loud. He has opinions, all right, but they are vented mostly in talking to his neighbors and in especially provocative instances, maybe a speech at the club or lodge meeting, or once in a while a letter to the local paper. This fellow has never been questionnaired or pulse-counted on questions of "audience reaction," because he is not much of a reacter. When the movie makers go into a huddle over the bigger and better product for the new season, this guy who is going to pay for it never gets to speak for himself.

¶ If you asked him about it he would look quickly about to see there were no womenfolk present and remark to you: "*The movies? Some of 'em are swell and some of 'em are lousy—you never can tell, but what the hell?*" That's about all he says audibly and consciously about the movies. Meanwhile, he is dedicating his life to the business of building, maintaining a home, rearing a family. He hopes that the girls will "turn out good" and marry reasonably well. He has secret high hopes that the boys, or one of them anyway, will score special success and be big among men. That's his whole hope and job, and he's for anything that will help him, and against anything that's in the way, or looks like it might be. He has quite a few anxious hours that he does not say anything about.

¶ When he goes to the movies with the family it makes him a little uncomfortable to observe the gyrations of a "nance" comedian, real or synthetic, with little Jane, aged 12 and curious, there alongside of Mother. And there are every now and then some "cracks" in the show that he'd rather Mother would not catch him laughing at, because he'd be ashamed to tell her just why it was maybe a little bit funny. Also he may not say much but he's inwardly a lot unhappy if he sees 15-year-old Alice, who has been doing a lot of lipsticking of late, sitting all agape, absorbing the screen-demonstrated technique of the famous and delicious Dolly Diddle working her way through a regiment of heroes on the way to the great Moral Lesson in the last reel. Of course, you understand, he knows his kids have too much of the real stuff in them to be influenced by such a movie, but just the same it's no help. Of course the young folks are not going to put him on the spot and get the laugh on him for being an old-fashioned fogy, so he won't say anything and hopes for the best — anyway there's some swell movies, too—guess the kids'll turn out all right. *In a none too articulate sort of way this fellow knows he has no way to do anything much about the movies, anyway.* There's a bunch of guys out in Hollywood that make 'em (he'd like to see them doing it once), and it is just possible he knows there's another bunch of guys in New York that sell them, and that every now and then there are pieces in the paper about the movie stocks and a lot of figures that interest him about as intimately as a dispatch from Bucharest via London concerning the stabilization of the *lei*.

¶ Once he did talk a few minutes in the lobby with Jake Smith, who runs the movie show, and he squawked to Jake about what he thought wasn't too good a show. But Jake told him *he'd have never run the picture himself* if it wasn't he had it bought on a contract that gave no out. Of course, Jake wasn't to be blamed for living up to a contract. *He* knows, this guy of ours, that a *contract* is a *contract*. But those movie guys must be cuckoo to think that Hometown wanted *that* kind of junk. Damn if he wouldn't like to have some of them to a Booster Club meeting and show 'em what a swell American town Hometown really is.

¶ Of course if it chances that the preacher, or the very busy Ladies Culture Club, should decide that they ought to petition the mayor or the governor or the congressman for a law about some of these movies, this man of ours will not care very much one way or the other, seeing as how he's seen a lot of laws that didn't get anywhere, but more than likely he will lean in the direction of the most push. . . . "If our best people all want it, it's probably okay. Anyway, Mother knows what's best for the girls. Guess these movie folks are making plenty of money, anyway. I saw in the kids' movie magazine where—"

¶ And that, most Honorable Reader, is Hollywood's Forgotten Man — the All-American Dad.

CAMERAMEN HOP TO STRATOSPHERE TO GET LOWDOWN ON THE ECLIPSE

Seventeen Cameras and Eight Sound Crews Used by Five Newsreels in Path of Solar Eclipse for Picture Record

The solar eclipse of Wednesday afternoon was only 95 per cent complete for New York in an astronomical sense, but Broadway went for it one hundred per cent. The Great White Way got sky minded by noon and as the eclipse hour approached there was an hegira to the roofs and upper story windows which left the skyscrapers below just empty echoing caves. For an hour no one in New York was to be had on the telephone, including the home office operators.

The Eclipse on Broadway

Meanwhile industrious office boys from film companies seized a commercial opportunity and went through the crowds of Broadway selling six frame bits of fogged picture film at five cents apiece. It was the livest film market Broadway has seen for months.

Meanwhile, another curious manifestation appeared roaming the skies—an autogiro plane pulling a trailer sign bearing the title "Strange Interlude," in behalf of the Wednesday evening opening of that MGM production.

Complete newsreel coverage of the solar eclipse Wednesday was maintained by the five reels. Special arrangements were made for developing prints which were rushed to theatres of the country.

In all, 17 cameras and eight sound crews were used by the newsreels in photographing the occurrence of the phenomenon in the actual path of the eclipse, which followed a course 100 miles wide from Maine southeastward to the Atlantic Ocean at Cape Cod, Mass. In addition, cameramen were stationed outside the vicinity of the totality of eclipse to photograph land scenes and unusual effects of the phenomenon. One newsreel, Fox Movietone, assigned cameramen from all its American branches, from the Atlantic to the Pacific, to shooting local aspects of the eclipse.

The newsreel coverage included a wide use of airplanes, which were considered essential not only for the greater clarity of pictures to be obtained from them in the clearer atmosphere of great heights, but also as "insurance" against the possibility of clouds at high altitudes which would render land cameras useless. A large amount of equipment of all newsreels was centered at Fryeburg, Maine, in a mountainous section which, ordinarily, is above cloud height, so that cameras stationed there would be less likely to be affected by low clouds.

Newsreel tieups with Army and Navy photographic units were plentiful, and the cooperation of these departments also was given the reels in accommodating them with planes, pilots and scientists. Several of the news-reels also saw fit to effect tieups with observatories and universities, by which they were enabled to photograph the eclipse through specially constructed telescopes and to receive explanatory lectures, to accompany their shots, from national authorities on astronomy.

Sound crews were employed almost exclusively on the ground, where they caught the sounds and discussions of watchers and scientific observers and recorded descriptions and explanations by astronomers throughout the course of the eclipse.

Fox Movietone and Hearst Metrotone worked in conjunction with Captain Barnett W. Harris, of the photography section of the Army aviation signal corps, and associated with Dearborn observatory of Northwestern University, employed three specially developed cameras equipped with 48-inch, 36-inch and 26-inch focal lenses, respectively, which were attached to equatorial mounts and electro-magnetically driven. These cameras and two sound trucks were stationed at Fryeburg, Maine. One specially equipped camera was arranged to record the total period of eclipse, involving two hours running, on 100 feet of film. A second was set to catch the light flashes of the chromosphere at the second and third contacts (beginning and end of totality of eclipse) and to record the duration of totality (about three minutes) on 150 feet of film. A third camera was focused to catch the prominences over the moon; a fourth was assigned to catch the phenomenon as seen by the eye of the spectator, and a fifth was assigned to shoot ground scenes in the vicinity in which the scientific expedition were centered.

Paramount News assigned two cameras to land work at Conway, New Hampshire, in conjunction with university observatories there, and a third camera was assigned to a plane for air shots at the same point. Land cameras also were stationed at Mt. Washington to catch the phenomenon from a point ordinarily above low hanging clouds. Several of the Paramount cameras were equipped with an optical lens arrangement which permitted the camera to follow the course of the sun across the moon, while mounted on a revolving axis. Paramount also effected a tieup with the Army photographic air service for pictures at high altitudes.

Camera Affixed to Telescope; Cabin Sealed in Plane with Special Windows; Equipment Set Above the Clouds

Plane Cabin Sealed

Pathe cameramen made two stratosphere flights; the first, from Derby, Vermont, attempted a flight above 20,000 feet to obtain pictures of the shadow bands cast by the eclipse onto the earth, and flew along the shadow path to Cape Cod, and from there to Newark, N. J., with the film. The second flight centered in a locality above Chatham, Mass., and employed a specially equipped Fokker plane which sought an altitude of 30,000 feet. Its sealed cabin was equipped with an oxygen supply to overcome conditions of the thin air at its maximum altitude, and windows for camera views were built into both the roof and sides of the cabin. From this plane, a description of the phenomenon was given to a broadcasting station at Chatham for a national radio hookup.

Pathe assigned one sound crew to the activities of Sproul Observatory at Derby, Vt., and at this point had a camera attached to a 60-foot telescope. A running description and explanation of what was taking place was given for the sound crews by an astronomer at this point. A second sound crew was stationed at Newburyport, Mass., and worked with a special camera equipped with a 36-inch filter lens. This equipment was placed in a sponged rubber suspension arm to eliminate as much vibration in photographing as possible.

Universal had two land cameras and one for air pictures stationed at Conway, N. H. A tieup with the University of Michigan observatory crew at Fryeburg, Maine, made it possible for Universal to get exclusive camera-telescope pictures at this point. In addition, airplane pictures of the shadow band cast on the earth by the eclipse were caught from the air. Universal's cameras were equipped with a special vibrationless telescopic lens, developed at its own studios.

This Week

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CASTING OF 15,910 EXTRAS IN MONTH REFLECTS REAL RUSH IN PRODUCING

1,500 Added to Payroll at Fox Studios; Leaders Convinced Business Is Moving Upward, With Better Quality Product

by LEO MEEHAN

Hollywood Staff Correspondent

A very quiet week on the preview front, but an extremely active one for production. Not in many months have the studios been running at such a tremendous pace. The fall production season is on with a real rush. For the first time in an age there is not a single important studio, major or independent, where the wheels of production are not grinding merrily and at high speed. Furthermore, there is a genuine conviction that business conditions are on the upgrade, together with an equally sincere belief that the quality of the new product will contribute to this "blessed event."

The quarterly meeting of the Producers Association, held Friday, saw smiles clear around the table, smiles of real enthusiasm. With no bunk about it, all members without exception declared they felt that with the best pictures they ever have had to sell, plus a general feeling of optimism throughout the country as reported by their sales executives, the motion picture industry would be well out of the doldrums by the end of the year.

Fox Adds 1,500 to Payroll

Fox, which is beginning to teem with activity for the first time in several months, announced that 1,500 had recently been added to its production payroll, that most of them were artisans and technicians needed in making physical preparations for productions coming up at the big Westwood plant. Everyone from Winfield Sheehan down is enthusiastic over the prospects for some big time stuff, and the lot is plastered from end to end with announcements of "Cavalcade," the biggest of the Fox supers to get under way in the near future.

After the summer vacation period the Warner-First National plant at Burbank is once more on its toes, with production and preparation bringing more people to the payroll every day. There is a lively enthusiasm among all employees, too, because of the cheers elicited by such recent pictures from there as "Blessed Event," "Life Begins" and "Tiger Shark."

Over at Paramount Sam Katz, just returned from New York, brought the boys in and gave them a picture which has created hot enthusiasm. In addition to the promise held out by pictures underway, or just completed, Paramounteers are of the opinion that stories in preparation are going to top those already launched. The reorganized machine as set up by Katz and Emanuel Cohen is now functioning smoothly and happily.

At RKO Radio, Dave Selznick is jumping both ways at once, what with production duties and conferences with Harold Franklin, Roxy, Bob Sisk, Phil Reisman and other home office visitors. Among other matters under discussion in this group is the one of production plans for the opening of Radio City, at which time the studio hopes to have some very ultra pictures ready to start the processional there.

Out in the valley, Carl Laemmle, Jr., and his augmented staff are pounding away on Universal's production schedule. Junior, of course, is famous for his smile, but it is even broader this fall, and Senior feels the same way about it. Right now the big item is the football yarn, with the All-American lineup, which Universal hopes will even top its notable "Spirit of Notre Dame" last fall.

Culver City Busy

The big Culver City plants, MGM and RKO Pathe, also are clicking along industriously. L. B. Mayer returned the end of the week from the East with optimism radiating as never before. His reports to the production staff on the current successes from that lot have piled up a new enthusiasm among the production forces, who are determined to keep in the vanguard in the face of the keenest competition in years. At nearby Pathe Joseph I. Schnitzer, Jack Bachmann, M. H. Hoffman and other independent producers are hard at it.

In Hollywood, Columbia, World Wide, Educational, United Artists, Monogram and all the others are almost too busy to answer when we call to ask what is going on. Some executives have moved their beds into the studios. There is so much to do they seldom get away before very late at night, and have to be back at the crack of dawn next morning.

No better proof of the activity is available than the records of the Central Casting Bureau, through which the studios engage their extra talent and bit players. Up to Saturday there had been a total of 15,910 extras employed during the month of August. But, of this number, 7,005, or nearly half, were engaged during the week of August 21-27. Looks like a lot of delinquent grocery bills may be paid up hereabouts these next few weeks!

Two new pictures shown during the week were Marion Davies' "Blondie of the Follies," and a Warner picture entitled "They Call It Sin," featuring Loretta Young and David Manners. There's much lavish display in the Cosmopolitan picture, in which are detailed the adventures of Marion Davies and Billie Dove crashing the "Follies" and, with the crash, much prosperity. It has plenty of interesting backstage stuff, which probably will be all right now, as Hollywood has fortunately been laying off of this material for some time past. Interesting, too, is the fact that both the principals mentioned actually are graduates of the Ziegfeld school. There's lots of excitement and whoop-de-da in this one.

Loretta Young's stock seems to be following the upward trend of the market for sure. A great performance in "Life Begins" is now followed by another excellent one in "They Call It Sin." Most of the reviewers are still trying to figure the why of the title, or have given up trying. There's nothing particularly sinful about it, especially in comparison with some other shows we've had the past few months.

Fox to Produce Jungle Feature

Clyde E. Elliott, director of the Frank Buck picture, "Bring 'Em Back Alive," and James O. Spearing, scenarist as well as *New York Times* man, have been signed by Fox to make a jungle picture in India and Malaysia. Mr. Elliott expects to sail in about two weeks with two camera men, one sound man and three actors for the leading roles. The balance of the cast will be made up of natives.

While Mr. Elliott's more recent fame is based on the success of "Bring 'Em Back Alive," he has produced many other releases in a screen career extending back over fifteen years or more. Among his important productions was the once celebrated line of "Post" scenics notable in their day for pictorial quality. He came to the motion picture industry from the newspaper field, where for a time he specialized in the writing of sports. For Pathe two seasons past he directed a conspicuously successful football series with the late Knute Rockne.

Mr. Spearing was for a number of years the much quoted motion picture critic of the *New York Times,* and went from that post to Hollywood for a period as a scenario writer and some experience in direction. More recently he has been again in the service of the *Times* as automobile editor, from which he has taken a leave of absence for the period of the new expedition.

Hiram Brown to Head New Unit

Hiram Brown, former president of RKO, may head a new independent production and exhibition company to be built around the present Beacon Films organization. The Beacon company heretofore has distributed in the non-theatrical field, but with Mr. Brown's advent it is understood the company will widen its field of activity.

The entrance of Mr. Brown into the organization hinges upon acquisition of new capital. His term as a member of the advisory board of M. H. Aylesworth, president of RKO, expired August 1.

Beacon Films was organized in April, 1931, by H. C. S. Thomson. Associated with him were Roy Gates, Douglas Burden and W. C. Chandler. Mr. Thomson resigned from Beacon in January. Mr. Gates is now president. Mr. Burden, a producer, is vice-president, and Mr. Chandler, an attorney, is chairman of the board.

Dash Injured in Auto Accident

Abe Dash, head of The Film Daily's accounting department, was seriously injured on Monday in an automobile collision in Times Square. He is at Polyclinic hospital.

"STRANGE INTERLUDE"

as seen by

TERRY RAMSAYE

"Strange Interlude," being the remarkable and altogether unique adventure in the medium of the screen that it is, will most likely be provocative of as many opinions as there are commentators to view it. Therefore the headline on this article was written with studied concern for precision of statement. It will be pleasant if any considerable proportion of showmen agree, and it will be interestingly exciting if they do not.

Taken cold, straight, empirically and without a viewpoint founded on some appreciation of its genesis, derivations and background as dramatic material, and without understanding of its significance in terms of Hollywood thought, "Strange Interlude" would create for itself a number of difficult questions.

"Strange Interlude" calls for discussion from many salients of consideration, as diverse as could be imagined from the whole range of dramatic analysis, but here, foremost in these pages it must be discussed as box office merchandise—which it is—variously.

It would, however, seem that it is implicit that the exhibitor, in all that larger region beyond the domain of Eugene O'Neill and the Theatre Guild, shall have to make a very considerable contribution of showmanship by endeavoring to prepare his audiences by enough of the background of "Strange Interlude" to give them some color of an interest beyond the simple quest of entertainment. Given that interest, audiences are likely to be fascinated to the fade-out, and lacking that they may be unhappy at moments and fall far short of getting all that is to be had of the picture. This is not at all intended to imply that "Strange Interlude" is something that has to be studied, that it makes any demand beyond the intelligence of a typical motion picture audience. It does, however, demand a state of mind, an attitude, a readiness to go on a dramatic adventure along with the makers of the picture.

Those elements of the play which are so poignantly O'Neill have for the screen, somewhat in movie fashion, been subdued, sandpapered and varnished toward euphemism. There was in the making of "Strange Interlude" an evident awareness that it was strong meat.

The exhibitor desiring the effective and convenient handle of star performance and name value for his selling will find in Miss Norma Shearer's work in "Strange Interlude" a quality that gives great justification to her fame. In this picture Miss Shearer has accomplished a performance which can be expected to go far in breaking down the critical lines that in the past have been drawn between the art of the stage and the endeavors of the screen. Miss Shearer's success in this production is probably the most significant of her career because of the extraordinary range of the demands made by her part. It is mayhap not too enthusiastic a judgment to say that Miss Shearer's fan admirers would find the production satisfactory entertainment quite regardless of the content of her vehicle.

And lest it be deduced that Miss Shearer's performance is the whole piece, let it be immediately recorded that it establishes no unhappy contrasts. The cast is generally competent and convincing. It is all clear enough that Mr. Louis B. Mayer and Mr. Irving Thalberg set out to do a very considerable job and spared no resource or effort to do it.

The obvious element of departure in this production is in carrying to the screen the play technique, involving expression in the voices of the cast, as asides, of the alleged real thoughts of the characters, in contrast of course with their often dissembling utterances. As a result in many, many instances, the action must defer to the delivery of two sets of lines, one of which is part of the conversation in progress and the other a part of the unexpressed and concealed thoughts which constitute or reflect the motivations of the deceits that make the drama. This has been handled with considerable skill, interrupting the flow of narration far less than would have been anticipated.

It is to be observed that the asides, the spoken thoughts, as embodied in the picture, might, however, be eliminated with little or no impairment of the drama. Competent actors, and the cast has them, can imply quite as much as the asides convey. This is to be sure much more true of the screen version of "Strange Interlude" than of Mr. O'Neill's play. The screened thoughts are far, far too pure—and if they were not, if they were made real, then a very pretty kettle of censorship fish would have been had. The Hollywood grapevine has it that this special labor was considerably under the attention of Colonel Jason Joy of the Producers Association. If so it was a work of rather more Jason than Joy. The purification process extracted a deal of the O'Neill. But O'Neill is profoundly not mass merchandise and he works primarily for and in a medium which has vastly less concern with mercantile discretions than the motion picture.

The story that is told is decidedly adult entertainment, being almost as far removed from adolescent appreciation as it is from the comprehension of the juvenile. Its strain of bitters is persistent and at its sweetest it is bitter-sweet. It has its moments of rare beauty, invaded, for the hypercritical, by a Hollywood softened interpretation of atmosphere where realism asks for a certain grimness that is New England.

Back of rather than in "Strange Interlude" as a picture are the reasons that it appears on the screen. Its production represents a very conscious reaching out to acquire for the motion picture and its people some of the kudos of the more rarefied upper strata of expression in the older art of the stage. The picture therefore includes investment in glory.

"Strange Interlude" is conspicuously one of those plays that has risen in the school of drama evolved in the period since the screen took the Road away from the stage. It is socially conscious, humanly analytical, in sum a bit of vivisection, beyond the standard mass appetite. The picture treatment has done all that can be done, maybe more than ought to have been done, to bring it to mass understanding.

If audiences could know, which they can not, of the travails of soul of Eugene O'Neill, if they might have seen his home-that-was on the dunes of Provincetown, where now only a crumbling hearth of a fireplace has been left by the storms that sweep the cape, if they could share some part of the anguished hours of his strange mingling of hectic emotion and creative effort, the picture would convey more of the depth of the play.

This made the play, to a certain audience, important, and because it had that special importance it becomes a motion picture. "Strange Interlude," regardless of what its own particular screen career is to be, will stand among the productions of the period, as one of the major production adventures. It represents the daring that the motion picture must have if it

(Continued on following page)

MORE HOUSES POOLED; RKO-FARASH DEAL OFF

Fox, Publix and RKO Properties Are Involved in Four Readjustments in Idaho, Utah, Illinois, Iowa and New York

Pooling of circuit holdings in several key cities and the subsequent economic readjustment of first-run theatres involved continues to occupy the attention of national operators. While long pending negotiations involving Farash Theatres and RKO houses in Schenectady, N. Y., were abandoned this week when the principals failed to agree on terms, negotiations are under way for poolings of properties in a number of other localities. The proposed pool at Schenectady would have taken in practically the entire first-run situation there, embracing RKO's Plaza and Proctor theatres and the State and Strand belonging to the Farash interests. RKO was to have operated the theatres and readjusted prices and the status of exhibition activities accordingly.

Four new pooling deals involve Fox, Publix and RKO properties. A deal between Fox and Publix has resulted in Publix and its subsidiary, Nenmar Theatre Company, taking over the Fox Egyptian at Boise, Idaho. This is the third acquired by Publix in a pooling arrangement, the others having been the Pinney and Granada at Salt Lake City. Simultaneously, the Paramount at Idaho Falls, Idaho, will be turned over to the Fox Rocky Mountain Theatre Co.

At Council Bluffs, Iowa, Publix has completed a deal, sewing up the local situation by acquiring the Strand from Fox. The house had been closed since July 5 and reopened August 28. The only other first run house in town is the Publix Broadway.

Another agreement involves the RKO Palace, at Rockford, Ill., and the Publix Strand, at Yonkers, N. Y. In the Rockford deal, Publix operates the Palace in addition to its Coronado and Orpheum; at Yonkers RKO operates the Publix house in addition to its own theatre, the Proctor.

Further poolings in prospect involve the Fox theatre, St. Louis, and Publix and Warner theatres in the Carolinas. RKO has acquired the Publix Missouri, at St. Louis, on a one-year lease, and is now operating it in conjunction with the RKO St. Louis. RKO is reported to favor pooling of the Fox theatre with the two it now operates, providing satisfactory arrangements can be made with receivers for the Fox.

Negotiations between Warner and Publix, and the Publix affiliates, Kincey and Wilby, will result, if concluded, in the pooling of several theatres in Charlotte and other sections of the Carolinas.

Cessation of the five-theatre pool at Memphis has resulted in the reopening of Loew's Palace, one of two theatres which were closed for the brief period of the arrangement. Loew's Strand will not be reopened. Five Loew, Warner and RKO houses were involved in the pool, which began on April 21 and collapsed two weeks ago when the circuits participating evidenced dissatisfaction with results.

Decision is expected soon in negotiations between Publix and Dubinsky Brothers whereby the Dubinsky circuit will release several Kansas City houses to Publix. One of these, it is said, will be the first run Newman in Kansas City.

Ed Dubinsky, president and general manager of Publix-Dubinsky, has been in conference on the deal for more than a week. Austin C. Keough, secretary of Paramount Publix, was in Kansas City three days this week on the Dubinsky's future contractual relations with Publix.

It is understood the one-year operating contract Dubinskys had with Publix for seven houses expired on July 1. The expected split-up will leave the Dubinsky Brothers one downtown first run, the Liberty.

Business Gains Seen by Mayer

Business conditions are improving in the eastern part of the United States, in the opinion of Louis B. Mayer, vice-president of M-G-M, expressed on his return to the Coast after a lengthy trip east. Mr. Mayer declared that "demand is again outstripping supply and surplus stocks are now moving."

"When I visited the large eastern cities I found factories reopening and others adding employees by the scores," said Mr. Mayer. "The buying that follows in the wake of such an upward move is definitely restoring confidence, and this is the major requisite in any business recovery.

"In motion pictures I found conditions equally encouraging. With employment conditions improving, theatre attendance is increasing. Surplus supplies of pictures have been depleted and many theatres which have been closed are opening again," Mr. Mayer said.

Films Greatly Improved, Catholic Convention Told

American films in the current year were noted as 40 per cent more suitable to Catholic audiences than they were in 1929 by Mrs. Thomas A. McGoldrick, national motion picture chairman, in her report to the convention of the International Federation of Catholic Alumnae at Denver this week. Mrs. McGoldrick conducts MOTION PICTURE HERALD'S *School and Screen* and *Junior Show* departments.

According to the report, the Federation's previewing groups have examined 8,356 features and short subjects during the past four years. Fifty-one per cent were recommended to Catholic audiences in 1929, 61 per cent in 1930, 61 per cent in 1931 and 71 per cent in 1932. Mrs. McGoldrick pointed out to the convention that cooperation with the industry rather than censorship has proved the most effective method of improvement in the moral quality of pictures.

"Strange Interlude"

(Continued from preceding page)

is to get anywhere in a world of shifting values and evolutionary progression. It is to be thought of, in a certain sense, as being in a category of experiment with such exciting departures as "Life Begins," and "Once in a Lifetime." Through much of the silent period and most all of the sound period the motion picture drama has suffered a deal from super-caution in the effort to make everything surefire merchandise, resulting in a hedging that brought stultification.

"Strange Interlude," a borrowing from the stage though it is, is a stepping out for the motion picture.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Robert Z. Leonard, from the stage play by Eugene O'Neill. Dialogue and continuity by Bess Meredyth and C. Gardiner Sullivan. Photographed by Lee Garmes. Film editor, Margaret Booth. Running time, 112 *minutes.*

CAST

Nina Leeds	Norma Shearer
Ned Darrell	Clark Gable
Sam Evans	Alexander Kirkland
Charlie Marsden	Ralph Morgan
Gordon as a young man	Robert Young
Mrs. Evans	May Robson
Madeline	Maureen O'Sullivan
Professor Leeds	Henry B. Walthall
Maid	Mary Alden
Gordon as a child	Tad Alexander

Television Is Not Ready, Says Roxy

Television will not be a live amusement factor for some time, in the definitely expressed opinion of S. L. (Roxy) Rothafel, speaking last week at Kansas City in a discussion of innovations planned for Radio City, with which Roxy is prominently identified.

"The mass mind," he said, "is not ready to accept television as it is. The public expects too much of it. We find it is not practical to spring it now. But when it comes we will be ready for it."

Third dimension, now perfected, will be used at Radio City, said Mr. Rothafel. Projection and photography will be revolutionized when third dimension attains wide acceptance, the impresario declared. Color Roxy placed in the same category as third dimension. Radio City innovations, he indicated, will come in part from the RCA laboratories and from Europe, as a result of the recent tour of Roxy and Martin Beck, director of RKO vaudeville, in search of talent and ideas. Novelty will be the keynote of Radio City's stage attractions, the showman indicated.

Commenting upon the lack of tradition in the show business in America, Roxy said, "The attraction must be merchandised, certainly. But along with it I have always sold the theatre as an institution. That builds tradition, which has a definite value and often helps in hurdling the rough spots."

THE CAMERA REPORTS



EXHIBITORS ATTEND ADVANCE SHOWINGS. Showmen and others at the luncheon which opened the Warner Brothers pre-season display of 12 features in Philadelphia, one of several similar screenings. At speaker's table are shown: Harry Dembow, Warner salesman; C. R. Woodruff, director of public welfare, Philadelphia; Miss Clara Middleton, president, Women's Civic Club, Philadelphia; E. Floyd Hopkins, Wilmer & Vincent circuit; David Smyth, city solicitor, Philadelphia; William Goldman, general manager, Warner Stanley, Philadelphia; J. W. Kephart, justice, Supreme Court of Pennsylvania; George P. Aarons, secretary, MPTO of Philadelphia area; Richard J. Beamish, Pennsylvania secretary of state; Robert Mochrie, Warner Brothers manager, Philadelphia; Samuel Schwartz, chairman, State Board of Censors of Pennsylvania; Henry S. Richardson, city statistician, Philadelphia; Kern Dodge, director of public safety, Philadelphia; and Lewen Pizor, president, MPTO of Philadelphia area.





SPANISH. (Above) Catalina Barcena, noted actress of the Spanish stage, who has arrived to make two all-Spanish pictures for Fox.

WASHED. (Left) Mary Carlisle, MGM featured player, hangs out some of her laundry.

A LA GARBO. (Right) Mitzi Green entices the reporters with this disguise, as she arrives in Hollywood to begin "Little Orphan Annie" for RKO Radio.





GALA REOPENING. As officials of Balaban & Katz and State Street merchants ceremonialized the renewal of activities at McVickers, Chicago loop theatre, following a prolonged shutdown. McVickers, scene of Paul Ash's phenomenal success, and ever since one of the country's leading key houses, resumed operation with the Paramount 1932-33 production, "Horse Feathers."



MASK OF YEARS. (Above) Clark Gable and Norma Shearer in the closing chapters of the cinematization of Eugene O'Neill's "Strange Interlude," MGM film now at the Astor in New York.



AT FAMOUS MALIBU. Constance Bennett, RKO Radio star, in front of her Pacific-side home. She is now working in "Rockabye," while her next production for RKO Radio will be "The Sun Also Rises."



AWARDED LEAD. (Left) Glenda Farrell, whose work in the Warner Brothers' production, "Life Begins," has resulted in her being cast in the feminine lead opposite Paul Muni in Warners' "I Am a Fugitive."



A BROADWAY OPENING. The fabulous street of the nation's metropolis welcomes another new picture, Warner Brothers' "Life Begins." This view was taken the night before the production began its regular run, and shows hundreds of curious folk anxious for a glimpse of the celebrities attending.



DESIGNING TRAILERS. (Above) Frederick C. Freder, eminent commercial artist, at his easel. Freder, who won the Pulitzer prize in art, has joined the staff of the Exhibitors Screen Service, trailer makers.



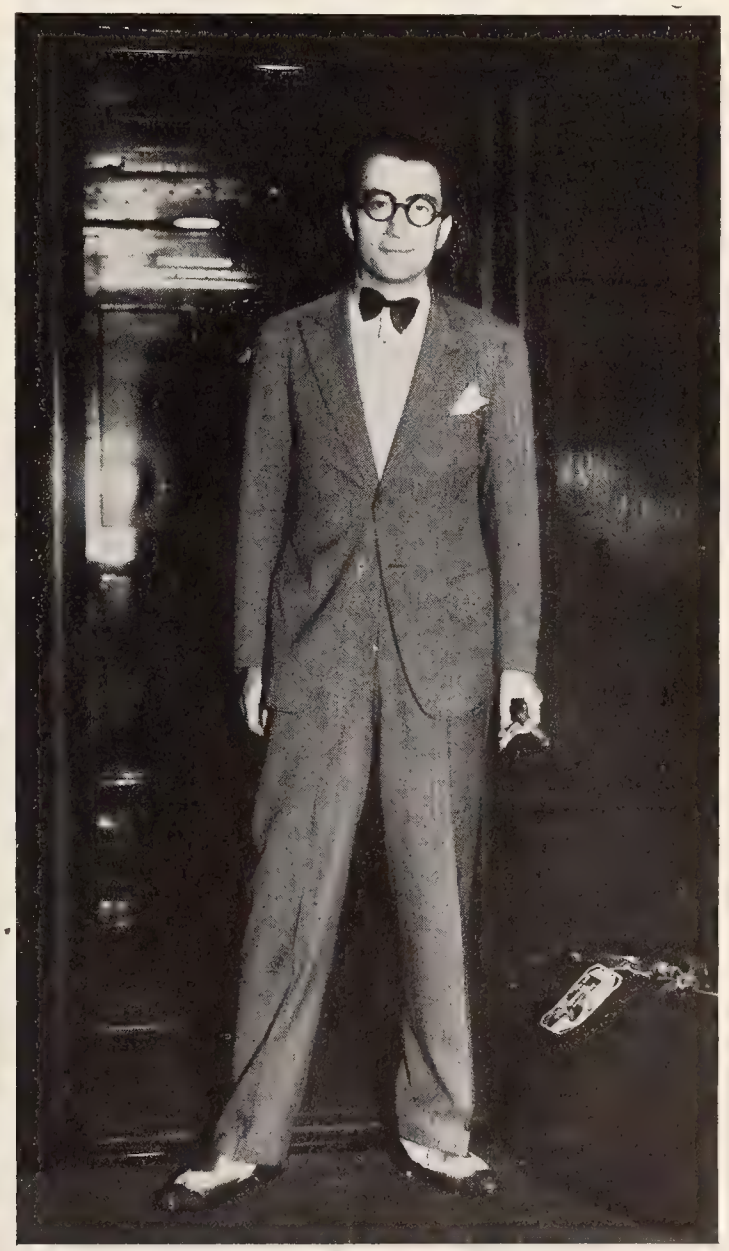
VISIT "CAVALCADE" PRODUCERS. British notables at the Fox studio as the Olympic Games brought them to Los Angeles. They were the guests of Winfield Sheehan at luncheon and observed activities for the Fox production of the London success, "Cavalcade." In front are shown Mr. Sheehan, Admiral Drax, Mrs. Drax, and (behind the admiral) Frank Lloyd, director of "Cavalcade."



SWEET SIXTEEN. (Right) Such, at least, is the official classification chronologically, and the rest is of course self-evident. She is Patricia Ellis, new Warner player, to be seen in "Tiger Shark."



FAMOUS FLIER MEETS NEW "BOSS." Capt. Frank Hawks, creator of many an airplane record in this country and Europe, and Trem Carr, Monogram producer. At left is shown William Lackey, supervisor of "Klondike," Monogram picture in which Hawks appears. Hawks set the original coast-to-coast non-stop records.



TO REST ABROAD. Rouben Mamoulian, Paramount director, shown arriving in New York to sail for Europe for a vacation, following completion of his latest production, "Love Me Tonight," starring Maurice Chevalier.

INCREASED RADIO ROYALTY LIFTS CLOUD SMOTHERING TIN PAN ALLEY

Music and Record Sales Forced Down 30 to 80 Per Cent in Recent Years by Short Life of Songs on Air Waves

Million and Half Copy Sales for Hits Reduced to 200,000 Maximum; Piano Roll Business Cut Down 90 Per Cent

by JAMES P. CUNNINGHAM

Dark economic clouds which have hovered so low over Tin Pan Alley for four or five years are about to lift. This because the royalty requirements have been increased on the ether waves which have gobbled up hundreds of popular songs, usually utterly consuming them quickly as they gluttonously groaned for more.

In 1931, radio began to divert popular attention of those seeking amusement at home from the old-style phonograph sound box and piano to the newer and more scientific medium of the loudspeaker and vacuum tube. The flow of gold from the nation's pocketbooks to sheet music and record counters of novelty and department stores was virtually stopped. And, while broadcasters have continued to pay certain royalties for the use of copyrighted numbers, these payments, publishers say, have failed to compensate songwriters for their losses. Music sales tumbled as profits of radio stations soared, and Tin Pan Alley sought a reckoning and a readjustment. Both were forthcoming this week when the American Society of Composers, Authors and Publishers—the music industry—succeeded in promulgating a new schedule of royalty fees for the 600-odd radio stations in this country, which hereafter will pay the Society an additional $3,000,000 to $5,000,000 per annum for the use of copyrighted music.

Music and musical record sales in recent years have dropped variously from 30 to 80 per cent, due principally to the short life of popular pieces which has been brought about by constant performance simultaneously to millions of radio listeners, who have long since discarded their pianos and phonographs.

Publishers Demand Five Per Cent

Having already decided that performing right via broadcasting was the only real value left to popular copyrighted numbers, the Society of Composers some weeks ago served an ultimatum on broadcasters that, unless they substantially increase royalty fees, which currently average $960,000 annually on a flat sustaining basis, all copyrighted material belonging to the 750 publishing firms and song writers who are members of the Society would be withdrawn from radio channels. The seriousness of such a situation, said the composers, might well be considered, in view of the claim that their brain-begotten embrace 80 per cent of all material used on radio microphones.

Negotiations were launched accordingly between the Society and the broadcasters. The former "demanded" 5 per cent of the $60,000,000 to $75,000,000 grossed annually from sponsors of commercial programs. Broadcasters sternly refused to accede to these demands and a bitter dispute followed. During negotiations, radio interests admitted that "air" performances have cut into the sale of music to the public, but they pointed out that it is no longer necessary for publishers to spend huge sums in exploiting new songs.

The controversy ended only the other day when the National Association of Broadcasters indorsed a second draft which provided for the continued payment of the combined sustaining fee of $960,000, plus 3 per cent of the net income from the sale of broadcasting time for the first year; to be raised to 4 per cent for the second year, and to 5 per cent for the third. The agreement automatically increases royalty payments from the present annual average of $960,000 to $3,000,000 for 1932-33; $4,000,000 for 1933-34 and $5,000,000 for 1934-35.

Although the National Association indorsed the new form, the American Society must negotiate contracts individually with the various radio interests. On Tuesday, contracts were signed with the two principal radio groups: National Broadcasting System, owned and operated by the Radio Corporation of America, which also has an important interest in various motion picture and theatre subsidiaries; and Columbia Broadcasting System, an independent concern, in which Paramount Pictures formerly owned a controlling share.

In the case of networks, the increased fee will be payable by the key stations, two or more stations operating simultaneously being considered a network. However, the sustaining fee paid by stations broadcasting on a cycle of less than 500 watts will be lowered, while basic charges to approximately 100 large broadcasting units will be increased.

Music Sales—Then and Now

Until a few years ago, the music business was a most profitable industry. It paid enormous returns to publishers and proportionate income on royalties to songwriters. They collected from sheet music sales, victrola records, music rolls and whatnot. Songs like "Margie," "My Blue Heaven," "Dardanella," "Remember?" "Beautiful Ohio" each sold well over 1,000,000 copies and a proportionate sale was realized on records and piano rolls. If any of these were to be marketed currently, leaders along Tin Pan Alley believe their sales scarcely would total 20 per cent of that figure. The last 1,000,000 copy seller was "Sonny Boy," marketed after radio reached an important stage. Its popularity was due to the enormous success of one of the first talkers, "Sonny Boy," in which the song was popularized by Al Jolson.

Recent popular hits like "Paradise," "Lullaby of the Leaves" and "Lovable" will do well to reach a sales mark of 200,000 each, and as for the sale of records and piano rolls, the decrease is still more pronounced. While "Ramona" sold 3,000,000 copies in 1927, only 900,000 wanted Rudy Vallee's "Maine Stein Song," published a few years later, when radio had started to react on music sales, even though Vallee's constant plugging at the height of his career made it one of the most popular pieces of a decade or more. Due to the radio influence, music publishers do not expect ever again to reach the 4,000,000-copy sales of the Frank Davis-Max Prival "Lullaby Land."

Comparative sales of three of America's largest music publishers indicate that in 1925—preceding the wide popularity of air waves—average sale of a song hit was 1,500,000 copies. In 1929, the average was only 1,000,000, at a time when radio was riding on the crest of a prosperous business period and when it was still a novelty. Two years later, the average sales of a hit dropped to 250,000 and it is estimated that not more than 350,000 copies could be sold now even if a rapid economic recovery developed.

Phonograph records showed a more drastic decline in sales, according to figures supplied by the three leading music dealers. In 1924, approximately 200,000,000 records were sold. In 1929, there were 100,000,000 sales, and last year only 25,000,000 sales were recorded.

Piano Roll Business Non-Extant

The piano roll business is practically non-extant. No figures are available, but estimates given indicate that a 90 per cent decrease in sales has taken place since 1924.

New Jersey is said to have the largest number of radios of any state, with 60 per cent of all homes enjoying programs of broadcasters. The effect of radio on sheet music sales in this state may be gleaned from the fact that large novelty and department stores, which formerly were the state's biggest merchandisers of music, do not handle the article at all today.

The firm of Leo Feist, one of the old line publishers, reported sales of sheet music are 75 per cent off and sales of records 97½ per cent lower than before radio.

Sol Bornstein, president of Irving Berlin, said that "there is no question but that radio has almost completely done away with the sale of records," and in verification he mentioned the 1,250,000 sale of records on "Remember?", a hit of a few years ago, as compared with the current Berlin hit, "Lullaby of the Leaves," which to date has sold only 15,000.

In the days of million copy sellers, exploitation consisted principally of professional "pluggers" who induced important vaudeville and stage names to sing certain numbers. It took a long time before the entire country became conscious of a particular song, and in the case of a hit, its selling life lasted at least 18 months. Pianos and victrolas were sold extensively and sheet music and records were in demand.

When radio came, song "pluggers" deserted backstage for the confines of broadcasting studios. The average vaudeville theatre song audience of 10,000 a week was immediately supplanted by a radio audience representing several millions and music pub-

GREENER PASTURES FOR MUSIC FIELD

lishers expected their sales would increase accordingly.

The situation looked bright. Talking pictures made their debut and demanded music —plenty of it. Songsters and publishers signed with motion picture producers or were absorbed completely and hundreds of writers made a hurried departure for Hollywood under contract for fabulous sums. It looked like a certain cleanup for Tin Pan Alley, what with radio exploitation for those who stayed in New York and picture exploitation for those who went West. However, the reaction of monotony from "too many songs" was soon felt. The same songs were heard in theatres and on the air, and over-production in anticipation of enormous sales began to clutter up the music counters. Picture producers ended the cycle of musicals and returned both song writers and publishing firms to Tin Pan Alley.

Radio, too, proved a boomerang for the song-makers. Receiving sets took the places in homes formerly occupied by victrolas and pianos, and the two by-products, sheet music and records, suffered thereby.

This, then, is the enigma of the music business. Whereas, songwriters and publishers previously collected handsome royalties, they now depend almost entirely on the American Society of Composers, Authors and Publishers, a protective association which collects annually from theatres, radio, restaurants, dancehalls and other places where copyrighted music of its members is played for profit. The royalties accrued are divided among its membership on a pro rata basis.

Court Ruling Sets Precedent

"In 1924," according to E. S. Mills, the Society's general manager, "radio broadcasters contended they were not performing copyrighted music for profit. The U. S. district court for the eastern district of New York denied this contention and the decision was later upheld by other courts. Radio at that time was just a by-product of performing rights, but it quickly became important.

"In later years, the closing of theatres and the decreasing use of orchestras by ballrooms and restaurants lowered composers' revenues further. At the same time radio was demanding eight times as much music as ever before, due to the fact that the average life of a song after broadcasting became popular was only 90 days, whereas formerly it had been 18 months. Throughout this period, the composers' revenue from radio was only $900,000 annually, and this had to be divided among all authors, composers' and publishers' societies the world over."

In addition to approximately $75,000,000 derived annually from commercial programs, Mr. Mills said that radio manufacturers sold $309,000,000 worth of radio sets last year, and $20,000,000 in radio station equipment. The Society was paid less than $1 out of every $400 grossed, he said, for the use of copyrighted music.

Columbia Broadcasting, one of the two largest national systems, has a music library of 50,000 different selections, consisting for the most part of copyrighted pieces. According to Julius Mattfield, manager of the library, 18,000 are classical and semi-classical orchestral and vocal numbers; 7,500 are orchestral jazz; 16,500 are popular song copies; 500 special arrangements of jazz works; 2,500 copies of vocal music from operas and operettas in special song collections; 3,000 compositions of choral music and 2,000 selections in the special libraries of "key" artists as Kate Smith, Morton Downey, Irene Beasley, Vaughn de Leath, Ben Alley, Reis and Dunn, and other Columbia stars.

The Columbia library supplies music for about 300 programs each week and an average of 40 new orchestrations a week is written by librarians, each requiring from four to seven days' effort for one arranger.

The secret of the radio success of a popular song, said Mr. Mattfield, rests in originality.

WHY NOT DRAMATIZE SOUND?

by JOSEPH O'SULLIVAN

Although the old silent screen was inarticulate, it had its compensations. There was something left to the imagination. A lot of that silence was golden. Too few of our picture-makers realize the value of dramatic silence. Fewer still make any serious attempt to dramatize sounds.

Wasn't it John Ruskin who said that "Architecture is frozen music?" Extending that thought, we might say that music is flowing architecture, and so arrive at the affinity of motion pictures and music. But the screen seems to be getting far away from the picture in motion. Motion pictures are becoming more and more pictures of still life and recording of set speeches; replicas of stage plays with an occasional mechanical shifting of scenes.

It seems strange that the power of music to make mobile and to vitalize has not been given more recognition in its application to the audible screen. Music need not—indeed, could not—entirely usurp the spoken word, even though it is capable of expressing thought within its own sphere. Even to the uninitiated, the reiteration and the building up of a musical idea has a clear significance when the tonal phrase is applied to a visualized situation or characterization, while its direct emotional appeal is subtle and always reinforcing.

There is evidence that some producers are making progress in the technic of fusing pictorial action with tonal rhythm, intensifying the emotional content without distorting the dialogue. This is encouraging. Moving pictures will continue to flourish just so long as they keep moving, and retain that fluidity and mobility which is the essence of their charm.

The chap who said, "Ever let the fancy roam; pleasure never is at home," knew something. People go to the theatre to let their imaginations have fling. The deep thinkers stay home and read erudite tomes or do cross-word puzzles.

If the tastes of radio audiences are any criterion, the public likes music better than talk, its musical preferences incline heavily toward the popular rather than the classical, and it enjoys music more in the summer than in the winter. A survey of the past year, of the first three months of 1932 and of a recent week—as compiled for Julius F. Seebach, director of program operations of the Columbia Broadcasting System —shows how a network supplies the entertainment wants of the average listener. Out of the mass of statistics arises a human story of personal preferences. Whether the public's tastes in air entertainment are in any way related to its screen preferences can only be guessed.

Of talk programs, the public greatly prefers script acts or dramatics to any other form of speaking entertainment on the radio. "We try," Mr. Seebach said in explaining the charted time, "to provide something that will satisfy every listening taste." These are the figures for 1931:

MINUTES OF MUSIC

316,460—75.9%
Total, 316,460—100%

		Per Ct.
Popular	156,750	49.5
Novelty	16,900	5.3
Semi-classic	23,835	7.5
Classic	52,640	16.6
Light	45,845	14.5
Religious	13,845	4.4
Foreign	6,645	2.1
	316,460	99.9

MINUTES OF TALK

100,650—24.1%
Total, 100,650—100%

		Per Ct.
Educational	3,495	3.5
Events	19,815	19.7
Script	49,600	49.3
Humor	9,695	9.6
Religious	4,235	4.2
Economics	13,810	13.7
	100,650	100.0

Figures for the first three months of this year show about the same proportions—79.7 per cent music to 20.3 per cent talk.

Sacred hymns broadcast on Sunday nights have a following among the radio audience. Seth Parker (Phillips H. Lord) set out to determine the extent of this following and the names of favored hymns. Seth Parker asked his listeners on his weekly coast-to-coast broadcast over NBC to submit their ten favorites. "The Old Rugged Cross" won by 6,000 votes.

More than 600 titles were submitted by listeners in every state in the union, and elsewhere. At least one of the first ranking ten, listed herewith, was mentioned in almost every letter:

Hymn	Votes
1. The Old Rugged Cross	26,671
2. Nearer My God To Thee	20,688
3. Abide With Me	20,316
4. Lead Kindly Light	19,935
5. Rock of Ages	16,885
6. Jesus, Lover of My Soul	15,235
7. In the Garden	14,789
8. Onward Christian Soldiers	13,789
9. Church in the Wildwood	11,274
10. Let the Lower Lights Be Burning	9,884

Editor's Note: In the Stage Attractions section of the August 27 issue there appeared an enlightening article concerning an increase in the use of songs in forthcoming feature motion pictures.

MUSICAL FILMS TO PREDOMINATE IN GERMAN PRODUCT THIS SEASON

Movability of Silent Picture Regained, Says Klitsch, but New Style Must Be Found for Opera of More Serious Subjects

Screen Operetta Best Suited at Present for World Market, Says Tintner, Public Demanding Light Entertainment

by HANS TINTNER
Berlin Correspondent

The German sound film programs of the coming season will show a predominance of the musical picture. Figures speak the most convincing language also in old Europe, and productions in which music was foremost have scored most surprising successes in the past season. Yet, the light operetta film is not even the special field of the German film artists, who as authors, composers, directors and actors have been surpassed in this kind of pictures by the more charming and graceful Austrians. Of the artists working in German operetta films 80 per cent are domiciled on the Blue Danube.

What importance the German film producers attach to this class of films and its Austrian masters is shown by the vigorous protests which the German producers filed with the government on account of the contingent law restrictions hindering the Austrian artists working in Germany. Through the embassies important alterations were obtained which insure the further undisturbed work of the Austrians in Germany, for whom the operetta is a sort of national affair.

Movability Regained, Says Klitsch

The managing director of the Ufa concern, Ludwig Klitsch, has also emphasized the importance of the musical film for the present-day programs:

"The German sound film has freed itself from its dependency on the stage, which was noticeable in the first operetta films, and has become aware of the advantages of a special sound film technic," he said. "The sound film has regained step by step the movability of the silent film. From the considerably lighter sound film style of the picture 'Gasoline Station,' in which the singing and dancing followed for the first time the sound film's own laws, a large step forward was made in the film 'The Congress Dances,' in which revue-like elements are woven into the action of the operetta in a masterly and filmlike manner. Our big aim is now the sound film opera, for which, however, the new film style must yet be found."

The goal has not yet been reached, and the musical film is in many respects still in its earliest stages. Many a crudeness and imperfectness must be overcome yet.

Compared with the theatre, the sound film is so extremely young that its immaturity and all its faults are absolutely excusable. Many thousand years ago there had already been theatrical performances in India and Greece. The effects on the public have been tried out, masterpieces of dramatic art have been created and produced on the stage. The first German sound film, however, was produced in the year 1929!

The musical comedy, which at present predominates in the cinema programs and is strongly demanded by the public, leaves much to be desired. It has not fulfilled the mission of the sound film as a mirror of our time and cultural factor. The musical comedy of our days does not want to have anything to do with real life; it flies to the rose-colored, unreal and grotesque fairyland of the operetta fable. This may be due partly to the present situation in Germany, where Germans are shooting each other in the streets, where the farmer's harvest is distrained on the field. The German public flies from this life to the cinema and does not want to be reminded of what takes place outside.

These reasons have contributed to the fact that today the German film producer seeks his fortune in the light and pleasing operetta and the film revue, and does not want to hear of anything else.

That the music is life and soul of the sound film has been recognized in Germany since the very first experiments in this new field. The picture which contained only dialogue and sound effects could create sufficient interest only in its dramatic heights, in order to really convince and fascinate the public. On the whole, however, it was almost as tedious and dull as a silent film shown without musical accompaniment.

There was no doubt that the sound film absolutely required music. However, one did not know exactly in which way the musical element should be incorporated. It was impossible to produce a continued series of sound films wherein a composer, a singer, a conductor of an orchestra or other musical star always represented the leading part.

This was one of the greatest obstacles to the young German sound film art. The public, accustomed to find in the picture a reproduction of natural life, was annoyed that the hero, as on the operetta stage, began to sing suddenly and apparently without story justification. It felt the violent contrast between the realistic dialogue sequences and the inserted song.

Efforts were made to lessen this contrast by selecting still lighter subjects, trusting that the song would spring up more logically from the comedy action than from serious situations. The picture makers worried their brains to find a way to insert songs and musical pieces of all kinds so that they were organically connected with the action

Now followed a series of films in which music was inserted in a very intelligent manner without damaging the audiences' feelings as to the logic of the thing. In these films the stars did not perform the musical parts but the scenario was arranged in such a manner that in the course of the action the star got into the musical sequences. This also was no final solution, because the results were only dialogue films with inserted musical parts.

As a result of many experiments, much seeking and striving, a new style of the musical film finally was found. If the music did not go with the realism of the films made up to now, then it was necessary—and this was the solution of the difficult problem—to lessen and alter the realism. The whole action, the theme, the scenery had to be laid in a fictitious, unreal sphere. In these efforts the German sound film artists benefited naturally by the great tradition of the stage. The Vienna operetta, the musical comedy, the comic opera, all of them showed that characteristic want of seriousness, that comedy touch which lends itself to musical illustration.

It was not by mere chance that the first big international sound film success of Germany was produced by its best known director of stage revues. Eric Charell possessed the unhesitating, playful boldness and lightness which was necessary to adapt the chorus and ballet, dancing and scenery for the sound picture. He definitely abandoned all realism and he divided the whole action of his picture right from the beginning in musical scenes and big choreographical scenes. He is the inventor of the new sound film style in Germany.

Serious Subjects Needed

Like Ernst Lubitsch, who introduced in American pictures the big musical show and used in his pictures the effect of musically and rhythmically conducted masses, which had been tried out on the stage, who divided the song in chorus and solo songs, Eric Charell has led the experimenting German sound film to the big musical revue.

The film operetta will last, regardless of how the film may develop further, because it meets best the demand of the public for light, superficial entertainment. On account of its whole structure, the film operetta will be best suitable for the international market. Only a pedant can be displeased with this light-hearted Muse, because it does not take the world seriously.

However, only narrow-sighted people can believe that the public will be satisfied in the long run with this light entertainment alone. The coming sound film opera must be based on more serious and heartfelt subjects. It will have to treat the things of life with more trueness and more feeling than the musical comedy of our days. A great deal of work is to be done yet before we succeed in producing a sound film opera appealing to the general public. We know positively that the stage opera in Germany is perfectly antiquated and that its mummy-like existence is granted only by subventions from the government. There is not a single opera house in Europe which could exist without state aid. We must look for suitable subjects conforming with the spirit of our time. It will be difficult to find them, enormously difficult. However, he who knows the intoxicating effect of a big philharmonic orchestra on the masses, who has experienced the great charm of fine and well-trained voices, knows that this field offers the sound picture enormous possibilities.











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BRITISH SUNDAY SHOW TILT TURNS TO GRAB BAG FIGHT FOR THE FEES

Nest of Hornets Stirred Up by Decision to Use 5 Per Cent of Charity Levy for Cultural and Educational Purposes

by BERNARD CHARMAN
of London Correspondent Staff

Passage of the Sunday Opening Bill through Parliament recently was decried by many in the trade because of the unfair impost it placed on commercial enterprise in this one industry. This Charity clause was—and is—definitely unpopular. The suggestion made and adopted in the later stages of the bill that 5 per cent of the charity levy should be set aside for cultural and educational purposes was (if possible) even more unpopular; it stirred up a nest of hornets.

Quite a different situation has since developed. Now there is this money floating before the imagination of everyone who professes to know what is best for the trade, and each one wants to lay his hands on it to help him pave the way for the millenium of the cinema business.

As authors of the original idea, the Commission on Cultural and Educational Films has, presumably, first title to the cash. But, as I have previously pointed out, the trade is none too ready to accept the Commission, and therefore has its own ideas about the disposal of the doubloons. Simon Rowson, chief of Ideal Films, and one of the trade's few intellectuals, has, in that stately mouthpiece of the irate Englishman—the *Times*—propounded his plan for disposing of the bullion. He is all for a film institute somewhat after the lines indicated in the Commission's recent report, though he thinks such an institution should be controlled more largely by the trade than by the culturists.

Joint Organization Proposed

As I was writing the foregoing news came through that overtures have been made by the Commission to the Films Group of the Federation of British Industries to form a joint organization to apply for the Fund. Even so, disagreement is likely to arise on the question of which party is to have the stronger voice in the control of the joint body, the arguments being exactly those just indicated.

Another to enter the fray is Will Day, doyen of oldtimers, whose chief claim to fame is the fine collection of motion picture material that he has built up over a course of years. Mr. Day thinks the 5 per cent might be put to a worse use than founding a national film museum, of which his collection could form the nucleus. 'Tis a worthy idea, but drags somehow away from the purpose for which the fund has been earmarked.

Meanwhile the trade sums up its opinion of the whole business in the title which it has coined for this moneybag—the "Uplift Fund."

Much eyebrow-lifting followed the news which broke without warning on the trade that the Examiners to the Customs had decided that the trade's valuation of negative sound track was a leetle too modest, and that henceforth each foot of variable density or variable area—as the case might be—would be valued for purposes of duty at 4 shillings and twopence, i. e., one dollar at par of sterling. Previously the commissioners had taken the trade's word for it that the worth of sound track was no more than two or three cents per twelve linear inches.

Since import duty is payable at the rate of ten per cent on the valuation, it is easy to compute the difference that the readjustment will mean to the luckless importer. On a feature of, say, 6,000 feet, he will now pay H. M. Treasury the sum of $600 for the privilege of introducing the negative into this country instead of the twelve dollars that he had to piece up before. Existing duty of 10 cents a foot on picture negative is not affected.

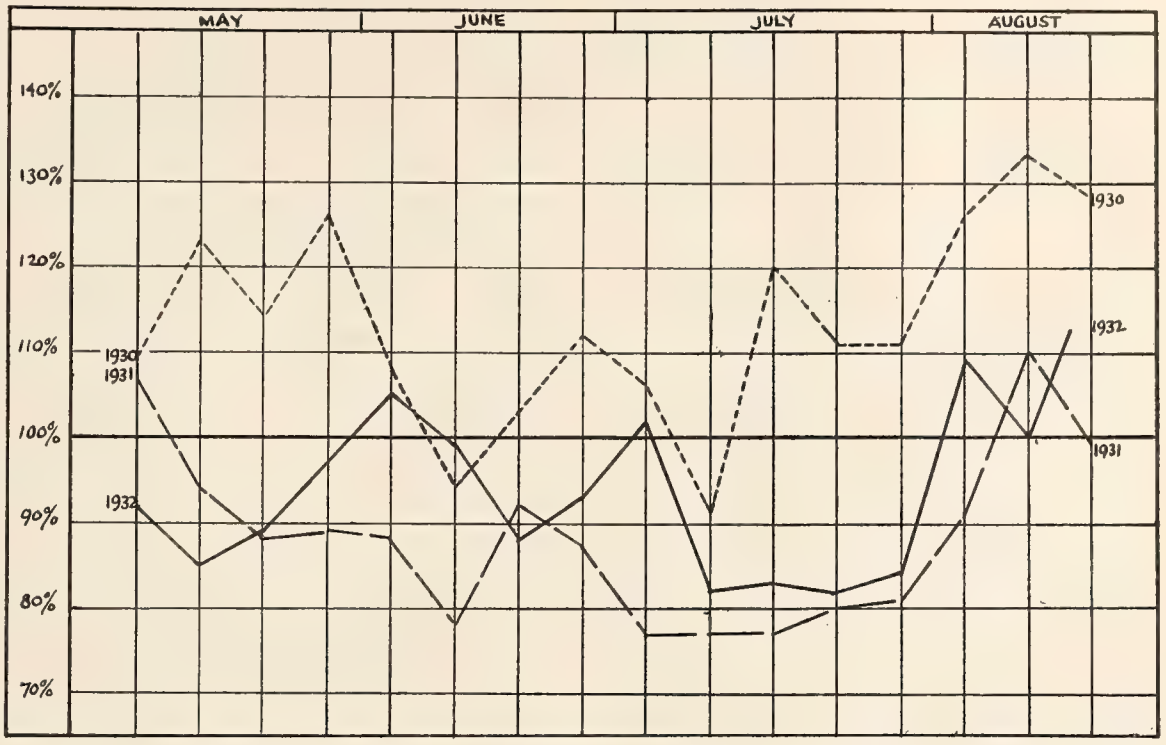
It seems somehow that officialdom has formed the impression that talk on celluloid has increased considerably in value since Al Jolson first registered his croons.

▽

Here and There

Discussions in the Wardour Street area have been these recent weeks chiefly in the nature of small talk. Nothing much else to chew on. Here are some samples:

A well known anti-cinema fanatic went down into the country to address an audience on his pet topic. He was introduced by the local vicar, who said, "I and many others feel that the cinematograph is one of the greatest inventions of the age, and one of God's greatest gifts to the people." And did said fanatic murmur "Hear, hear"?



The upward trend in box office receipts of the Los Angeles theatres the past month is reflected in this graph, based upon Motion Picture Herald's weekly compilation of returns throughout the country. Here is a comparison of receipts at Los Angeles in the summer months of the last three years. The 100 per cent line represents the average weekly gross for the entire year 1931.

A few aero-minded lads on Flicker Alley have decided to form a Film Flying Club. Exhibitors are all for the idea, and propose taking up their latest returns in order to feel they have risen at last.

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Formerly a motion picture arena but now devoted to non-stop vaudeville, the Leicester Square theatre is offering its projection equipment and its organ for sale. Omen!

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The world premiere of George Bernard Shaw's second talker, a screen version of "Arms and the Man," took place at Malvern during the annual drama festival. Wonder what valuation the Customs would put on the sound track of this one?

▽

In a newspaper competition to determine the twelve most popular British stars, the following players got the votes of 700,000 readers in this order: Jack Buchanan, Tom Walls, Gracie Fields, Edna Best, Jack Hulbert, Ralph Lynn, Owen Nares, Cicely Courtneidge, Herbert Marshall, Joan Barry, Sydney Howard and Gordon Harker.

Three Territorial Buyers For Skouras Circuit

Motion picture buying power of Skouras Theatres is to be divided into three territorial divisions with a buyer for each sector. Edward Peskay will buy for houses in the east. J. J. Sullivan for Fox West Coast houses and Fred Stein for the middle-west. All deals are to be approved by Edward L. Alperson.

NEW COLOR PROCESS READY FOR MARKET

Photocrom, Inc., Will Handle Wolff-Heide Process, Developed by Photographic Chemist of Berlin; System Outlined

The Wolff-Heide color process, primarily a chemical process and under development for several years, has been perfected and preparations are now under way for its marketing, according to the sponsors. To market it a new corporation, a practically closed one, has been organized under the name Photocrom, Inc. Its headquarters are at 420 Madison avenue, New York.

The Photochrom organization claims that the production speed of the process makes it possible to turn out colored positives in only ten minutes longer than it now takes to turn out a black and white positive, and it is also said that negatives may be produced at an increased cost of ¼ cent a foot over black and white negatives, and that costing 2½ cents a foot may be made into colored positive at a gross cost of 2 2-3 cents a foot. They also cite as economy factors the lack of necessity for special camera equipment and the fact that standard developing methods are employed so that the work may be done in any well equipped laboratory now handling black and white work.

Eight Color Hues to a Frame

Highlights of the Folff-Heide process involve the sensitizing of the raw film stock to produce three separate gelatinous layers of color sensitivity, the first layer being sensitive to orange and red, the second to green and the bottom layer blue. This selective sensitizing, done chemically, is described as the real basis of the process. After the film is exposed it is developed in the same manner as a normal black and white negative, and is then subjected to three successive chemical baths, requiring a total of ten minutes to complete. The first, or red bath, converts the silver deposit in the upper gelatin layer, the red impression, into its own colors, red and orange. There follows a green bath which converts the second layer into green silver, and a final bath which converts the silver deposit on the bottom layer and representing the blue impressions into the blue color.

From the primary colors of the spectrum thus obtained, it is possible, the sponsors say, to produce eight separate color hues to a frame.

From the negatives, contact prints are made with standard developing equipment, which gives a normal black and white positive. The positive is then passed through the three sensitizing baths which the negative underwent, thus producing the colored positive.

Inventor a Photographic Chemist

The process was conceived and developed by Emil Wolff-Heide, a photographic chemist of Berlin, Germany, who, it is said, expended $600,000 in developing the process over a period of ten years. The method was largely developed in the Wolff-Heide laboratories in Berlin, although the chemist says he succeeded in adapting it to commercial use in this country.

Photocrom, Inc., which owns all rights to the process, having acquired them from previous owners, is headed by Henry Zollinger, of Zollinger & Schroth, New York silk manufacturers. Mr. Zollinger is chairman of the board and treasurer of Photochrom, Inc.; Ernest Hodossy is vice-president; R. H. Richard, secretary, and K. V. Vallintsits, assistant secretary. Financing has been arranged through Mr. Zollinger, a group of his associates and a European group which is said to include the Grand Duke of Luxembourg.

Patent attorneys for Photocrom are Richards & Geier, New York.

The company expects to have a marketing arrangement for this country completed by September 15, with offices operating in New York and Hollywood. It is planned to have world marketing plans in operation by the end of the year, with the establishment of offices in Berlin, London and Paris.

Chaplin Restrained from Further Hearing of Suit

Lita Grey Chaplin, in Los Angeles, has been granted an alternative writ of prohibition enjoining further hearing of Charlie Chaplin's suit to restrain his two sons from fulfilling the contract made by their mother with Fox. Prior to that Mr. Chaplin had been granted a temporary stay in superior court restraining the former Mrs. Chaplin from placing the sons in film work.

Mr. Chaplin sought the injunction on the ground that he had provided a $200,000 fund for the rearing and education of his children at the time of his divorce, and that the boys were as yet too young to engage in film work. The writ obtained by Mrs. Chaplin will prevent Judge H. Parker Wood from ruling on Mr. Chaplin's petition until September 8, but he is expected to rule on Friday on the question of modifying the Chaplin divorce.

The Fox studios are going ahead with preparations to film "Little Teacher."

Lewis Resigns as Fox Story Chief; Duties Split Up

Al Lewis, head of the Fox story department since 1928, has resigned to enter production. There will be no successor, Mr. Lewis' duties being split up among Richard A. Rowland and Florence Strauss in New York and Julian Johnson on the coast.

Formerly a partner with Max Gordon in the theatrical producing field, Mr. Lewis has a number of Broadway stage plays to his credit, including, "Welcome Stranger," "Six Cylinder Love," "Icebound," "The Nervous Wreck," "Rain," "Secrets," "Easy Come, Easy Go," "Chicago," "The Donovan Affair," "The Jazz Singer," and "The Spider."

Board of Trade Moves

The San Francisco Film Board of Trade has moved into new offices in the Golden Gate Theatre Building.

Tribute to Sears



DICK SEARS

Elected commander of the Oliver Ames, Jr., Post of the American Legion at Boston, Major Richard W. Sears, Pathe Newsreel technician, was given additional honors when he was installed in office at Old Faneuil Hall, the first time the "Cradle of Liberty" had been opened to such ceremonials. The Armory of the Ancient and Honorable Artillery Company was the scene of the reception and dance. Mr. Sears has been a member of the Ancients for 22 years, but despite the length of time that would seem to connote, he is not a charter member; the order was founded in 1638.

Eight hundred attended the event. On the platform were 35 leaders in several fields of activity, among them Mrs. Edith Nourse Rogers, Congresswoman; Congressman W. P. Connery; Lieutenant-Governor William Youngman; Col. Rush B. Lincoln, representing the Army; Steve Garrity, state commander of the Legion; Col. William Bailey, G.A.R.; Maj. Henry Taylor, Boston Fusiliers; Capt. Walter Queen, commander of the Ancients; also British war veterans, Spanish-American veterans, other state and city officials, newspaper friends, commanders and delegations from many Legion posts.

Entertainment was given by four acts provided by Al Somerby of the Bowdoin Square Theatre, the Yankee Division drum corps of 50 members in French uniforms, the Ames Post drum corps, and by Miss Katherine Gray, of Boston society circles, who sang "The Star Spangled Banner."

"Dick" Sears was a photographic officer with the 26th, 80th and other divisions in the World War.

Harry Cohn to Coast

Harry Cohn left late last week for the Columbia Coast studio, following home office conferences.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

A KING has turned producer for an independent picture company. Faustin Kirkus, known to millions as "The white king of the black isle" of La Gonave, near Haiti, is now making voodoo scenes on the island for Principal Distributing Corporation.

The succession of events that led the natives to make him king reads like a dime novel. It seems that their last king, Faustin the First, died many years ago and a legend had it that he would one day return from out of the heavens. Wirkus was assigned to maintain order on the island and when the 40,000 voodoo negroes spied him coming from the clouds (in a U. S. Marine plane) and heard that his name, too, is Faustin, they made him king and "gave" him the 250-pound reigning queen as his wife. He refused the wife, with thanks, but accepted the crown and for some time held power over the island and its inhabitants.

William Seabrook "discovered" the white king and wrote of the adventure. Then, after much persuasion, the publishing firm of Doubleday, Doran managed to get him out of the Marine Corp to write a book. Since his resignation from the military, some three years ago, he has been lecturing throughout the country.

Principal commenced to make a feature picture, called "Voodoo," and hearing of the exsergeant's relations with the Gonave negro voodoos, managed to line him up as "ambassador of good will" between the savages and a production crew which was sent to film their rituals.

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The closest "closeup" ever filmed was made in Hollywood this week, according to publicity from Paramount, which said, "The camera, representing Gary Cooper's eyes, sees Miss Helen Hayes in what is expected to be one of the most daring love scenes ever photographed."

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In checking reports that St. Louis policemen issued a ban against persons being "buried alive" for exhibition purposes, we discovered that instead of being "buried," the man underground, from time to time, slipped into a subterranean "living room" to enjoy a smoke, eat and rest his cramped limbs. Large crowds of the curious paid ten cents or more per person to witness the stunt. And St. Louis theatres suffered accordingly by the competition.

▽

Eddie Dowling started off the amusement end of the presidential campaign for the Democratic nominee by writing a song, "Row, Row, Row with Roosevelt." If enough voters take to the oars in November, who knows but that Mr. Dowling will end up as an ambassador to Turkey, with a fez. Or in the Court of St. James's, bedecked in satin knee breeches and fancy buckles. Mr. Dowling would much prefer Dublin.

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Sign on marquee of Saenger theatre, New Orleans: Stranger Things Are Happening Every Day—"White Zombie."

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For weeks now we have been wondering what happened to the Irish delegation to the Olympic games in Los Angeles. It appears that the Swedes and Poles, Rumanians and Ukranians, Syrians and the Turks were being wined and dined by various Hollywood production executives and actors. But nary a word came over the line about a reception to the Irish, and we were worried. There must be at least one from the old sod in the film capital, we thought, and lo and behold we were right. Joseph I. Breen, a West Coast executive of the Hays office, begorra-ed himself into the Olympic Stadium and gathered the clan together for a good old-fashioned shindig.

Here's a motto from Martin Beck: "Work faithfully for twelve hours every day . . . and don't worry. Then, in time, you may become a bigger executive and work sixteen hours . . . and have all the worry."

And now beer—plain but foamy lager beer—has been added to the ever growing list of things that are needed to save the show business. While in Kansas City the other day, Mr. Beck voiced the opinion that the product of malt and hops is needed as a stimulant for drooping box offices. He believes that if beer returns, many theatres will be converted into beer gardens and thus the number of theatres will be reduced. Simple?

"In fact," he said, "such a possibility is the only lifesaver I see for a great many theatres; it will go a long way toward solving a perplexing problem." And, perhaps, not only for theatres.

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No telling what damage the full-page back cover ad of Paramount's "Merrily We Go to Hell" did when the Motion Picture Herald *was innocently tucked under Jack Williams' arm on a rather infrequent visit to the neighborhood church recently.*

▽

Herschel Stuart, theatre executive of RKO, told the staff the other day: "Sometimes we kid about bow taking. We shouldn't, because BOW taking is getting to be an industry in this country. We should leave the applause to Mr. Aylesworth (president) and the owners. There won't be any, because they read the figures from the bottom up."

"The standing at this writing," Mr. Stuart continued, "is that there is a mountain to move and we have carried away a few wheelbarrows full of rock. At the rate we are going, it will take two years to remove the obstacles. The owners have given us FOUR MONTHS. Thanksgiving Day is the dead line. Pay dirt will be found on that day, or this cluster of plain and fancy RKO-LIANS go out like a light. Meanwhile let's leave the crowing to the Pathe rooster."

"No use kidding ourselves that we are doctors," concluded Mr. Stuart. "'Wet Nurse' is a more appropriate title."

▽

According to publicity from Warners, Robert E. Burns, author of "I Am a Fugitive From a Chain Gang," now in production, has appeared and disappeared again at the Burbank studios. The unfortunate writer, Warners say, is literally a fugitive and a wanderer, living in constant terror of extradition to the State from whose chain gang he escaped some years ago. Every now and then he bobs up at Burbank.

▽

A member in good standing of the In-Bad Club is the Topeka Daily Capital, which printed a story about Betty Compton in connection with the Mayor Walker hearing, and with it appeared a picture of Betty Compson.

▽

The latest wrinkle in cooperation between rival larger distributors gives to each an inside track on what its competitors' product looks like, before it is actually released. While visiting with an executive the other day we learned that his home office staff had seen all the newest pictures of a rival company and he explained that his organization sends prints of its releases to the other. "It keeps us abreast of the times," he explained.

▽

A Mr. Fierce and a Mr. Gentle are appearing in the same RKO picture—"Strange Justice."

THE two extremes of insurance policyholders are undertakers and theatre employes. No other civilian class makes a poorer showing than theatre employes and none is as fully protected with life insurance as funeral directors. Motion picture actors and actresses, musicians and entertainers as a class are 64 per cent without insurance.

The American Service Bureau made a nationwide checkup on life insurance buyers for the 132 large insurance companies of this country and Canada. It found that of every 10,164 applicants, only 28 were actors, musicians or entertainers. And 64 per cent said they had no other insurance, while of the remaining 36 per cent, the average carried was $37,500. The average of the new applications totaled $7,464. However, what with the many million-dollar policies and others of a high amount, few classes carry more insurance than those in Hollywood.

Theatre managers and owners carry an average of $23,000 and only 34 per cent are without protection. The average new application is for $6,244, while their employes carry an average of only $1,750 and only 14 per cent are insured.

Only 9 per cent of undertakers are without protection, due for the most part to the fact that they come into such intimate contact with the need for life insurance protection by the families of those they bury.

▽

Ralph Budd, personnel director at the Warner home office, is the patentee of a new kind of political propaganda plate for automobiles. It reads: "A *Republican* Voting for Roosevelt!"

▽

While waiting for a plane to take him to New York, from Hollywood, Harpo Marx threw the Kansas City municipal airport into a turmoil. He spied a tractor used to tow airplanes, hopped into the seat without an invitation, gave the tractor a whirl and was off on a tear while spectators scattered for safety. After this supposedly funny swing around the airport, Harpo took a small zither from his luggage and gave an impromptu concert.

By the way, few know that the Four Marxmen have another brother, Gumo, who left the stage to go into the raincoat business back East.

▽

Basic advertising: We are informed by Warners' publicity department that the advertising staff has created a herald in the form of a diaper for "Blessed Event." It is cut to style and features scenes from the picture, "attractive colors and ample space for exhibitor's imprint." The diaper will be merchandised at no increased cost to exhibitors.

▽

In making his current spectacle, "Sign of the Cross," Cecil B. DeMille calls players by character instead of real names. When he sought Charles Laughton the other day, and called "Nero," a huge Nubian slave elbowed his way through the crowd—probably thinking his great chance had come at last.

"Heah Ah Is, Mistah DeMille!" he announced.

Mr. DeMille is said to have registered only surprise.

"Yassur, I'se Nero."

Investigation disclosed that the negro's name is Curtis Nero, a six-footer who has been playing extra roles for years.

▽

Harry M. Warner, president, eats in the Warner home office employees' luncheon every noon time. There one can get soup, entree, dessert and coffee for something like 23 cents. And if visitors happen to be in his office at noon, Mr. Warner takes them along.

102 PUBLISHED BOOKS AND PLAYS PURCHASED IN LAST SIX MONTHS

MGM Heads List of 8 Producer-Distributors and Five Independents by Buying Rights to Twenty-Three Manuscripts

One hundred and two published fiction books and plays were purchased in the six months from March to August by eight producer-distributors and five independent companies, for production and release in 1932-33. Numerous other published stories and plays previously purchased but intended for the current season's production schedules would considerably swell the total. Original stories written by studio writing staffs, or originals submitted on assignment or by free-lance authors, are not included.

Fiction and play purchases reached a high mark in March, when 25 stories were purchased in preparation for the launching of the season. Seventeen were bought in April, 21 in May, 12 each in June and July, and 15 in August.

M-G-M purchased more published books and plays than other companies, having contracted for talker rights to 23 manuscripts. Paramount acquired 15; Warner, 14; World Wide, 14; Universal, 12; RKO, 7; Columbia, 6; Fox, 6, and United Artists, Chesterfield, Goldburg Productions, Monogram and Paradise Pictures, 1 each. However, some of these companies have numerous additional story properties in their vaults for current production.

Titles of current story buys, with authors' names and other descriptive matter, appear each month in MOTION PICTURE HERALD. Purchases for August, which follow, list six made in the month by Paramount and three by Warner:

Columbia

"Black Moon," novel by Clements Ripley.

Chesterfield

"The King Murder," mystery story by Charles Reed Jones.

MGM

"The Mask of Fu Manchu," story by Sax Rohmer.

"The Lady," play by Martin Brown.

Paramount

"International House," by Lou Heifitz and Neil Brant.

"A Chance at Heaven," novel by Vina Delmar.

"The Grand Thing," story by Lawrence Hazzard.

"Evenings For Sale," novel by I. A. R. Wylie.

"The Cross," novel by Gina Kaus.

"What Every Woman Knows," play by Sir James Barrie.

RKO Radio

"The Monkey's Paw," mystery story by W. W. Jacobs.

Universal

"The Life of Clyde Beatty," story by Edward Anthony.

Warner Bros.

"Forty-Second Street," novel by Bradford Ropes.

"Grand Slam," novel by B. Russell Herts.

"The Mind Reader," play by Vivienne Cosby.

Stories Must Be Different These Days, Says Warner

Declaring that the "run-of-the-mill picture is out—if it was ever in," and that audiences no longer are satisfied with "ordinary" films, Jack L. Warner, vice president in charge of all Warner-First National production, said this week that as far as his company is concerned, "we're already far off the beaten path in story material and we are going to wander farther and farther afield."

The foremost test now for each screen story must be this: Is it different? Mr. Warner said. The public demands that the picture be unusual, the subject unique, and the whole "filmed with all the innovations that the industry can devise."

Unique Background a Factor

Citing the following Warner pictures, made or contemplated—"Tiger Shark," "Life Begins," "I Am a Fugitive," "Silver Dollar," "The Match King" and "20,000 Years in Sing Sing"—the production executive said:

"Not one of these is standard motion picture material, yet every one is certain to be a sensation in its own way. In each one of them there is a combination of unusual story and unique backgrounds."

Freshness of topic and treatment is the requirement, regardless of whether the story "comes from an outside source or from the staff of 30 writers under contract to the studio," he said. " 'Public Enemy,' 'Little Caesar,' 'Five Star Final' and 'The Last Flight' all dared to be different, yet they proved sweet music to exhibitors and popular fare with audiences."

The Unusual as Yardstick

Of the new product Mr. Warner added: " 'Tiger Shark' is a tremendously exciting picture with a background of tuna fishermen. It is totally different from anything either Edward G. Robinson or Warner Brothers has made before. 'Life Begins' is equally sensation in nature from the theme standpoint. It has the most unusual setting ever dared in a motion picture."

He spoke of a contemplated production, "The Lowdown," dealing with the "publicity racket"; of "I Am a Fugitive," which, he said, "is going to make us some enemies" but will be talked about; of the planned filming of "The Miracle" with Loretta Young as the nun and Max Reinhardt helping to stage it; of pictures in work on the life of Ivar Kreuger and his "mysterious actress friend"; on Warden Lawes' prison story; on the career of Haw Tabor, Colorado's spendthrift silver king.

"There isn't an ordinary story or a program picture on the lot," Mr. Warner said. "We have only one yardstick: what the writer says must be extraordinary."

New Orleans Protection Discussion May End Suit

United Theatres, Inc., and independent theatre owners of New Orleans are conducting conferences with a view to adjusting the local protection situation. The circuit has not yet replied to a suit brought by the United States attorney general's office, charging restraint of trade and asking a discontinuance of present zoning and protection practices.

Independents have registered protests against the circuit's 30 days protection over second runs and 60 days over third runs, which protest resulted in federal attention and the pending suit. If a settlement is reached during the current negotiations, a move for withdrawal of the government suit is considered likely.

Receivers Take Over Theatres

Jesse W. Barrett and Walter A. Nohl, receivers for Skouras Brothers Enterprises, Inc., St. Louis, have taken over the properties of the Central Properties Corporation, with the consent of Circuit Judge Moses N. Hartman. The move is a step to put the Ambassador, Missouri and Grand Central theatre properties under the jurisdiction of the circuit court.

Jesse Lasky May Produce for Paramount; Katz Favors Units

Sam Katz, on the Coast, is discussing with Jesse L. Lasky the possibility of a deal, similar to the one near completion with B. P. Schulberg, whereby Mr. Lasky would produce features for Paramount release. Mr. Katz is considered favorably disposed toward the unit system of production. Charles R. Rogers is at present producing at the Paramount plant.

Under the terms of the deal with Mr. Schulberg, the latter may borrow Paramount players, directors and technicians, but he assumes part of the production cost. It is understood Mr. Katz desires to maintain studio control over the producing units, with Emanuel Cohen in a supervisory capacity. Schulberg would produce eight features under the agreement.

To Sell "Crusoe" Exclusively

"Mr. Robinson Crusoe," featuring Douglas Fairbanks, will be the first picture distributed by United Artists under the exclusive run plan of Al Lichtman, general sales manager. A number of dates have already been set. The sales policy on each feature is to be decided as it appears from the studio.

PRODUCERS DECIDE TO OUTLAW PLAYERS WHO JUMP CONTRACTS

Association Resolution Is Believed to Include Independent Film Makers; Emanuel Cohen Succeeds Schulberg on Board

by LEO MEEHAN
Hollywood Staff Correspondent

Stirred to action by recent attempts on the part of well known players to jump their contracts by dissatisfaction over salary, Hollywood producers through their association have definitely gone on record as against the employment of such artists until they carry out their contractual obligations. Formally announced last week by Will H. Hays, following the semi-annual meeting of the producers' association, the resolution declares "that the board of directors of the Motion Picture Producers, Inc., hereby does recommend that none of the members of said association at any time in the future employ any artist who refuses, without legal justification, to comply with his contractual obligations, to any producer of motion pictures."

This practically closes the doors of all studios to players who quit over salary disagreements. All the larger companies are members of the Association, but the resolution further mentions that it will have nothing to do with contract jumpers "to any producer of motion pictures," which is believed to include the independents as well. And since so many large circuits are controlled by members of the Hays association, it is unlikely that any independent would seek to employ an artist who had put himself out of bounds under the resolution.

Jack Warner Presides

The resolution is said to be aimed particularly at certain Warner-First National players who, upon attaining increased popularity with fans throughout the country, have refused to fulfill the terms of their contracts and have insisted upon having more money. Jack L. Warner, vice president of the association, presided at the meeting at which the resolution was drafted, in the absence of Louis B. Mayer, president.

Settlement of the rumors that Emanuel Cohen might leave his post as first vice president in charge of production at Paramount studios was seen in the fact that he was elected to the board of directors of the producers' association to succeed B. P. Schulberg, resigned.

Calls Product Superior

General optimism was expressed over improving business conditions, and the prospects for outstanding motion pictures this fall. Mr. Hays reported to the meeting that his office had found that during the month of August, 153 feature-length pictures are actually in production or being prepared for immediate shooting, as against only 74 productions last August and 108 in August of 1930.

"Renewal of individual effort, the careful scrutiny of new economics, and the increase of inter-studio cooperative measures, combined with the constant urge to make every picture of greater entertainment appeal than the last, is placing the 1932-33 product ahead of its predecessors, and, in consequence, will add thousands of theatre attendance," said Mr. Hays.

"With the major film companies now engaged in one of the greatest production seasons of their existence, I believe their efforts will be amply rewarded as the pendulum of business swings back toward normal this fall.

"Although the slack period of the last few months has had a tendency to slow up the wheels of the industry, it has not been without its rewards."

France Leads Europe in New Theatres Built in 1931-32

The press of Europe has recently given much prominence to an item to the effect that France led all other countries of Europe in point of new film theatres constructed during 1931-32, according to a report from M. H. Kennedy, American Trade Commissioner at London. In France 76 houses were completed, with a total of 154,700 seats.

Great Britain is listed second with 70 theatres and 105,000 seats and Germany third with 60 houses and 25,000 seats. The French dominance in this particular is attributed to the construction plan which Pathe Natan organized and carried out successfully.

Distributors Will Contest Omaha Restraint Suit

The restraint of trade suit filed recently in Federal court at Omaha by Victor Newton, theatre owner of Pacific Junction, Ia., which named seven distributors and the Omaha Film Board of Trade, will be contested by the MPPDA and distributors. No date for a hearing has been set as yet.

Seeks to Curb Triple Bills

Banning of triple feature bills before the practice becomes widespread in St. Louis is sought by the MPTOA of St. Louis, eastern Missouri and southern Illinois. Fred Wehrenberg, president of the association, has requested distributors to insert a clause in contracts which would make triple bills prohibitive. A similar request has been sent by Mr. Wehrenberg to the Hays organization.

Dallas Film Row Structure Passes

The original four-story film building on Harwood street, Dallas, which housed Universal, United Artists and many other leading film companies for many years, will soon be remodeled into an office building due to an increasing scarcity of exchange tenants. The last two companies to move in the near future are United Artists and Universal.

Grainger Sees Corner Turned

"Fox Film Corporation has no problems, but definite tasks," James R. Grainger, vice-president in charge of distribution, told assembled sales force leaders and executives this week at the home office, in accepting a silver plaque presented on behalf of the home office and field sales organizations. Harry H. Buxbaum, branch manager of the New York exchange, made the presentation speech.

Mr. Grainger said in part: "The personnel of the sales organization is facing facts. It has no reconstruction process through which to go—we went through that some time ago." The executive paid tribute to the leadership of Sidney R. Kent, president of Fox Film.

"We are not unmindful of the fact that the sales organization can succeed only to the extent that exhibitors succeed," said Mr. Grainger. "There is no doubt that the economic situation in this country has rounded the corner on which we have so intently had our eyes fixed for several years. We know that good pictures, entertaining pictures, always will do business, profitable business."

Present at the meeting were William J. Kupper, western division sales manager; vice-presidents W. C. Michel, Richard Rowland, Glenn Griswold; C. E. Richardson, treasurer; Sidney Towell, comptroller; Clayton P. Sheehan, general foreign distribution manager; E. C. Grainger, eastern divisional sales manager; George A. Roberts, personnel director; Truman H. Talley, general manager of Movietone News; Jack Sichelman, assistant sales manager, and others. Mr. Kent was out of town.

Harvey Organizes New Agency

George Harvey has incorporated All-In-One Service, which will handle complete advertising programs for picture companies. Included are the Harvey Advertising Agency, Circle Press and Century Photo Engraving Company.

Hamrick Adds One House

John Hamrick, Pacific Coast independent exhibitor, has acquired a long-term lease on the Dufwin theatre in Portland, as an addition to his Oregon-Washington circuit.

Freuler Signs Morse

N. Brewster Morse, screen writer, has left for Hollywood to adapt several original stories for Freuler Film Associates. The contract was closed by Harry N. Blair.

Jack Adams Opens New Exchange

Jack K. Adams will open an independent exchange at Dallas and will offer exhibitors 24 Mayfair productions and 20 Big Four releases.

CLEVELAND ZONING PACT MAY DO AS MODEL FOR OTHER SITUATIONS

Text of Agreement Drafted in Out-of-Court Settlement of Monopoly and Conspiracy Suit Filed by Independents

New Agreement Also Governs Problems of Premiums and Double Bills; Becomes Effective January 1; Runs a Year

The new zoning pact between independent exhibitors in Cleveland and Loew's Ohio Theatres, governing the activities of both in regard to zoning, admission price concessions, double featuring and other phases of theatre operation, may be used as a model for other territories where distributors and theatre owners are at odds over protection.

Adopted early in August, the Cleveland agreement will become effective on January 1 and shall terminate one year later. It was drafted in settlement, out of court, of a monopoly and conspiracy suit filed in district court of the United States for the northern district of Ohio, eastern division, by independent theatre owners of the Cleveland Motion Picture Exhibitors Association, for whom Sam Horwitz was attorney, against Loew's and distributors, and represents one of the first protection agreements of its kind ever drafted between independents and the larger interests for the establishment of equitable and amicable protection relations between both.

Seen as Guide for Other Areas

Because of the vital part which Cleveland independents played in drafting the agreement, it is hoped by legal and other official representatives of distributors and their circuit interests to place the form in work in other territories where they have been unable to date to draft protection schedules which would be acceptable to exhibitors. In any event, attempts will be made to have the Cleveland form serve as a basis for discussions and negotiations in territories where new zoning and protection forms are needed. Also, the new agreement governs the problems of premiums, double bills and others of considerable discussions in many key centers.

In Nebraska, zoning differences between distributors and circuits and independent owners were the basis of the Youngclaus suit. At Kansas City "chaos" is the word that aptly describes the protection situation. Local exchange managers say they will not even discuss the subject with representatives of the Independent Theatre Owners Association, and all protection deals will be negotiated individually.

The uniform zoning plan sought by the Kansas City independents' association will not receive favorable consideration, the distributors have indicated, as they wish to avoid all implications of concerted action, in view of possible litigation, which is known to be contemplated by the independents in that event. Therefore the distributors have not committed themselves on whether they will grant Fox Midwest theatres the protection they ask.

Text of Cleveland Agreement

Text of the new Cleveland agreement follows in full:

AGREEMENT made and entered into this.....day of August, 1932, by and between Ambassador Amusement Co., Associated Theatres, Inc., Broadvue Amusement Co., Cable Amusement Co., Inc., Center-Woodland Co., Central Amusement Co., Commodore Theatre Co., Inc., Consolidated Theatres Co., Corlett Theatre Co., Edgewater Amusement Co., Inc., East Shore Theatre Co., Ezella Amusement Co., Inc., Heights Theatre Co., Hough Improvement Co., Ivanhoe Theatre Co., Inc., L. & S. Amusement Co., Lefkowich-Greenberger Co., Inc., The Lyceum Theatre Co., Inc., Madison-Ninety Sixth Theatre Co., Milo Theatre Co., The Mt. Pleasant Amusement Co., Inc., Ninth Vincent Theatre Co., Inc., Prospect Standard Theatre Co., Inc., Regent Theatre Co., Rialto Amusement Co., Inc., S. & L. Amusement Co., Saramore Theatre Co., Stork Theatre Co., Inc., Sunbeam Amusement Co., Inc., Union Playhouse & Amusement Co., Inc., University Theatre Co., Inc., Variety Amusement Co., West Side Theatre Co., Inc., Yale Amusement Co., Yale Theatre Co., Inc., Michael Hudak, Morris Israel, Charles Pintner and James Holecek, F. Arthur Simon and Nathan Schultz, Herman E. Smith, Sigmund Vermes and Theodore Vermes, Ray C. Wahl, all of Cleveland, Ohio, Maurice Kaplan of East Cleveland, Ohio, Frank W. Porozynski and Walter Balverski, a partnership, of Garfield Heights, Ohio, Loretta S. Sureell of Lakewood, Ohio, Windameer Theatre Co., Inc., a corporation of East Cleveland, Ohio, now or heretofore operating the theatre specified opposite the signatures of the parties or such of the foregoing executing this agreement, jointly and severally, hereinafter referred to as the Cleveland Exhibitors, parties of the first part, and Loew's Ohio Theatres, Inc., hereinafter referred to as Loew, now or heretofore operating the theatres specified opposite its signature, party of the second part.

WHEREAS, the Cleveland exhibitors as party plaintiff have filed in the district court of the United States for the northern district of Ohio, eastern division, a bill in equity against Motion Picture Producers and Distributors of America, Inc., and others, as parties defendant, alleging in said bill that the defendants in or about the year 1921 unlawfully and in violation of the Act of Congress of July 2, 1890, engaged in a combination and conspiracy to restrain and monopolize interstate trade and commerce in motion pictures; and alleging further that said combination and conspiracy has since said time unlawfully and is now unlawfully restraining and monopolizing said interstate trade and commerce, and threatens to continue to restrain and monopolize said interstate trade and commerce, as is more fully described in said bill filed in said case, which is entitled The Cleveland Motion Picture Exhibitors Association, an association, et al., vs. Motion Picture Producers and Distributors of America, Inc., a corporation et al., and being cause Number 4103 on the docket of said court; and

WHEREAS, Loew's Ohio Theatre, Inc., by its attorneys, Mooney, Hahn, Loeser, Koeugh and Beam, and the other defendants by their respective attorneys have filed in said court their respective answers to said bill of complaint denying the conspiracy therein alleged and all acts alleged in said bill of complaint to have been committed pursuant to such alleged conspiracy, and

WHEREAS, the Cleveland exhibitors are severally engaged in the business of operating theatres principally for subsequent-run exhibition of motion pictures in Cuyahoga county, State of Ohio, and Loew is engaged in the business of operating theatres principally for first and second-run exhibitions of motion pictures in said county and state, and

WHEREAS, the Cleveland Exhibitors desire and Loew is willing, but only for the purpose of this agreement and only for the term thereof, that the length of the period of protection for the first and second-run exhibition of motion pictures heretofore customarily and usually granted the Loew Theatres against the theatres operated by the Cleveland Exhibitors has been limited as hereinafter provided, without making such limitation a precedent or standard of protection elsewhere;

Action Dismissed

NOW, THEREFORE, in consideration of the sum of ONE DOLLAR ($1.00) and other good and valuable considerations, the mutual promises and agreements hereinafter set forth and the premises herein stated, the Cleveland Exhibitors severally and jointly and Loew agree as follows:

FIRST—(A) That the action now pending in the district court of the United States for the north district of Ohio, eastern division, entitled "The Cleveland Motion Picture Exhibitors Association, an association, et al., plaintiffs, versus Motion Picture Producers and Distributors of America, Inc., a corporation, et al., defendants (in equity No. 4103) be dismissed as against all defendants without prejudice and marked costs paid, and the parties hereto hereby consent to the entry of such order as the court shall determine is necessary or required to so dismiss said action without further notice to or action by the said parties, and the said parties hereby authorize and direct their respective attorneys to prepare and consent to the entry of such order.

(B) The Cleveland Exhibitors, jointly and severally, if individuals or partnerships for themselves, their heirs, executors, administrators and assigns, and if corporations for their successors and assigns, covenant and agree that they will not after the date of this agreement institute, bring or file any suits or actions whatsoever, in law or in equity or otherwise assert any claim or demand whatsoever by legal process or otherwise, against Loew, or against the Motion Picture Producers and Distributors of America, Inc., or against the Cleveland Film Board of Trade or their respective successors, predecessors and assigns, arising out of or based upon the facts or any of them alleged in said petition.

Theatres Classified

SECOND—(A) That for the purpose of this agreement, each of the respective theatres of the Cleveland Exhibitors shall be deemed to be classified upon each day when exhibiting any of the motion pictures hereinafter described in Paragraph Tenth hereof as follows:

CLASS A

Those at which for each and every person at evening performances an admission price is not less than twenty-five (25c) cents shall be charged and at which only one feature motion picture is exhibited, neither gifts nor premiums of any kind or description are given away and only one person is admitted for said admission price of not less than 25c.

CLASS B

Those at which for each and every person at evening performance an admission price of less than twenty-five (25c) cents and more than nineteen (19c) cents shall be charged and at which only one feature motion picture is exhibited, neither gifts nor premiums of any kind or description are given away and only one person is admitted for such admission price.

CLASS C

(1) Those at which two or more feature motion pictures are exhibited customarily known as "double features," and / or at which gifts or premiums of any kind or description are given away, and / or at which more than one person is admitted for the admission price of one person.

(2) Those at which for each and every person at evening performances an admission price of less than twenty (20c) cents and more than ten (10c) cents shall be charged.

CLASS D

Those at which for each and every person at evening performances an admission of ten (10c) cents or less is charged.

CLASS E

Terminal, Strand, Standard, Great Lakes, Roxy and Cameo theatres, provided such theatres for each and every person at every evening performance charge an admission price of not less than twenty-five (25c) cents and exhibit only one feature motion picture, admit only one person for said admission price of not less than 25c and do not give away gifts or premiums of any kind or description, otherwise said Class E theatres shall be deemed to be classified as Class B, Class C or Class D, as the case may be.

(B) The price of admission at the theatres specified in each of the classes in Paragraph Second (A) provided for shall be deemed for the purpose of this agreement to be the lowest actual price charged for the admission of any person to each such theatre at evening performances exclusive of any admission tax and / or of any other like tax, or charge, now and / or hereafter imposed.

(C) The term "evening performance" shall be deemed to mean any and all performances from and after 6 p. m. The term "person" shall be deemed to mean an adult person.

Classification of Runs

THIRD—That only for the purpose of this agreement the exhibitions of motion pictures shall be deemed to be classified during the term of this agreement (1) first run, (2) second run, and (3) subsequent run. A first-run exhibition shall be deemed to be the first public exhibition of a motion picture in Cuyahoga county, excepting any "road show," which shall not be deemed to be a first-run exhibition. A second-run exhibition shall be deemed to be the exhibition of a motion picture which theretofore has had only a first-run exhibition as hereinbefore defined. A subsequent-run exhibition shall be deemed to be any exhibition of a motion picture which theretofore has had first and second-run exhibition as hereinbefore defined.

FOURTH—Loew agrees that in license agreements, excepting those referred to in the next succeeding Paragraph Fifth, which Loew may enter into for the exhibition of any motion picture during the term of this agreement at its theatres or any of them, it will not demand, contract for, or require the distributor thereof to grant protection (as such term is commonly known in the motion picture industry) of more than:

(a) Thirty-five (35) days after the conclusion of the first run against Class A theatres;

TEXT OF CLEVELAND PROTECTION PACT

(b) Fifty-six (56) days after the conclusion of the first run against Class B theatres;
(c) Sixty-three (63) days after the conclusion of the first run against Class C theatres;
(d) One hundred (100) days after the conclusion of the first run against Class D theatres for its theatres contracting for a first and second-run exhibition thereof in Cuyahoga county;
Nor more than:
(e) Twenty-eight (28) days after the conclusion of the first run against Class A theatres, fifty-six (56) days after the conclusion of the first run against Class B theatres, sixty-three (63) days after the conclusion of the first run against Class C theatres, and one hundred (100) days after the conclusion of the first run against Class D theatres,
if a license for only a first and not a second run of any such motion picture is granted any of its theatres.
Nor more than:
(f) Forty-two days after the conclusion of the first run against Class E theatres, if a license for a second run of any such motion picture at the Mall theatre is granted Loew, provided that the Mall theatre, in each such case for each and every person at every evening performance, charges an admission price of not less than twenty-five cents (25c) cents.
(B) In the event that in respect to any motion picture Loew contracts for or requires less than the maximum number of days' protection specified against any of the theatres in any of the classes of theatres hereinabove enumerated, then Loew agrees not to demand, require or contract for any more protection against the other theatres in said class, and the number of days' protection specified against each of the other classes of theatres shall be in respect to such motion picture, reduced by a like proportionate number of days.
(C) Whenever the subject matter of protection and/or date of availability is anywhere in this agreement mentioned or involved, the same shall be subject to the physical availability of prints and in such respect this agreement shall be deemed to be modified accordingly. Loew agrees to use its best efforts to obtain from distributors the necessary number of prints to make each motion picture exhibited by Loew available to the Cleveland exhibitors as provided in this agreement.

Individual Theatre Protection

(D) In the event that on any day or days during the term hereof the admission price for evening performances at either the Park theatre or the Granada theatre, in the City of Cleveland, shall be less than thirty (30) cents, then respective control prices specified herein for determining Class A, Class B, and Class E theatres shall be for such day or days only automatically changed and reduced by the amount the admission price during such day or days for evening performances at the Park or the Granada theatre is reduced from thirty (30) cents; provided that on such day or days the Park theatre or the Granada theatre, as the case may be, then shall not be within any of the classifications herein provided for theatres of the Cleveland Exhibitors.
(E) If Loew contracts for the second or subsequent-run exhibition of any of said motion pictures at any of its theatres at which the charge for admission at evening performances is less than the admission price herein in Paragraph Second (A) specified or as such admission charge may be from time to time changed and reduced as provided in Paragraph Fourth (D) hereof for the determination of Class A theatres and / or at which two or feature motion pictures are exhibited and / or at which gifts or premiums of any kind or description are given away and / or at which more than one person is admitted for the admission price of one person, then and in that event the same classification herein made of the theatres of the Cleveland Exhibitors shall be, for the purpose of this agreement, made of such particular theatre of Loew on the day or days when so exhibiting such motion picture second or subsequent run. In any such case Loew agrees not to exhibit at any such theatre on such day or days any such motion pictures prior to the date of the availability thereof for theatres of the Cleveland Exhibitors in their respective classifications.
(F) Notwithstanding the definitions of a first and second-run exhibition in Paragraph Third hereof, if Loew contracts for first and second-run exhibitions of any such motion pictures at any of its theatres, Loew shall have the right to exhibit such motion picture "day and date" or otherwise before the thirty-sixth (36th) day after the conclusion of the first run thereof at any one or more or at all of its theatres which are not, at the date or dates of exhibition thereof, within any of the classifications herein provided for the theatres of the Cleveland Exhibitors. If Loew contracts for only second-run exhibitions of any such motion picture at any one or more of its theatres, Loew shall have the right to exhibit such motion picture at such of its theatres as are not at such time included within the classifications herein provided for the theatres of the Cleveland Exhibitors, twenty-one (21) days after the conclusion of the first run thereof; and in each such case such motion picture shall not become available to the Cleveland exhibitors until the thirty-sixth (36th) day after the conclusion of the first run thereof.
(G) Any of such motion pictures which have not been "booked" by Loew for a second run at any time prior to ten (10) days after the conclusion of the first run thereof shall be deemed available for "bookings" for subsequent runs by the Cleveland exhibitors and upon inquiry by any of the Cleveland exhibitors, Loew shall inform said Cleveland exhibitors of the fact.

CLEVELAND AGREEMENT LOWERS PROTECTION

The new Cleveland agreement governing exhibition activities in that city, signed by independent theatre owners on August 26 and thereby ending their monopoly suit against distributors and Loew's Theatres, provides for reduced first-run protection, definite theatre classification based on admission price and exhibition policy, and further provides for arbitration in cases of evasion or breach of contract.

Double features are barred from all Class A, B and E houses.

Premiums and giveaways are barred at houses in these classifications, also two-for-one admissions are not permitted.

However, elasticity is given to the agreement by the provision that any house may double-feature, give premiums, admit two for one price, etc., by changing its classification from that of A, B or E. Changes may be made as frequently as desired, except within a particular run.

First-run protection is reduced to 35 days following conclusion of the showing, providing the first-run circuit has also booked a second-run. In the event the circuit has not booked a second-run, then the picture shall be available to Class A houses 28 days after conclusion of the first-run.

Reduced protection is also provided for Class B, C and D runs.

Breach or Evasion Defined

FIFTH—It is expressly agreed that the provisions herein in Paragraph Fourth (A) contained, concerning periods of protection shall not be interpreted or be deemed to obligate Loew not to contract for the exhibition of any motion picture in Cuyahoga county for only a "first and / or second run and exclusive of any other exhibition thereof," and if Loew so contracts it shall not thereby be deemed to have breached any of the provisions of this agreement since the entire subject matter of licensing "exclusive runs" of motion pictures is not covered or intended to be covered by this agreement, neither of the parties waiving any right in such regard.
SIXTH—The Cleveland Exhibitors and Loew agree that in each license agreement entered into by them or any of them for the exhibition of any of said motion pictures at their respective theatres excepting license agreements for only a first run or a first and second run and exclusive of any other exhibition of any of such motion pictures in Cuyahoga county, there shall be incorporated therein by reference hereto or otherwise, the provisions of Paragraph Fourth (A) hereof relating to protection, together with the following provision:
"The classifications of the theatres of the Cleveland Exhibitors provided for in Paragraph Fourth (A) of a certain agreement between the Cleveland Exhibitors and Loew and which determine for the theatres of the Cleveland Exhibitors in each such class the date of availability of such motion pictures, shall supersede any other provisions covering the date of availability specified in this license agreement."
SEVENTH—The Cleveland Exhibitors and Loew agree that none of them will exhibit any of such motion pictures prior to the expiration of the period of protection, if any, against any of their respective theatres specified in the classification in which any such theatre shall be placed by the provision of this agreement, and that any such exhibition shall constitute a breach or evasion of this agreement.
EIGHTH—The term of this agreement shall begin on January 1, 1933, and end on December 31, 1934.
NINTH—(A) Every claim that any of the provisions herein relating to the classification of theatres or to protection have been breached or evaded shall be settled and determined by arbitration as hereinafter provided upon the written sworn complaint of any party to this agreement that (a) the Cleveland Exhibitors or any of them have directly or indirectly evaded or attempted to evade the classification of their respective theatres provided for in Paragraph Second (A) hereof, or (b) that Loew has contracted for or required protection in excess of that specified in Paragraph Fourth (A) hereof, or that any of Loew's Theatres have directly or indirectly evaded or attempted to evade any classifications thereof, provided for in Paragraph Fourth hereof.
(B) Evasions of the provisions herein relating to the classification of theatres shall be divided into two classes as follows:

CLASS I
All evasions relating to:
(a) admission prices;
(b) the giving away of gifts or premiums;
(c) the admission of more than one person for the admission price of one; and
(d) the exhibition of only one feature motion picture at Class A, Class B or Class E theatres.

CLASS II
All evasions relating to the exhibition of more than one feature motion picture at theatres not classified as Class A, Class B or Class E theatres.

Procedure on Complaints

(C) Each such complaint shall be submitted for determination by arbitration as follows: The complainant shall notify the party claimed to have breached any such provision (hereinafter referred to as the respondent) of the name of his arbitrator, and at the same time deliver to the respondent a copy of the sworn complaint, which shall set forth the evasion or breach claimed and the grounds upon which arbitration is demanded. Within three (3) days thereafter the respondent shall, by written notice to the complainant, name the respondent's arbitrator. Failing to do so within said time, the complainant shall be entitled to name such second arbitrator. The two arbitrators so selected shall within three (3) days after the appointment of the last arbitrator so named hear, in the City of Cleveland, the complainant and the defense thereto, if any is interposed, and failing to agree upon an award within three (3) days after the termination of such hearing, the two arbitrators shall select within three (3) days a third arbitrator, and the three arbitrators so selected shall hear and determine such complaint. If the two arbitrators are unable to agree upon and so select a third arbitrator, then upon the application of either complainant or respondent upon one day's notice to the other, a Judge of the district court of the United States for the northern district of Ohio, eastern division, shall have power to appoint such third arbitrator. In the absence of such Judge or such Judge failing to appoint a third arbitrator within three (3) days from the making of the application to such judge, such application may be withdrawn by either party making the application, and the president of the Cleveland Bar Association shall have the power to appoint such third arbitrator upon application upon one day's notice to the other party as hereinbefore provided. The third arbitrator, if appointed by a judge of the district court of the United States or by the president of the Cleveland Bar Association, shall be a person wholly disinterested in the controversy and the parties.
(D) The award of two or a majority of the arbitrators, if three are appointed, shall be deemed the award of the arbitrators, and shall be reduced to writing signed by the arbitrators agreeing thereto, and a copy thereof delivered to each party to the arbitration, and such award shall be final and binding upon all parties thereto and the parties to this agreement. The arbitrators respectively selected by the complainant and the respondent shall serve without compensation, but the compensation, if any, of the third arbitrator and expenses of any arbitration shall be paid by the unsuccessful party.

Authority of Arbitrator

(E) If more than one complaint is filed by any of the Cleveland Exhibitors arising out of the same claim of evasion or breach, then the Cleveland Exhibitors Association shall be regarded as the complainant with all the rights and privileges of a complainant so far as the procedure of arbitration hereinbefore specified is concerned, but if such complaints shall be dismissed, the expenses of the arbitration shall be borne by the Cleveland Exhibitors filing such complaint.
(F) In each such case, the arbitrators shall have, and are hereby given, authority to dismiss the complaint or to find that the provisions herein relating to the classification of theatres or to protection have been evaded or breached.
(G) Upon finding that Cleveland Exhibitor, or Loew, evaded or attempted to evade the classification of any theatre of such Cleveland Exhibitor or Loew, if at such time such theatre of Loew is classified as provided in Paragraph Fourth (A) hereof, and such evasion is of the class of evasions hereinbefore specified in Class 1, to direct and award that such theatre after a date to be fixed by the arbitrators, shall be for a first offense classified as a Class D theatre for

(*Continued on following page*)

MPTOA, Allied Plan Conference, May Cooperate

Some manner of working arrangement between the Motion Picture Theatre Owners of America and Allied States Association, major national exhibitor organizations, appears likely in the near future as the result of communications between M. A. Lightman, president of the MPTOA and W. A. Steffes, president of Allied, within the past two weeks.

Abram Myers, in a wire to Mr. Lightman on Tuesday, suggested that the meeting take place on September 20, in either Chicago or Washington, since Mr. Steffes will be available after September 17.

Commenting on Mr. Lightman's invitation for a discussion, Mr. Myers said: "Believing that informal discussion between representatives of the two organizations may be productive of good and certainly can do no harm, I am anxious that the spirit animating your proposal and our acceptance be not allowed to languish."

Conferences of the principal parties involved were originally tentatively scheduled for Tuesday of this week, designed to reach a showdown on the 5-5-5 contract situation. Allied directors, according to a wire from Mr. Steffes to Mr. Lightman, had appointed a committee to meet with a similar group representing the MPTOA on matters of mutual concern. Mr. Steffes informed Mr. Lightman that Allied seeks "common ground on which to work for the welfare of exhibitors of the country." The statement is in a measure a reply to an original letter from Mr. Lightman in which he said: "Our organization is in accord with most of your contentions, but simply uses different methods in getting results."

Mr. Lightman indicated that important, and previously arranged engagements would prevent his attendance at the proposed conference in Chicago on Tuesday, suggesting at the time a date immediately after Labor Day. The Allied committee as appointed by the directors includes Mr. Steffes, Abram F. Myers, Sidney Samuelson, H. A. Cole, Glenn A. Cross and Nathan Yamins. Allied is understood anxious to discuss the eight major problems which it has indicated as most serious to the exhibition situation today.

The proposed meeting will probably not take place before the latter part of September, since Mr. Steffes, on vacation, will not be available, although the MPTOA has signified its willingness to meet on September 6 or 7. Mr. Myers is understood inquiring among other of the Allied committee members whether they would be willing to participate in the session despite the absence of Mr. Steffes, but Mr. Myers is of the belief that the group will determine upon a postponement pending the return of the president.

Mr. Lightman has indicated his intention to communicate with independent exhibitor organizations in the event that the proposed meeting takes place.

Return to Work, Zukor Tells Chicago Exhibitors

Each exhibitor must study his own situation and get back to work, Adolph Zukor, president of Paramount Publix, declared in an address Wednesday at the Drake hotel in Chicago at a luncheon gathering of 200 exhibitors, exchangemen and newspaper representatives.

"Salvation lies in a careful analysis of his own situation by every exhibitor and a return to work," Mr. Zukor said. He also urged that the various branches of the business get together for a mutual understanding of viewpoints.

1,000 Theatres Reopened Within Past Two Months

Within the past 60 days approximately 1,000 theatres throughout the country have reopened, according to estimates of various sales executives at the home offices, *Motion Picture Daily* said this week. The reopenings have occurred in practically every state and sales territory in the country.

Sales chiefs have based their figures on deals for new product and negotiations for such deals at present under consideration. Two months ago, it is said, exhibitors with closed houses would not discuss new product, while many have opened negotiations within the last 30 days.

Keith Reports $233,423 Profit

B. F. Keith Corporation, a subsidiary of RKO, earned a net profit of $233,423 for the six months ended June 30. Profit from actual operation and other sources was $703,830, but this was reduced when $470,406 was deducted for depreciation and amortization.

Billie Burke Planning Permanent Home on Coast

Billie Burke, widow of the late Florenz Ziegfeld, plans an early return to New York to settle the estate of her husband, after which she will make Los Angeles her permanent home, continuing in motion pictures.

She will bring the body of the late showman on her trip to New York, where a final funeral service will be held. The body is temporarily resting at the Forest Lawn Cemetery, Glendale, Calif.

Concert Soprano at Roxy

Mata Cora, known in concert circles as Josephine Lucchese, Coloratura soprano, will be one of the featured singers in New York Roxy theatre stage presentations. She makes her first appearance at the house this week.

Cleveland Pact May be Model in Other Situations

(*Continued from preceding page*)

and during a period of thirty (30) days, for a second offense as a Class D theatre for and during a period of forty-five (45) days and for a third offense as a Class D theatre for and during a period of sixty (60) days.

(H) Upon finding that such evasion is of the class of evasions hereinbefore specified as Class II, to direct and award that such theatre after the date to be fixed by the arbitrators shall be for the first offense, classified as a Class D theatre for and during a period of fourteen (14) days with the right in the arbitrators because of extenuating facts and circumstances proved at the hearing and found by the arbitrators, to suspend the classification of such theatres as a Class D theatre, but for a second offense such theatre after a date to be fixed by the arbitrators shall be classified as a Class D theatre for and during a period of twenty-eight (28) days without the right in the arbitrators to suspend such classification.

Reduction of Protection

(L) Upon finding that Loew has contracted for, or required and received protection for any of its theatres in excess of that specified in Paragraph Fourth (A) hereof, to direct and award that commencing upon a date to be fixed by the arbitrators, the protection granted Loew in respect to any motion pictures deliverable to Loew for exhibition at such theatre during the succeeding thirty (30) days, shall be reduced by one-half of that which such theatre may receive under the provisions of said Paragraphs Fourth (A).

(J) Upon finding that Loew contracted for a run other than a first-run exhibition of any of such motion pictures at any of its theatres and in such case that Loew contracted for or required and received protection which prevented such motion pictures from becoming available on the thirty-sixth (36th) day after the conclusion of the first run thereof; provided that an "extended run," if any, of any such motion picture shall not be deemed to prevent such motion picture from becoming available on said thirty-sixth (36th) day; to direct and award that commencing upon a date to be fixed by the arbitrators and for a period of thirty (30) days thereafter such theatre shall not exhibit any of such motion pictures prior to thirty-six (36) days after the conclusion of the first run thereof.

TENTH—The provisions of this agreement shall apply during the term hereof to the exhibition of all feature motion pictures exhibited in Cuyahoga county by Loew on and after January 1, 1933, and for which Loew has contracted for either a first or second-run exhibition thereof.

ELEVENTH—This agreement shall become binding upon the signatories hereto when executed by Loew, and at least ninety per cent (90%) of the parties hereinabove designated as the Cleveland Exhibitors and owning or operating at least ninety per cent (90%) of the number of theatres of all the Cleveland Exhibitors named herein.

TWELFTH—The Cleveland Exhibitors jointly and severally and Loew agree that any exhibitor of motion pictures in Cuyahoga county, Ohio, not now a party to this contract, may become such, subject to all its obligations and entitled to all of its benefits, upon executing counterparts of this agreement and by delivering one thereof to Loew and the other to Samuel Horwitz, Esq.

IN WITNESS WHEREOF, each of the parties executing this agreement, if an individual or a partnership has hereunto set his or their hand and seal and if a corporation has caused its corporate name to be hereunto subscribed and its corporate seal to be affixed by its proper corporate officers duly authorized the day and year first above written.

Pettey Joins Roosevelt Committee

Herbert L. Pettey, commercial representative at Washington for RCA Photophone, has been borrowed by the Democratic national committee for the duration of the campaign. Pettey has been appointed to direct Gov. Franklin Roosevelt's radio campaign and to act as chief adviser to the Democratic national committee in matters pertaining to radio activities.

Italians Protest Gang Films

The Sons of Italy of Portland, Ore., have filed a protest with Mayor Baker against the exhibition of gang pictures on the ground that some of the pictures have been a reflection on Italians.

MEETINGS

MOTION PICTURE HERALD presents each week a calendar of events and meeting dates of exhibitor and production associations and other non-commercial organizations in the industry. The secretaries of all such associations are urged to forward to the editor necessary data for inclusion herein, of both regular and board of directors meetings.

SEPTEMBER

1—Independent Motion Picture Producers' Association: Monthly meeting, at 6048 Sunset Boulevard, Hollywood. President, M. H. Hoffman; Secretary, Nat Levine.

Academy of Motion Picture Arts and Sciences: Meeting of special committee on sound recording award, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

2—Theatrical Press Representatives of America: Regular monthly meeting, at Clubrooms, Park Central Hotel, New York. President, E. V. Giroux; Secretary, Francis Reid.

6—Troupers, Inc.: Monthly meeting, at 1642 El Centro Avenue. President, Joseph De Grasse; Secretary, Adabelle Driver.

Assistance League: Weekly meeting of directors, at 5604 DeLongpre Avenue, Hollywood. Managing Director, Mrs. Lee Wray Turner.

Motion Picture Relief Fund: Monthly meeting, at 5481 Santa Monica Boulevard, Hollywood. Managing Director, Mrs. Abraham Lehr.

Allied Theatres of Michigan: Semi-monthly board of directors' meeting, at 607 Fox Building, Woodward Avenue and Columbia Street, Detroit. President, Glenn A. Cross; Secretary, John E. Niebes.

Motion Picture Theatre Owners of Wisconsin and Upper Michigan: Weekly get-together of state members, at fourth floor, Carpenter Building, Milwaukee.

7—233 Club: Semi-monthly meeting, at 6735 Yucca Street, Hollywood. President, John LeRoy Johnston; Secretary, Abraham S. Goldman.

8—Associated Motion Picture Advertisers: Weekly meeting and luncheon and annual election of officers, at Sardi's, West 44th Street, New York. President, Ed Finney; Secretary, Al Sherman.

16mm. Motion Picture Board of Trade: Semi-monthly meeting and luncheon, at Hotel Victoria, New York. President, G. P. Foute; tary, A. D. V. Storey.

Academy of Motion Picture Arts and Sciences: Samples of sound recording submitted by studios are shown to Sound Section of Technicians' Branch, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

9—International Alliance Theatre Stage Employees: Board of directors' regular meeting preceding monthly membership meeting, at 6472 Santa Monica Boulevard, Hollywood. Business Representative, Lew C. G. Blix.

11-12-13—Southeastern Theatreowners Association: Fourth annual convention, at Ansley Hotel, Atlanta. President, O. C. Lam; Secretary, Love B. Harrell.

12—Motion Picture Make-Up Artists' Association: Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

International Alliance Theatre Stage Employees: Monthly meeting, at 6472 Santa Monica Boulevard, Hollywood. Business Representative, Lew C. G. Blix.

Masquers' Club: Semi-monthly meeting, at 1765 North Sycamore Street, Hollywood. Harlequin, Antonio Moreno.

International Alliance Theatre Stage Employees: Monthly meeting, at 6472 Santa Monica Boulevard, Hollywood. Business Representative, Lew C. G. Blix.

Academy of Motion Picture Arts and Sciences: Chairman of Technicians Branch appoints board of tellers to count nomination ballots cast by Sound Section at September 8 showing, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

13—Allied Theatre Owners of California: Semi-monthly meeting, at 1584 West Washington Boulevard, Los Angeles. President, G. A. Metzger.

Motion Picture Operators' Union: Semi-monthly meeting, at 1489 West Washington Boulevard, Los Angeles. President, C. C. Harden.

Academy of Motion Picture Arts and Sciences: Meeting of board of tellers to count nominations cast by members of Sound Section, at 7046 Hollywood Boulevard. President, M. C. Levee; Vice-President, Conrad Nagel.

Motion Picture Theatre Owners of Wisconsin and Upper Michigan: Weekly get-together of state members, at fourth floor, Carpenter Building, Milwaukee.

New York Motion Picture Club: Weekly luncheon and open forum, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

Allied Theatre Owners of New Jersey: Weekly meeting, at 301 West 42nd Street. President, Sidney E. Samuelson.

14—Motion Picture Producers and Distributors of America: Quarterly meeting of board of directors, at 28 West 44th Street. President, Will H. Hays; Secretary, Carl E. Milliken.

15—Associated Motion Picture Advertisers: Weekly meeting and luncheon, at Sardi's, West 44th Street, New York City.

Academy of Motion Picture Arts and Sciences: Nominations to be closed for acting, directing, art directing, cinematography, writing and production awards, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

Academy of Motion Picture Arts and Sciences: Branch and section chairmen appoint tellers to count nominations cast by actors, directors, producers and writers branches and art directors and photographic sections, at 7046 Hollywood Boulevard, Hollywood.

19 to 24—16mm. Motion Picture Board of Trade: Second annual exposition, at Hotel Victoria, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

19—Assistant Directors' Association: Semi-monthly meeting, at 1605 Cahuenga Boulevard, Hollywood. President, Harry W. Scott; Executive Vice-President, Richard L'Estrange.

Academy of Motion Picture Arts and Sciences: Boards of tellers meet to count nominations received from actors, directors, producers and writers branches, and art directors and photographic sections, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

20—Allied Theatres of Michigan: Semi-monthly meeting of board of directors, at 607 Fox Building, Woodward Avenue and Columbia Street, Detroit. President, Glenn A. Cross; Secretary, John E. Niebes.

Motion Picture Theatre Owners of Wisconsin and Upper Michigan: Weekly get-together of state members, at fourth floor, Carpenter Building, Milwaukee.

New York Motion Picture Club: Weekly luncheon and open forum, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

Allied Theatre Owners of New Jersey: Weekly meeting, at 301 West 42nd Street, New York. President, Sidney E. Samuelson.

21—233 Club: Semi-monthly meeting, at 6735 Yucca Street, Hollywood. President, John LeRoy Johnston; Secretary, Abraham S. Goldman.

22—16mm. Motion Picture Board of Trade: Semi-monthly meeting and luncheon, at Hotel Victoria, New York. President, G. P. Foute: Secretary, A. D. V. Storey.

Associated Motion Picture Advertisers: Weekly meeting and luncheon, at Sardi's, West 44th Street, New York City.

26—Mayfair Club: Monthly gathering at Biltmore Hotel, Los Angeles. President, Fred Niblo; Secretary, Irving Thalberg.

27—International Brotherhood of Electrical Workers, Studio Branch: Regular monthly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Business Manager, A. P. Speede.

Motion Picture Theatre Owners of Wisconsin and Upper Michigan: Weekly get-together of state members, at fourth floor, Carpenter Building, Milwaukee.

New York Motion Picture Club: Weekly luncheon and open forum, at 1560 Broadway, New York. President Lee A. Ochs, Secretary, Paul Gulick.

Allied Theatre Owners of New Jersey: Weekly meeting, at 301 West 42nd Street, New York. President, Sidney E. Samuelson.

29—Associated Motion Picture Advertisers: Weekly meeting and luncheon, at Sardi's, West 44th Street, New York City.

OCTOBER

4—Motion Picture Theatre Owners of Wisconsin and Upper Michigan: Weekly get-together of state members, at fourth floor, Carpenter Builidng, Milwaukee.

New York Motion Picture Club: Weekly luncheon and open forum, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

Allied Theatre Owners of New Jersey: Weekly meeting, at 301 West 42nd Street, New York. President, Sidney E. Samuelson.

5—M.P.T.O. of Wisconsin and Upper Michigan: Board of Directors' meeting, at 536 West Wisconsin Avenue, Milwaukee. President, Fred S. Meyer; Secretary, W. L. Ainsworth.

7—Theatrical Press Representatives of America: Regular monthly meeting, at Clubrooms, Park Central Hotel, New York. President, E. V. Giroux; Secretary, Francis Reid.

11—Motion Picture Theatre Owners of Wisconsin and Upper Michigan: Weekly get-together of state members, at fourth floor, Carpenter Building, Milwaukee.

New York Motion Picture Club: Weekly luncheon and open forum, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

Allied Theatre Owners of New Jersey: Weekly meeting, at 301 West 42nd Street, New York. President, Sidney E. Samuelson.

SELECTIONS

Noted by RITA C. McGOLDRICK

A cross section of national opinion on the pictures of the month, this estimate given to each of the following films is an average opinion offered by the representatives of seven organizations previewing motion pictures in Hollywood. Their unanimous judgment was reached in a series of conferences.

The groups are: General Federation of Women's Clubs; International Federation of Catholic Alumnae; National Council of Jewish Women; National Society of New England Women; California Congress of Parents and Teachers; Los Angeles Branch of Association of University Women.

CORNERED (Columbia). Tim McCoy, Noah Beery.

A timeworn story in which a pal saves his friend's life, thereby incurring eternal indebtedness. When the one is accused of shooting his sweetheart's father, the other hunts down the actual murderer. Good entertainment for young people. *Family.* GOOD.

▽

CROONER (Warner Bros.). David Manners, Anne Dvorak, Claire Dodd.

Rian James, the gay hearted columnist, has written the thread of story with which this light production is woven. He presents a crooner who wins success by a mere accident, takes himself seriously and loses everything. The picture has some amusing reflections of the celebrity whose rise to fame is too sudden. This is *family* audience entertainment. GOOD.

▽

DEVIL AND THE DEEP, THE (Paramount). Tallulah Bankhead, Gary Cooper, Charles Laughton.

A finely acted production with the African coast as a background. Tallulah Bankhead as Diana Sturm is the wife of the insanely jealous commander of a submarine. He accuses his wife of a misconduct of which she is not guilty. This picture has photographic interest, suspense and moments of fine drama. Its theme precludes it from the juvenile program. It is strong *adult* entertainment. VERY GOOD.

▽

DIVORCE IN THE FAMILY (MGM). Jackie Cooper, Conrad Nagel, Lewis Stone, Lois Moran.

A thoughtful study of a serious question from the child's point of view. A scientist neglects his family for his work and loses them. His ultimate suffering and that of his children are clearly shown, as well as the latter's readjustment problems in a new environment. Jackie Cooper gives another remarkable character portrayal. An outstanding picture. *Family.* VERY GOOD.

▽

DOWN TO EARTH (Fox). Will Rogers, Dorothy Jordan, Irene Rich.

A timely, amusing and entertaining story of the problems of today, with Will Rogers suggesting a way out. It is wholesome entertainment for the *family.* GOOD.

▽

FIRST YEAR, THE (Fox). Janet Gaynor, Charles Farrell.

A refreshing and wholesome comedy drama depicting the trials and tribulations of a young couple during the first year of marriage. The story is taken from the stage play by Frank Craven and is excellently interpreted by the principal players. *Family.* GOOD.

GUILTY AS HELL (Paramount). Adrienne Ames, Victor McLaglen, Edmund Lowe.

A murder mystery in which the audience sees a murder committed and follows the police in their efforts to find the guilty person. It is for *adults* who enjoy this type of story. Not for children. GOOD.

▽

HEARTS OF HUMANITY (Capitol). Jean Hersholt, Jackie Searles, Lucille La Verne, Claudia Dell.

A human interest plot with a definite appeal, built around the love of a Jewish junk dealer for the son of an Irish policeman whom he adopts when the father is killed. Fine character studies. *Family.* VERY GOOD.

▽

HOLD 'EM JAIL (RKO Radio). Edna May Oliver, Wheeler-Woolsey and Roscoe Ates.

It is a very clever burlesque of prison football and prison methods that provides wholesome and amusing nonsensical entertainment for the whole *family.* The football game alone is well worth seeing. VERY GOOD.

▽

LAST MILE, THE (World Wide). Howard Phillips, George Stone, Preston Foster, Daniel Haynes.

This adaptation of the bitter stage drama by John Wexley is grim and tragic material for entertainment but worth seeing for the moving portrayals given by an able cast and as a study of a major social problem. The first act of the stage play, it will be recalled, was taken from a manuscript written by a condemned man in a Texas penitentiary. It is *adult* fare and a powerful study of capital punishment as seen through the minds of condemned prisoners. EXCELLENT.

▽

LOST REMBRANDT, THE (Twickenham Series).

A Sherlock Holmes story of the recovery of a painting that had been stolen from the Louvre, filmed in the typically British manner. Clean, good entertainment. *Family.* VERY GOOD.

▽

LOVE ME TONIGHT (Paramount). Maurice Chevalier, Jeannette McDonald, Charles Ruggles, Charles Butterworth.

A pleasant fantasy of a tailor who falls in love with a princess that offers charming and amusing entertainment. Tuneful lyrics, an excellent cast, and a director with an original style, have combined to make a picture that is outstanding in its entertainment value. *Adults and young adults.* Not for children. VERY GOOD.

▽

MICHE (Paramount). A comedy farce in French. Suzy Vernon, Robert Burnier, Marguerite Moreno.

This is a light story, finely entertaining, sprinkled with laughter and more important than the average farce because of its bright dialogue. Its theme places it in the class of strictly *adult* entertainment. GOOD.

▽

MR. ROBINSON CRUSOE (United Artists). Douglas Fairbanks, William Farnum, Earle Brown, Marie Alba.

A refreshing and imaginative comedy in which an ingenious New Yorker transforms a lonely island in the South Seas into a modern habitation, with only his wit and knowledge of woodcraft to aid him. Scenes are authentic and beautifully photographed, the comedy is clean and unexpected and the whole is filled with swift movement, unhampered by an overuse of dialogue. Highly recommended *for all ages.* EXCELLENT.

MOVIE CRAZY (Paramount). Harold Lloyd, Constance Cummings, Kenneth Thomson, Sidney Jarvis.

Harold Lloyd has given us one of the best screen comedies that we have seen for a long time. As a film-enamoured youth he goes from a small midwest town to Hollywood. From the moment he arrives the fun begins. Outstanding entertainment for the *family.* EXCELLENT.

▽

NIGHT CLUB LADY, THE (Columbia). Adolphe Menjou, Mayo Methot, Skeets Gallagher.

An adaptation of the Anthony Abbott mystery with the suspense built to a climax as Thatcher Colt, the clever detective, works out the unexpected solution. A thoroughly enjoyable and entertaining mystery story. *Mature audience.* VERY GOOD.

▽

NIGHT MAYOR (Columbia). Lee Tracy, Evalyn Knapp, Ted McCoy.

A daring and amusing skit on the antics of a chief executive, famous for his wisecracks and reputation as play boy. In this picture, the popular mayor is about to be investigated by the governor. The tabloids howl while the city's elected leader takes Doree Dawn to another party. The tailor is an important person in the cast and contributes to the general hilarity. This film offers much amusement and is obvious in its references. *Family.* GOOD.

▽

OKAY AMERICA (Universal). Lew Ayres, Maureen O'Sullivan, Walter Catlett, Alan Dinehart, Louis Calhern.

A broadcasting columnist in contact with the underworld learns that a wealthy girl is held for ransom. The case is of nationwide importance and is finally taken to the president by the young columnist. In the final solution the boy's life is sacrificed. It is a powerful and dramatic production with a theme of current interest that is delicately handled. Very satisfactory entertainment for *adults and juniors.* VERY GOOD.

▽

ONCE IN A LIFETIME (Universal). Practically all the national reviewing groups have listed this screened story of the popular comedy as "grand entertainment." It is a satire on the motion picture industry itself, with much good humored fun and a great deal of vulgarity left out. Its subleties will be above the heads of small children but it can be booked as a *family* audience picture which will be hilariously entertaining. EXCELLENT.

▽

PHANTOM EXPRESS, THE (Majestic). William Collier, Jr., Sally Blane.

This railroad story tells of a merger forced by unfair means. The plot is in no way original but the material is clean and wholesome and entirely simple. For the *average family* audience. GOOD.

▽

SCRAPPY (Columbia). Bob Steele, Noah Beery, Shirley Grey.

A Western adventure dealing with the friendship of an unknown cowboy and the unfailing sheriff. Both love the same girl, making the plot as matter of fact as ninety-seven percent of all Westerns. Good photography and the freedom from all suggestiveness make this picture acceptable entertainment for young people. *Family.* GOOD.

▽

SPEAK EASILY (MGM). Buster Keaton, Jimmy Durante, Ruth Selwyn, Thelma Todd.

This is Clarence Budington Kelland's recent

SELECTION OF PICTURE SELECTIONS

story of the lonely and academically minded young college professor who goes to New York to get a better understanding of the world and its people. Under the mistaken impression that he has plenty of money, and wishing to help out a group of stranded actors, he tries to put a poor stage show on its feet. His simplicity and his good intentions bring him plenty of trouble but everything ends happily. It is hilarious comedy marred by one doubtful scene, but otherwise thoroughly enjoyable. *Adults and young adults.* Good.

▽

SEVENTY THOUSAND WITNESSES (Paramount). Philip Holmes, Charles Ruggels, Lew Cody.

A thrilling football story with a strong cast in which a college hero suffers foul play and dies in the game. The picture has, perhaps, too much of bootlegging and speakeasy background, and it places too much emphasis upon the gambling between great colleges on their sports events. Nevertheless, the story moves along with quick action and sustained interest. It is free of objectionable detail and suitable for *family* audiences. Good.

▽

TEXAS BUDDIES (World Wide). Nancy Drexel, Frances McDonald, Bob Steele.

This Western includes the rescue of an airplane carrying a payroll, a charming woman passenger and a hidden gold mine, all of which are better than average ingredients for the story of the plains. *Family.* Good.

▽

TIGER SHARK (Warner Bros.). Edward G. Robinson, Zita Johann, Richard Arlen.

A notably fine performance is given by Mr. Robinson in this story of the life of a fisherman that is original both in its theme and treatment. There are unusually remarkable views of deep sea fishing and its dangers are clearly shown. *Adults and young adults.* Very Good.

▽

TWO AGAINST THE WORLD (Warner Bros.). Constance Bennett, Allen Vincent Mowbray, Neil Hamilton, Gavin Gordon.

A wealthy pleasure-loving girl meets a young lawyer and an idealist and attempts to adjust her station in life to his. When her brother kills the man who he thinks has compromised her, she sacrifices herself for those she loves. This is society drama in its most melodramatic form but has audience interest, and is free from objectionable detail. *Adults.* Very Good.

▽

OUTSTANDING SHORT SUBJECTS

Three short subjects of exceptional interest because of their unusual subject material are the following, produced and distributed by Beverly Hills Productions, Inc. All furnish splendid entertainment for all ages:

Nuri. The wise old family elephant, Nuri, interprets the every-day life of India. The excellent narration is by Gayne Whitman.

Satan's Playground. Extraordinary views of Death Valley where, according to legend, the devil has taken his last stand. There are amazing pictures of the animal life of the desert and pathetic ones of the Indians, who somehow manage to live there.

Man Eater. A charming story of two friends who are divers. They love the sea and are devoted to each other even to the point of sacrifice. The under-sea photography is noteworthy.

▽

Magic Carpet Series

All of the following in this most commendable travel series are *family* entertainment:

Belles of Bali. View of the temples and the dancing girls on the Island of Java.

Broadway by Day. Well chosen views of New York City.

Byways of France. The lovely countryside of France.

Desert Tripoli. Exceptional photography makes this an outstanding short.

Here Comes the Circus. A human interest touch is added to the arrival in town of the circus with its trucks, its tents and accompanying parade.

Incredible India. An intriguing picture for the most hardened picture-goer. It reveals, among other things, the secret of the elephant's carrying powers.

The Tom-Tom Trail. A journey to South Africa.

▽

E. W. Newman Travel Talks (Vitaphone). *Family.*

Beauty Spots of the World. A few of the world's lovely places have been selected for audience enjoyment—Amalfi, the Acropolis, Venice, Delhi, Peking, the Andes and Japan. Dr. Newman's comments are excellent.

Transportation of the World. Methods of passenger and freight transportation used in China, Venice, Belgium, Angkor, Java, the Ganges, Ceylon and Zululand are shown, and interesting comments made concerning them.

Wonder Spots of the World. An excellent choice of subjects is offered—Victoria Falls, the Pyramids, Pisa, Great Wall of China, Bangkok, Fujiyama Cambodia in Angkor and the Taj Mahal.

Dancing Around the World. Folk dances in Spain, Italy, Sweden, Bavaria, Java and of the Zulus in Africa. Interesting and educational.

▽

Babe of Mine (Vitaphone). A day in the life of a baby that is made entertaining because of the sweetness and naturalness of this baby. (Family.)

The Ball Game (RKO Pathe). The Big Bugs and the Little Bugs have an exciting game. Enjoyable. (Family.)

Believe It or Not (Vitaphone). Mr. Ripley shows some unusual things to be seen in and about New York City and explains them. Interesting *family* entertainment.

Bosko at the Beach (Vitaphone). A Loony Tune showing Bosko and his dog on a beach party. The dog in a series of difficult and amusing attempts rescues a drowning kitten. (Family.)

Bosko's Store (Vitaphone). Bosko owns a store and has a happy time until the kitten starts trouble. (Family.)

Bring 'Em Back Half Shot (RKO Pathe). A satire on "Bring 'Em Back Alive" is offered in this clever cartoon. One of the Aesop's Fable Series. (Family.)

Day Nurse (Universal). A policeman rabbit is asked by a nurse to mind her baby. (Family.)

Evolution (Ideal). An educational subject in three reels that presents some scientific theories regarding the origin and development of life. The film has been made with the cooperation of the American Museum of Natural History and of the curator of the New York Zoo, Dr. Ditmars. It is interesting and entertaining. (Family.)

▽

Gardens of the Caribbean (MGM). A Fitzpatrick travelogue. Splendid photography and interesting dialogue. (Family.)

Get That Lion (Principal Pictures). A dramatic story and picture of the work of the famous hunter of the cougar, Floyd Pyle. The scenic background of the mountainous regions of Arizona is unusually fine. (Family.)

Hey, Hey, Westerner (Vitaphone). A Technicolor musical revue. A playboy forced to reform in order to inherit his father's fortune, succeeds despite the efforts of two wily and conniving lawyers. (Family.)

Ma's Pride and Joy (Paramount). A young radio singer substitutes for a temperamental star and becomes an immediate success. Donald Novis is the radio favorite and the several songs he sings are well worth hearing. (Family.)

▽

Mickey Mouse Cartoons.

Mickey's Whoopee Party (United Artists). While Minnie plays the piano, Mickey acts as host to all the animals at a barnyard dance. Amusing and entertaining. (Family.)

Trader Mickey (United Artists). Mickey as a miniature Trader Horn, arrives with his dog on a cannibal island. His music sets all the cannibals dancing and he escapes unharmed. Amusing. (Family.)

Mickey's Busy Day (RKO Radio). Mickey himself and his gang work to win a prize offered for the best kept yard. (Family.)

▽

New England Sunsets (Paramount). Interesting and beautiful views of New England pastoral scenes. (Family.)

Romance Sentimentale. A French picture by Serge Eisenstein. A series of unique and beautiful photographic studies accompanied by interpretative music. (Family.)

Romantic Argentina (MGM). A Fitzpatrick travelogue. Picturesque scenes in the city and rural life of Argentina. (Family.)

Scrappy Minds the Baby (Columbia). One of the Scrappy cartoon series in which this amusing character finds that minding a baby is not easy. (Family.)

Screen Snapshots (Columbia). An excellent short subject depicting a cowboy rodeo on Hoot Gibson's ranch. (Family.)

Sea Spiders (Paramount). An interesting study of pearl divers and their dangerous trade. (Family.)

Singapore (RKO Pathe). The Vagabond Adventurer shows scenes in this famous port. Comments by Ward Wilson. (Family.)

The Transatlantic Murder Mystery (Vitaphone). Professor Crabtree helps to solve a jewel robbery and murder and makes possible the capture of the guilty criminal. A well developed short subject. (Adults.)

War in China (Educational). Scenes from the recent war areas in China (Family.)

The Wild Goose Chase (RKO Radio). An Aesop Fable, in which the characters go after a pot of gold at the end of a rainbow. (Family.)

Seeing the U. S. A. by States (Motion Picture Classics). A fine series of two-reel studies of the individual states showing, photographically, their historic background, natural beauties and current commercial development. Synchronized with a fine musical score. In the series, No. 1 is Georgia; No. 2, Maryland. (Family.)

Belgian Catholics Plan Better Films Campaign

Catholics of Belgium plan a campaign for the production and exhibition of clean motion pictures, it was announced recently by Joseph Cardinal Van Roey at a Brussels conference attended by Minister of Labor and Industry Heyman and Minister of State Theunis.

The campaign, according to the Cardinal, will seek to have all theatres modernized to permit the showing of talking motion pictures. The present Catholic Film Centrale controls about 200 of the 1,800 cinema theatres in Belgium, but most of the 200 are not equipped for talking films.



A NEW RECORD

Yes, even the "Bring 'Em Back Alive" records...*the year's high spot for every house*...give way to "The Bird's" triumphal sweep across America! Eighteen new week end openings give such remarkable figures as these:

Cleveland's first two days exceeds "Bring 'Em Back Alive" by $2512.00 . . . **Toledo** doubles its two opening days on Buck... **Columbus** exceeds all opening figures by $1357.00 . . . **New Orleans** climbs on the band wagon with $2440.00 excess in three days . . . **Kansas City** tops all records by 33% . . . **Akron's** first two days rang up a thousand more... **Providence** $1467.00 . . . **Rochester** $1943.00 with **Des Moines, Detroit, Houston, San Antonio, Seattle, San Francisco, Cincinnati, Milwaukee, Grand Rapids** and **Birmingham** equalling and exceeding the records in every house!

KING VIDOR'S "BIRD

Glamorous Production from Richard Walton Tully's World Sweeping Play . . .



with

DOLORES DEL RIO
JOEL McCREA

John Halliday, Creighton Chaney, Richard "Skeets" Gallagher, Bert Roach and a vast supporting cast

RKO-RADIO PICTURE

DAVID O. SELZNICK, *Executive Producer*

MAKER!...



OF PARADISE"

RKO-RADIO IS MAKING MONEY!... "Bring 'Em Back Alive," "Bird of Paradise," "Hold 'Em Jail" *and coming soon* Richard Dix in "Hell's Highway," "13 Women," "The Most Dangerous Game," John Barrymore in "A Bill of Divorcement," Constance Bennett in "Rock-a-bye," "The Phantom of Crestwood"—**ALL MONEY PICTURES!**

PICTURES THAT ARE MAKING "What Price Hollywood" (RKO-Pathe)

THREE ROUSING WAR-WHOOPS

You're Back in the Motion Picture Business with 12 Roaring Episodes of the Grandest American Outdoor Show that Ever Drove Fifty Million Kids Wild with Joy!

THE

COURTNEY RYLEY COOPER'S RED-BLOODED DRAMA of FIGHTING MEN AND FIGHTING DAYS –



with **CREIGHTON CHANEY,**
OROTHY GULLIVER, FRANCIS X. BUSHMAN, Jr.
UDITH BARRIE, JOE BONOMO, WILLIAM
ESMOND, YAKIMA CANUTT, PETE MORRISON

Supervised by Fred McConnell
Directed by Spencer Bennet

MEN! . . .

LAST FRONTIER



RKO Radio PICTURES

Produced by
VAN BEUREN CORPORATION

Released Sept. 2 when Young America is taking its last fling at vacation . . . just before they sink their noses in the history books.

Men of daring cleave the savage West in the most dramatic of all the Indian campaigns, culminating in Custer's Last Stand. Thousands of Indians, herds of buffalo, wagon trains weaving their snake-like trail toward the Golden Gate. Historic characters re-live the blazing pioneer days.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

THE concept of this department is that the exhibitor is concerned not with any critic's idea of "how good?" or "how poor?" but rather with the question of precisely what the product is and what is to be done with it when and as it is played. The exhibitor, in general, is concerned with the special aspects of strength and of weakness in the product, its appeals and shortcomings, that he may adequately deal with it when he becomes its sponsor to his public. These "review" pages aim to aid the exhibitor as the retailer of the merchandise concerned.—THE EDITOR.

Thirteen Women

(RKO Radio)

Drama

Getting the best results from this picture will demand expert showmanship. Primarily it is morbid, dealing with a woman (Myrna Loy) who plots diabolic revenge upon a group of women who she believes gave her a shabby deal when they were all students at a girls' academy.

She uses the occult, through a series of horoscopes supposedly sent to the women by a mystic, but which she has prepared—depending upon the power of suggestion for them to fulfill the dire prophecies. Almost before the picture is under way, there are three tragedies: one is a drop from a circus trapeze; another a murder, for which the woman committing it on the suggestion of her horoscope is sentenced to prison; the third, under the same medium, a suicide. This is followed by the death of the seer, himself, an event that he has predicted in some of the letters.

After that introduction, the plot shifts to Miss Loy's attempted revenge on the child of the woman whom she holds as the ringleader (Irene Dunne), its frustration by a smart detective and her own subsequent death.

How the average audience will receive the picture will depend upon the particular premise laid down by the individual showmen, who understand the likes and dislikes of their own patrons. In many cases, the theme may seem much too gruesome. Consequently, it would appear that the best way of approaching the picture to create interest would be to concentrate attention on Myrna Loy. Even though Irene Dunne and Cortez will be billed as the headliners, the picture is almost entirely Myrna Loy. She does a powerful job, with a difficult role, one that will win her no sympathy, but does show her as a villainess whom your audience will want to hiss. Playing her up big and also featuring Dunne and Cortez, using the remaining known names in the cast in support undoubtedly will carry weight.

Second to the personality angle, smart showmen will want to play on the intense interest that there is in fortune-telling. Giving away horoscopes will stimulate a lot of curiosity, and if you can arrange to spot a crystal-gazer or horoscope artist in your foyer to give free readings, that attraction should lure a number of women.

Every effort should be made to get as big as possible an audience in the theatre for the first showings, with a view to making their word-of-mouth advertising help subsequent performances. The idea of a special matinee for women only, with a lecture, if possible, by some well known mystic, should be worth an attempt. If he wants to point out the fact that any kind of fortune telling should not be taken too seriously by all means let him do so. But in your advertising it would not be wise to try to point out that this is a moral lesson.

Finally, the picture is absolutely adult entertainment and its greatest appeal will probably be to the feminine contingent. It's far too strong for children and juveniles. More than the usual amount of care should be taken in building up the supporting program, featuring funny short subjects that will provide a contrast. Additionally, if the picture is booked for a lengthy run, it will be wise to have some special attractions for the last couple of days.—McCARTHY, Hollywood.

Produced and distributed by RKO Radio. Executive producer, David O. Selznick. Directed by George Archainbaud. From the novel by Tiffany Thayer. Screen play by Bartlett Cormack. Art director, Carroll Clark. Cameraman, Leo Tover. Sound recorder, Hugh MacDowell. Film editor, Buddy Kimball. Assistant directors, Tommy Atkins and Doran Cox. Release date, September 2, 1932. Running time, 73 minutes.

CAST

Sergeant Clive	Ricardo Cortez
Laura	Irene Dunne
Ursula	Myrna Loy
Jo	Jill Esmond
Grace	Florence Eldredge
Helen	Kay Johnson
Mary	Julie Hayden
May	Harriet Hagman
June	Mary Duncan
Hazel	Peg Entwhistle
Martha	Marjorie Gateson
Nan	Elsie Prescott
Bobby	Wally Albright
Swami	C. Henry Gordon
Burns	Ed Pawley
Teacher	Blanche Friderici

The Night Club Lady

(Columbia)

Murder Mystery

Two distinct lines of surprise can be promised the patrons in drawing their attention and interest to this production. One is the agency that brings death to the two individuals. The other is the characterization by Adolphe Menjou. It is difficult to think of the debonaire, romantic drawing room Menjou as an analytically-minded police commissioner. Nevertheless, with a touch of the whimsical while maintaining the suave correctness of the roles that first brought him stardom, he carries into this picture a portrayal that is convincing, crisp and likable, possibly even more so than as the managing editor in "Front Page."

Miss Mayo Methot as the night club hostess does a good job but the name likely will not be very well known to the community.

The night club owner is warned several times that her death hour is near, and death does come even while the commissioner has his operatives surrounding her in her apartment. He establishes the fact that the half dozen servants and associates involved are all crooks of varying hues of crime, whom she has moulded to her purposes by blackmail. As for the solution, to present that in these lines would be to destroy the exhibitor's first interest in the picture.

Skeets Gallagher, as the commissioner's friend who is fond of his cups, provides the comedy touch.

The subject matter scarcely makes advisable an appeal to juvenile attendance. It should be spotted away from children's days.—ROVELSTAD, New York.

Produced and distributed by Columbia. Directed by Irving Cummings. Story by Anthony Abbot. Adaptation and dialogue by Robert Riskin. Cameraman, Teddy Tetzlaff. Sound, George Cooper. Release date, August 27, 1932. Running time, 68 minutes.

CAST

Thatcher Colt	Adolphe Menjou
Lola Carewe	Mayo Methot
Tony	Skeets Gallagher
Kelly	Ruthelma Stevens
Mrs. Carewe	Blanche Friderici
Everett	Gerald Fielding
Mike	Nat Pendleton
Vincent Rowland	Albert Conti
Eunice	Greta Granstedt
Bill	Ed Brady
Joe	Lee Phelps
Andre	George Humbart
Dr. Baldwin	Niles Welch
Dr. Lengle	William von Brincken
Mura	Teru Shimada

They Call It Sin

(First National)

Romantic Drama

Because the title of this picture sounds lurid, showmen who will play it will find it necessary, in the majority of cases, to tackle their interest-creating campaign from some new angles. While the story of mixed-up romance is generally clean, the impression which the title will naturally convey is one that indicates sex and a story of passion, to which great numbers of fans already have turned a cold shoulder.

Here's an outline of the story. Though Jimmy Decker is engaged to his boss' daughter, he goes West and falls in love with a small-town church organist, Marion Cullen. Marion's father and mother, people of the old school, object to her new friend. Marion leaves home and comes to New York only to learn the real facts about Jimmy. Then she goes on her own, gets a job with a theatrical producer, turns down his advances. Jimmy and his friend, Dr. Travers, are still anxious for her welfare. Travers, going to Humphries' apartment to have a showdown with him, sees the producer fall from a balcony, a fall that proves fatal. The girl is suspected of having caused the tragedy, but Travers gets a dying confession from Humphries and then marries the girl himself.

The picture is well put together and well acted, which suggests that the best approach would be through personalities. Patrons have seen Loretta Young in previous pictures and she already has established herself as one of Hollywood's most promising young stars. In this picture, she undoubtedly has done the best work of her career. In addition to hers, the names of George Brent and David Manners carry an appeal that will be of definite value in interesting the younger people in your audiences. Likewise Una Merkel is making definite headway as a comedienne and she is directly responsible for the many laughs that crop out in the story. The entire story centers about that quartet and Louis Calhern, with the rest of the cast effective in support.

The picture has enough to make it better

than the ordinary program offering and every effort should be exerted to play down the impression of the title and to build up an audience interest on the strength of the cast and the cleanliness of the story, as there is nothing in it that would cause any one to voice any objections.

While there is little in it that will be of interest to children under the teen age, there is enough to please the appetites of the young folk as well as the most mature.

Straight advertising will have to carry the main burden of your build-up campaign inasmuch as there is hardly anything that will suggest unusual exploitation. It might not be a bad idea to capitalize on the thought of the title by telling your patrons that it is entirely misappropriate and giving your word that those who see it will be delightfully surprised.

Sell romance, with a little drama plus a brand of comedy that is sure to provoke plenty of laughs.—McCarthy, Hollywood.

Based on the novel by Alberta Stedman Eagan. Screen play by Lille Hayward and Howard J. Green. Directed by Thornton Freeland. Photographed by James Van Trees. Release date, November 12, 1932. Running time, 74 minutes.

CAST

Marion Cullen ..... Loretta Young
Dr. Travers ..... George Brent
Dixie Dare ..... Una Merkel
Jimmy Decker ..... David Manners
Enid Hollister ..... Helen Vinson
Ford Humphries .....Louis Calhern
Mr. Hollister ..... Joe Cawthorne
Mrs. Hollister ..... Nella Walker
Mrs. Cullen ..... Elizabeth Patterson
Mr. Cullen ..... Erville Alderson

The Green Spot Mystery

(Universal)

Melodrama

This feature picture is a new version of a chapter play recently made by Universal's British company under the title of "Lloyd of the C. I. D.," and therefore lacks nothing of thrills and action. It has all the ingredients of the serial—master criminal, brilliant young detective, abducted maiden, secret panels, time bombs, poisoned darts, and a priceless ornament stolen from the tomb of King Tutankhamen.

The complexity of its action and the rapid succession of hair-lifting situations make it an acceptable meal for those who like their screen fare plain and plenty. Play up the mysteries that are all incidental to the plot. Who is the green spot murderer? Who is the Manor Ghost? Then the curious may be interested to see an English exposition of the methods of Scotland Yard (misleading as they may be).—Charman, London.

Distributed by Universal. Produced by Mutual Pictures in London. Story and direction by Henry Macrae. Running time, 66 minutes.

CAST

Chief Inspector Lloyd.....Jack Lloyd
Giles Wade ..... Wallace Geoffrey
Sybil Craig ..... Muriel Angelus
Diana Brookes ..... Janice Adair
The Manor Ghost ..... Emily Fitzroy
Randall Hale ..... Lewis Drayton
Chester Dunn ..... Tracey Holmes
Abdul ..... Gipp McLaughlin
Sergeant Watkins ..... Shayle Gardner

A Passport to Hell

(Fox)

Drama

Stern drama of unrelenting persecution of a misunderstood woman is presented in this production, in which deportation places her against an African jungle background. Little effort is made to give comedy relief to the theme, which indeed does not call for it.

The cast abounds with names which should be known to the community. Heading the list of characters are Elissa Landi and Paul Lukas, but there are also Warner Oland, Alexander Kirkland, Donald Crisp, Earle Foxe and Yola d'Avril, though the roles of the three last-named are not sufficiently important to merit considerable play.

The extent to which the title is to be emblazoned upon the theatreman's paper should be determined by his knowledge of his community's reactions to picture names of this kind.

The story opens with the suicide of a Briton in the rooms of Myra in British West Africa, a situation which results in her being deported to the adjoining German colony. The son (Kirkland) of the commanding officer (Oland) befriends her and she agrees to become his bride when the c. o. threatens to banish her. The father sends him back to his jungle post in the hope that her loneliness will break up the match. While he is away, Kurt (Lukas) appears, from a military engineering job. Myra falls in love with him. Sergeant Snyder (Crisp), a British spy, tries to win her help in obtaining a map. She refuses, but her husband hears his overtures. When she sails (to give him a chance at a career) he misunderstands and kills himself.

That gist of the story will serve as a guide to the handling of the exhibitor's campaign.

Neither the theme nor the carrying out of it lends itself to an appeal to juvenile attendance.—Rovelstad, New York.

Produced and distributed by Fox. Directed by Frank Lloyd. Story by Harry Hervey. Continuity by Bradley King. Dialogue by Leon Gordon. Cameraman, John Seitz. Sound, A. L. Von Kirbach. Release date, August 14, 1932. Running time, 75 minutes.

CAST

Myra .....Elissa Landi
Kurt .....Paul Lukas
Baron Von Sydow .....Warner Oland
Erich .....Alexander Kirkland
Sergeant Snyder .....Donald Crisp
Purser .....Earle Foxe
Sheba .....Vera Morrison
Rosita .....Yola d'Avril
Simms .....Ivan Simpson
Mrs. Butterworth .....Eva Dennison
Immigration Officer .....Anders Van Hayden
Hotel Proprietor .....Bert Sprotte
Officer .....William Von Brinken

The Sniper

(Amkino)

War Drama

The flair for propaganda in Soviet productions throws confusion into the orderly development of a picture which runs most of its length as a frank pictorial display of the sniper and trench warfare of the world conflict of eighteen years ago. In the deliberate analytical style of Russian picture-making the schools for sniping are studied, as well as the practical results on the field. There is also all the grim reality that is Russian.

The picture might well close with the desertion of the Russian troops under the call of bolshevism. But then comes more footage to show the industrial impetus of the new movement. Finally, without clear connection, the industrialists go into battle when a border sentinel is picked off by a sniper, and the private, now industrial chief, kills his former captain (of the old czarist school) in a manhunt that for its apparent spirit of cold revenge seems to undo the previous preachment for honor in peace. To the audience that is peculiar to the Cameo Theatre in New York any such divergence of thought was in no sense deleterious to the production, however, to judge from the applauding.

The superimposed English titles were good translations and kept the story connected for those unfamiliar with the Russian.—Rovelstad, New York.

Produced by Soyuzkino. Distributed by Amkino. Direction and scenario by S. Timoshenko. Photographed by V. Donashevsky. Release date, August 25, 1932. Running time, 68 minutes.

CAST

The Captain.....Boris Shlikhting
The Soldier.....Peter Sobolevski

"GOONA GOONA" IS FIRST DIVISION FILM

The production "Goona Goona," discussed in the issue of August 27, is a First Division release. In the review the picture was named as a Principal release.

SHORTS

Yoo Hoo

(Universal)

Good Comedy

Jimmy Gleason, with his tough mannerisms and goodhearted actions, is always appealing, and in this case he is no less so than usual. A telephone lineman, he discovers a small boy who has run away from successive beatings at a poor farm, and "kidnaps" him. His attempts to give the youngster a much needed bath are amusing, as are his efforts to teach the lad a prayer he has himself forgotten. When the poor farm owner comes in pursuit Gleason and his girl pretend the boy has smallpox and the day is saved. A well rounded comedy, with Gleason enjoyable.—Running time, 21 minutes.

Evolution

(Ideal)

Interesting

Generally interesting, in a measure diverting, is this long short subject, dealing in a not too heavily scientific manner with the origin and development of the earth and its living occupants, according to latest theory. Instructive, the subject is not cumbersome, holds the attention well. Three short reels picture the planetary development of the earth, the formation of mountain, river and prehistoric animal forms and lastly the development of man, illuminated with narrative by Allyn Garrett, supervisor and director of the film. Models of prehistoric monsters, live animal shots, done with the cooperation of Dr. Raymond L. Ditmars of the New York Zoological Gardens, contribute much to the diversion and value of the subject. An appealing short.—Running time, 28 minutes.

Hawkins and Watkins, Inc.

(Paramount)

Pleasing Sennett Comedy

Forrester Harvey and Matt McHugh, a pair of nutty detectives, "formerly of Scotland Yard," assign themselves to protect a famous bad luck jeyel bought by Daphne Pollard. A combined butler-mystic, Walter Long, is trying to restore it to the Indian idol from which it was stolen. In their well timed English accent, Harvey and McHugh get over a lot of laugh jerking dialogue, but the thrill of the picture is when the four leads are up in an airplane driven by a gorilla. Plenty of hair-raising actions are heightened by the comedy. This is followed by a chase through crowded streets with the two detectives in the sidecar of a motorcycle driven by the same gorilla. The finale is a surprise, as the camera whirls to a radio broadcasting station and it is revealed the Harvey and McHugh are only telling their story over the air. It has plenty of stuff that should please both adults and children. Running time, 22 minutes.—McCarthy, Hollywood.

The Ball Game

(RKO Pathe)

Lots of Fun

The Big Bugs and the Little Bugs engage in a championship battle of the diamond, and what a game it is. When the caterpillar, "in the hot box," separates into a number of scampering baserunners and reassembles himself on the base, it's tough enough. But it's simply too much when the big beetle spreads his wings and reveals a dozen feelers brandishing bats. The pitcher summons an army of his confreres and they bombard the batter. He hits one, but the Little Bugs come back and he's put out—literally and totally. It's an Aesop's Fable, and it's good.—Running time, 5½ minutes.

"ET LES FOUS AVOUS," SAYS MA
"I'VE GOT A PICTURE, TOO



SALUTE! . . .
mes enfants!
is a success, no?
placed box
quiring repair.
you; but Mlle.
and I—we show
with "LOVE
you're not the



URICE,
!" • • •

Groucho, Harpo, Chico, Zeppo . . .
. . . Your picture "Pony Feathers"
You have, how do you say it,
office records in a state of re-
That is good, I am happy for
MacDonald, Monsieur Mamoulian
you something r-i-i-ight now
ME TONIGHT." You'll see—
only little stones on the beach!

* Meaning in French
"And the Nuts to You!"

MAURICE
HEVALIER
in "Love Me Tonight"
with JEANETTE MacDONALD

CHARLIE RUGGLES, CHAS. BUTTERWORTH, MYRNA LOY

A ROUBEN MAMOULIAN PRODUCTION

A Paramount Picture

Publix and MGM Will Increase Use Of Sniping Space

Publix has decided on a wider use of paper in outdoor sniping, as a result of a test conducted at the Brooklyn Paramount last week. Four-sheets were used and these will be supplanted by six-sheets.

M-G-M is also concentrating on the use of sniping for its outdoor advertising. Billy Ferguson, in charge of M-G-M exploitation, has sent five crews throughout the metropolitan New York district and outlying sections to advertise "Strange Interlude," which opened at the Astor on Broadway Wednesday.

▽

Newspapers, Smaller Budgets Are Cited at Milwaukee

Billboards are still being used by Milwaukee exhibitors to plug outstanding pictures but not nearly as heavily as in the past. They are not spending as much for advertising and many believe that what they do spend will possess a greater pulling power where newspaper advertising is used.

▽

Fox West Coast Returns to Boards

Fox West Coast returned to the boards to advertise Jack Dempsey's personal appearance at the San Francisco Fox. Only with something of generally popular appeal will Fox take to the fences, it is understood.

▽

Kansas City Finds Boards Helpful on Occasions

There is no consistent use of billboards in the Kansas City territory. The majority opinion is that billboards are effective occasionally and for only certain types of pictures.

L. M. Garman, manager, Pantages Theatre (independent): "They are a valuable asset if the paper is salable. Deluxe theatres should make wide use of billboards, especially illuminated stands."

John McManus, manager, Loew's Midland: Makes consistent use of billboards to advertise a cut-price parking tieup, 20 8-sheets being used for this purpose.

Lawrence Lehman, manager, RKO Mainstreet: Says he uses them six times a year.

Irwin Dubinsky, assistant general manager, Publix-Dubinsky Theatres (in about 15 towns): "Billboards recently have lost their pull because of the great diversity of products advertised." However, he uses billboards several times a year.

Bernard Joffee, manager, Fox Uptown Theatre: Uses 24's once every six weeks. Uses 25 stands in Kansas City.

William Wagner, city manager for Kansas City, Fox theatres: Billboards are effective on ballyhoo type of pictures.

▽

Cincinnati RKO Houses Have Own Poster Artists

Each RKO house in Cincinnati now has its individual poster artist who makes exclusive displays for the house to which he is assigned. RKO uses an average of 150 three-sheets in surrounding towns within about a 35-mile radius.

FAN WRITERS MAY ORGANIZE

Western representatives of fan magazines and writers met in Hollywood Tuesday to discuss the possibilities of what could be accomplished if they organized. More cooperation between studios and fan magazine writers is the main objective. Writers say they want to present Hollywood and film people in print in a dignified manner. Walter Ramsey, western editor for "Modern Screen," was appointed temporary chairman, and he will appoint a board of directors which will start organization machinery in motion immediately.

Academy Begins Credit Record File for Writers

The Academy of Motion Picture Arts and Sciences, on the Coast, has announced the establishment of a permanent registry of credits for motion picture writers as part of the administration of the code of practice governing relations between writers and producers.

Writers who have contributed to a screen story but have received no credit on the screen will be entitled to register a certified record of their work for reference to prospective employers. A simple card form has been prepared, on which the writer may identify himself and the work he has done. Space is provided for confirmation of the information by the producer.

Churchill, Gallup Are New Officers of Donahue & Coe

Edward J. Churchill, formerly with Lesan Agency, has been elected president of Donahue & Coe, Inc., New York advertising agency, succeeding M. J. Donahue, who has resigned. Bruce Gallup, former advertising and publicity manager for United Artists and Columbia, has been elected vice-president of Donahue & Coe. Sayers Coe has been named secretary and treasurer.

The company handles advertising copy for Fox, MGM and United Artists, nationally, and for the Roxy, Astor, Capitol and Brooklyn Fox theatres in New York.

United Artists Gets Rivoli

United Artists on Sept. 14 takes control of the Rivoli in New York from Publix and in exchange transfers its 50 per cent interest in the Rialto to Publix, which now controls the house. United Artists has also acquired the 50 per cent interest in the United Artists theatre, Los Angeles, formerly held by Publix. The deal was negotiated by Joseph M. Schenck for United Artists and Sam Katz for Publix.

New "Debrie" Reduction Printer

The firm of Andre Debrie of Paris has developed a new printer to reduce 35 mm. film to 8 mm. Two 8 mm. prints are obtained at the same time, film being split after developing, with the 16 mm. film being used as printer.

Mexico City's Exhibitors Lose Fear of Strikes

by JAMES LOCKHART
Mexico City Correspondent

Repetition of action similar to that of the employees' strike of last spring which kept dark for a month one first line Mexico City theatre and 17 neighborhood houses is deemed unlikely by Mexico City exhibitors, who base their hope upon three decisions of the federal board of conciliation and arbitration rendered in recent capital-labor conflicts. All these decisions were in favor of the employers. The cases in point were the strike of street car motormen and conductors, that of groups of workers in the refining plants of the American Smelting & Refining Company, and that of workers of the Imperial Oil Company.

As was the case with the disgruntled theatre employees last spring, these walkouts were inspired when the companies were obliged to cut personnel and salaries. These three companies fared much better than did the exhibitors. The board's decisions absolved them from paying the strikers full salaries during the strike period. Some exhibitors in Mexico are of the opinion that certain elements of the employees were addicted to striking because the new federal labor law provides that if employers are found to be in the wrong in conflicts which result in strikes they must pay the strikers full wages during the time they are out.

The cinema strike last spring was an expensive one for the exhibitors. The strikers won their contention that business was not as bad as the exhibitors asserted. That victory for the strikers meant the exhibitors had to pay them for their month's lay-off. That payment and loss of business during the time of the strike put the exhibitors in the red to the extent of about $65,000, it is estimated. Exhibitors report, however, that they are getting along nicely with their help now and that it is not too optimistic to assert that such a satisfactory condition will be permanent. Satisfactory effects of the new attitude toward strikes are being felt not only in Mexico City but throughout the Republic, it is said.

F. J. Smith Establishes New Film Fan Publication

Frederick James Smith, former editor of *Photoplay, Motion Picture* and *New Movie,* film fan papers, has established a new motion picture weekly, *Screen Weekly,* with offices at 500 Fifth Avenue, New York.

George W. Quigley, formerly advertising manager of *Photoplay,* and later advertising director of the Tower Magazines, Inc., New York, is advertising director.

Mollison Rejects Warner Contract

A contract offered by Warner Bros. has been rejected by Captain James A. Mollison, the first man to fly the Atlantic alone from east to west. The contract provides that Captain Mollison shall appear as co-star with Douglas Fairbanks, Jr., in "Parachute," by Rian James.

THEATRE RECEIPTS

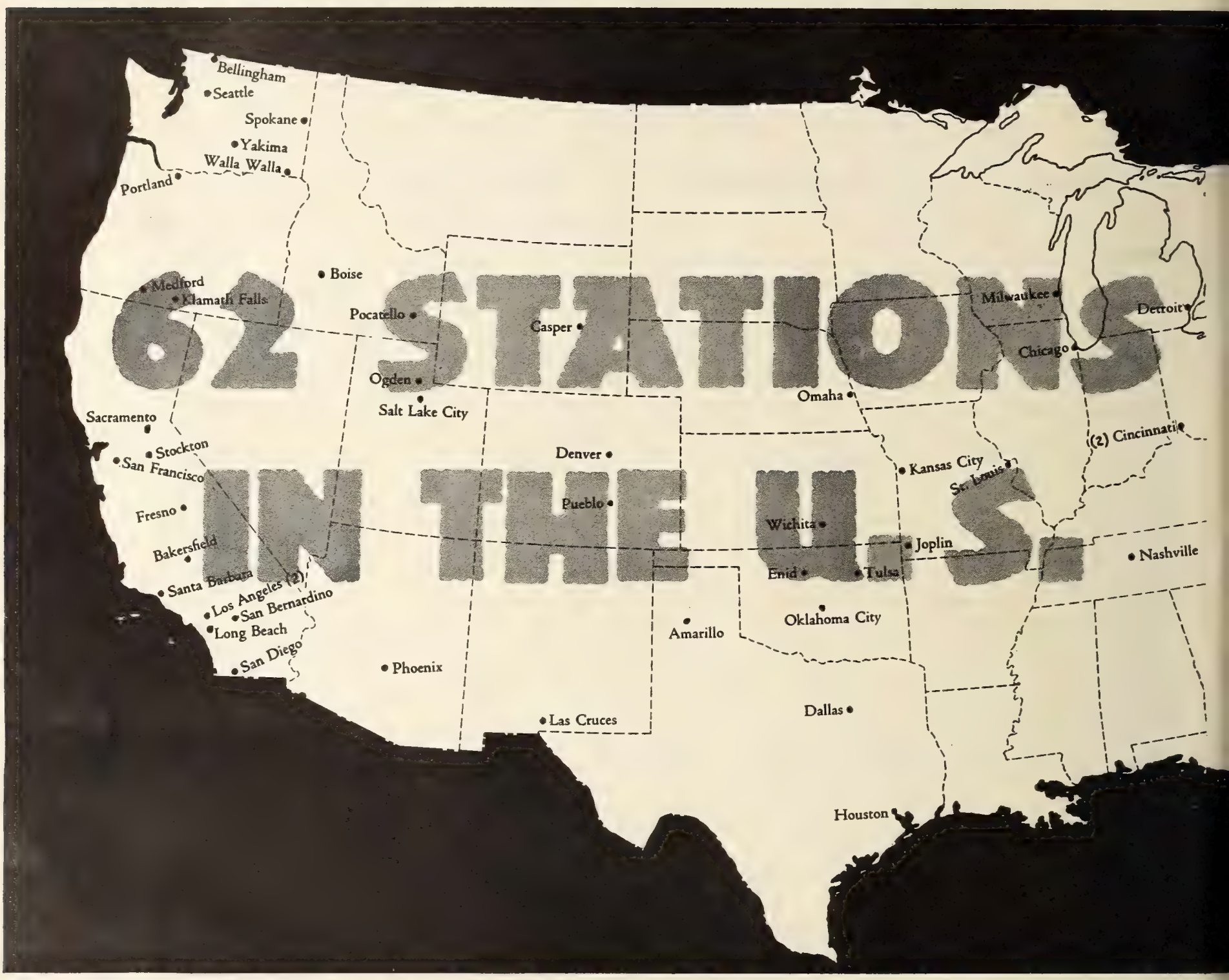
The total of theatre receipts from 108 houses in 20 major cities of the country for the calendar week ended August 27, 1932, showed an increase of $95,587 over the preceding calendar week, ended August 20. Grosses reached an aggregate of $1,473,927 during the more recent week, which compares with $1,378,340 for the previous period. No new high individual figures were established during the later week, while six new low records were recorded. This compares with no new "highs" and five new "lows" for the preceding week.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Boston								
Keith's	3,500	25c-65c	"Hold 'Em Jail" (Radio)	22,000	"The Age of Consent" (Radio)	19,000	High 12-5 "Frankenstein"	27,000
							Low 3-26-32 "Explorers of the World"	16,000
Keith-Boston	2,900	25c-65c	"Unholy Love" (Allied)	20,000	"American Madness" (Col.)	18,000	High 4-9-32 "Steady Company"	26,000
							Low 7-9-32 "By Whose Hand?"	16,500
Loew's Orpheum	2,000	25c-60c	"White Zombie" (U. A.)	20,000	"Skyscraper Souls" (MGM)	20,000	High 1-24 "Hell's Angels"	31,500
							Low 8-4-32 "Unashamed"	18,000
Loew's State	3,700	30c-60c	"Speak Easily" (MGM)	21,500	"Downstairs" (MGM)	21,000	High 6-18-32— "Hell Divers" "Possessed" and "Sin of Madelon Claudet"	26,000
							Low 7-18 "Man in Possession"	19,000
Metropolitan	4,350	35c-75c	"Doctor X" (F. N.)	35,000	"Devil and the Deep" (Para.)	35,000	High 1-31 "No Limit"	44,500
							Low 7-4 "I Take This Woman"	30,000
Paramount	1,800	30c-60c	"Horse Feathers" (Para.) (2nd week)	16,500	"Horse Feathers" (Para.) (1st week)	16,000	.....	
Uptown	2,000	25c-60c	"Horse Feathers" (Para.) (2nd week)	12,500	"Horse Feathers" (Para.) (1st week)	12,500	High 5-14-32 "The Miracle Man"	15,000
							Low 7-23-32 "Miss Pinkerton"	10,000
Buffalo								
Buffalo	3,500	30c-65c	"Devil and the Deep" (Para.)	15,000	"Skyscraper Souls" (MGM)	20,000	High 3-28 "My Past"	39,500
							Low 8-27-32 "Devil and the Deep"	15,000
Century	3,000	25c-35c	"Mystery Ranch" (Fox)	5,800	"Madame Racketeer" (Para.)	7,000	High 2-14 "Cimarron"	25,600
							Low 8-27-32 "Mystery Ranch"	5,800
Court Street	1,800	25c	"Week-End Marriage" (F. N.) (4 days)	1,800	"Forgotten Commandments" (Para.) (4 days)	1,500	.....	
Great Lakes	3,000	30c-65c	"Horse Feathers" (Para.)	18,500	.....		High 8-8 "Politics"	35,100
							Low 5-28-32 "Two Seconds"	7,900
Hippodrome	2,100	25c-35c	"Miss Pinkerton" (F. N.)	7,900	"Unashamed" (MGM)	6,700	High 2-14 "Free Love"	26,300
							Low 7-16-32 "New Morals for Old"	4,200
Lafayette	3,300	25c	"The Blonde Captive" (Col.)	7,300	"The Menace" (Col.) and "Probation" (Chesterfield)	8,400	High 4-11 "Ten Cents a Dance"	24,100
							Low 6-11-32 "The Secret Witness"	5,800
Chicago								
Chicago	4,000	35c-75c	"Two Against the World" (W.B.)	39,000	"Devil and the Deep" (Para.)	35,000	High 1-23-32 "Two Kinds of Women"	67,000
							Low 7-18 "Women Love Once"	26,250
McVickers	2,284	35c-75c	"Horse Feathers" (Para.)	36,500	.....		High 2-7 "Doorway to Hell"	38,170
							Low 5-28-32 "The Doomed Battalion"	15,000
Oriental	2,284	35c-75c	"Jewel Robbery" (W. B.)	24,000	"Guilty as Hell" (Para.)	23,500	High 3-7 "My Past"	46,750
							Low 6-27 "Party Husband"	19,450
Palace	2,509	35c-75c	"Hold 'Em Jail" (Radio)	28,000	"American Madness" (Col.)	21,500	High 4-2-32 "Cheaters at Play"	33,000
							Low 7-16-32 "Bachelor's Affairs"	16,000
State Lake	2,776	25c-50c	"American Madness" (Col.)	14,500	"Almost Married" (Fox)	16,000	High 12-12 "Frankenstein"	44,000
							Low 6-25-32 "Is My Face Red?"	7,000
Cleveland								
Allen	3,300	25c-50c	"Horse Feathers" (Para.)	14,000	"Guilty as Hell" (Para.)	12,000	High 1-30-32 "Hell Divers"	26,000
							Low 7-2-32 "The Man From Yesterday"	8,000
Keith's 105 St.	2,200	25c-50c	"Hollywood Speaks" (Col.)	10,000	.....		.....	
RKO Palace	3,100	25c-60c	"Hold 'Em Jail" (Radio)	20,000	"American Madness" (Col.)	25,000	High 5-2 "Laugh and Get Rich"	40,000
							Low 5-21-32 "Sinners in the Sun"	18,000
Stillman	1,900	15c-25c	"A Passport to Hell" (Fox)	4,000	"White Zombie" (U. A.)	7,500	.....	
Warner's Lake	800	15c-50c	"Crooner" (F. N.)	3,600	"Jewel Robbery" (W. B.)	4,000	High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Denver	2,500	25c-66c	"Horse Feathers" (Para.)	16,000	"Guilty as Hell" (Para.)	18,500	High 8-8 "Politics"	25,000
							Low 5-14-32 "Greeks Had a Word for Them"	9,000
Huffman's Rialto	900	25c-50c	"Igloo" (U.) (6 days)	1,900	"Stranger in Town" (W. B.)	2,500	.....	
Orpheum	2,600	25c-66c	"Back Street" (U.)	14,000	"American Madness" (Col.)	12,000	.....	
Paramount	2,000	25c-55c	"Doctor X" (F. N.)	9,000	"Downstairs" (MGM)	7,000	High 1-10 "Hell's Angels"	22,000
							Low 6-25-32 "Forgotten Commandments" and "Reserved for Ladies"	3,450
Detroit								
Downtown	2,750	25c-50c	"Age of Consent" (Radio)	8,200	"American Madness" (Col.)	12,500	.....	
Fisher	2,300	25c-60c	"Horse Feathers" (Para.)	18,400	"Jewel Robbery" (W. B.)	16,000	.....	
Fox	2,300	25c-50c	"The Purchase Price" (W. B.)	14,400	"Congorilla" (Fox)	17,500	.....	
Michigan	3,000	25c-75c	"Blondie of the Follies" (MGM)	31,600	"Horse Feathers" (Para.)	34,500	.....	

WORLD'S GREAT

already working for you

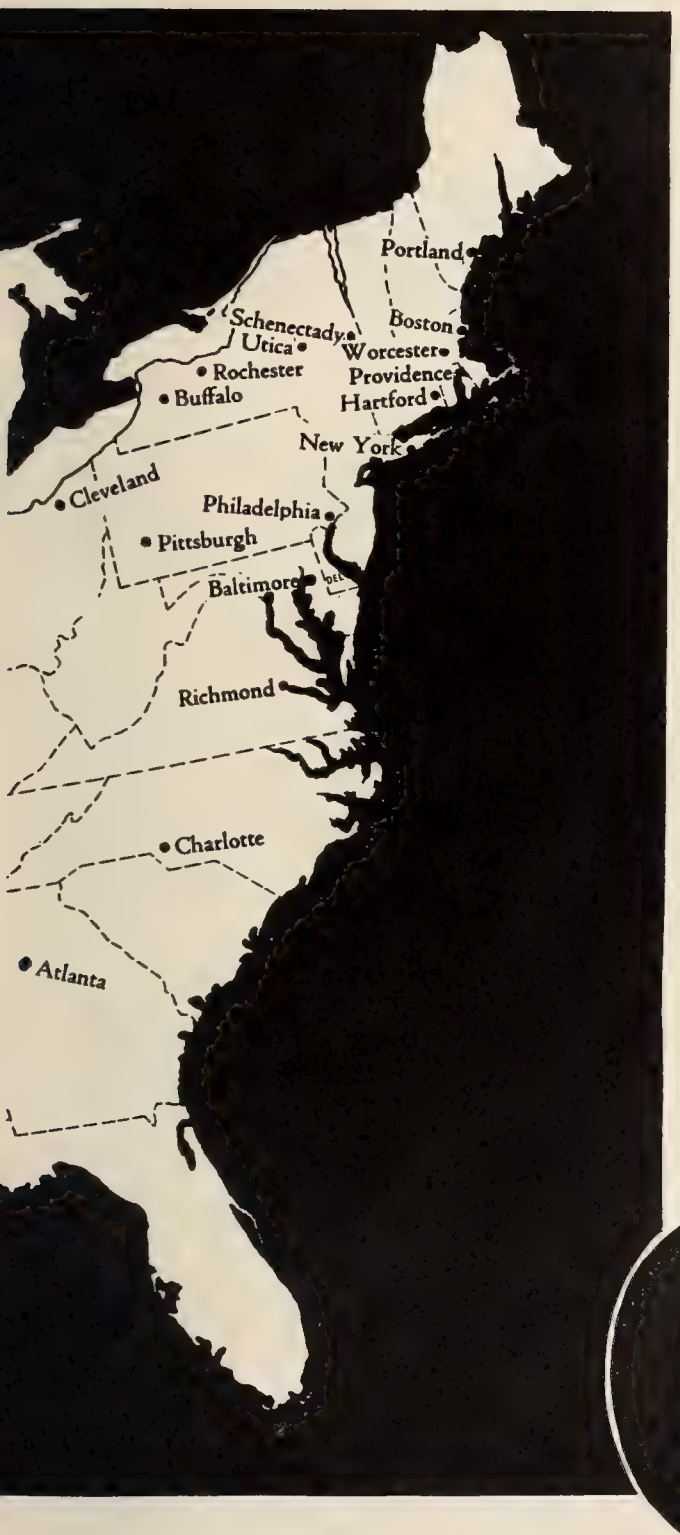


• AND THAT'S NOT ALL. Tie-ups with the radio sponsors—White King Soap Co. in the West and Beech-Nut in the East—give you special dealer tie-ups with thousands of retail outlets... reams of free exploitation material... marvelous local co-operation in a hundred ways. *See the press sheet for full sensational details!*

The wise ones are whispering WATCH FOX

EST RADIO TIE-UP

for months!



A strong statement...but absolutely true. Look at that map! Every square foot of the U.S. blanketed by super-power broadcasting stations that have been building up the story of "Chandu" *nightly*...for *months.* You needn't lift a finger to cash in. And for a picture that's jam-packed to the final frame with romance and weird thrills. Fox showmen have done it again.

CHANDU

THE MAGICIAN

with

EDMUND LOWE

BELA LUGOSI

IRENE WARE HENRY B. WALTHALL

From the radio drama by Harry A. Earnshaw, Vera M. Oldham and R. R. Morgan. Directed by Marcel Varnel and William C. Menzies

THIS YEAR!

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)	
Hollywood								
Chinese	2,500	55c-$1.65	"Strange Interlude" (MGM) (6th week)	15,500	"Strange Interlude" (MGM) (5th week)	19,600	High 7-31 "Trader Horn"	36,000
							Low 10-31 "Yellow Ticket"	9,000
Pantages Hollywood	3,000	35c-65c	"The First Year" (Fox)	9,000	"By Whose Hand?" (Col.)	12,200	High 4-30-32 "Careless Lady"	22,400
							Low 2-6-32 "Ladies of the Big House"	7,000
W. B. Hollywood	3,000	25c-55c	"Big City Blues" (W. B.) (6 days)	7,900	"Doctor X." (F. N.)	9,900	High 2-7 "Little Caesar"	30,000
							Low 11-7 "Honor of the Family"	7,000
Indianapolis								
Apollo	1,100	25c-35c	"Congorilla" (Fox)	3,500	"Jewel Robbery" (W. B.)	2,500	High 6-13 "Daddy Long Legs"	10,000
							Low 8-20-32 "Jewel Robbery"	2,500
Circle	2,600	25c-35c	"The Crooner" (W. B.)	5,000	"Hollywood Speaks" (Col.)	5,000	High 2-14 "Cimarron"	13,000
							Low 7-30-32 "Westward Passage"	3,500
Indiana	3,300	25c-35c	"Horse Feathers" (Para.) (25c-55c)	9,700	"Doctor X" (F. N.)	8,000	High 1-17 "Her Man"	25,000
							Low 8-12-32 "Guilty as Hell"	6,500
Palace	2,800	25c-35c	"Speak Easily" (MGM)	7,500	"Downstairs" (MGM)	5,500	High 5-2 "Trader Horn"	22,000
							Low 8-12-32 "White Zombie"	5,000
Kansas City								
Liberty	1,000	15c-25c	"Love Is A Racket" (F. N.)	4,000	"Guilty as Hell" (Para.)	4,000		
Mainstreet	3,049	35c-50c	"Roar of the Dragon" (Radio)	23,000	"American Madness" (Col.)	19,000	High 1-9-32 "Peach o' Reno"	25,500
							Low 6-11-32 "Rich Are Always With Us"	11,000
Midland	4,000	25c-40c	"Blondie of the Follies" (MGM) (7 days and Sat. midnite show)	13,000	"Speak Easily" (MGM) (7 days and Sat. midnite show)	14,000	High 1-23-32 "Hell Divers"	30,400
							Low 5-9 "Quick Millions"	7,500
Newman	2,000	35c-50c	"Horse Feathers" (Para.) (7 days and Sat. midnite show)	16,000	"Devil and the Deep" (Para.) (7 days and Sat. midnite show)	8,000	High 2-27-32 "Shanghai Express"	25,000
							Low 6-4-32 "Street of Women"	6,500
Los Angeles								
Carthay Circle	1,650	55c-$1.65	"Back Street" (U.) (3rd week)	9,100	"Back Street" (U.) (2nd week)	11,000		
Fox Criterion	1,652	25c-65c	"Congorilla" (Fox) (2nd week)	9,600	"Congorilla" (Fox) (4 days-1st week)	11,000	High 5-9 "Secret Six"	27,100
							Low 3-5-32 "Business and Pleasure"	3,909
Loew's State	2,416	35c-70c	"A Passport to Hell" (Fox)	18,800	"Bachelor's Affairs" (Fox)	29,000	High 10-25 "Susan Lenox"	39,000
							Low 3-5-32 "The Silent Witness"	6,963
Orpheum	2,750	25c-40c	"War Correspondent" (Col.)	8,000	"The Age of Consent" (Radio) (25c-40c)	8,000	High 1-9-32 "Frankenstein"	34,000
							Low 12-26 "Heaven on Earth"	6,500
Paramount	3,596	35c-70c	"Horse Feathers" (Para.) (2nd week)	21,000	"Horse Feathers" (Para.) (1st week)	40,000	High 10-31 "Beloved Bachelor"	41,000
							Low 2-6-32 "Tomorrow and Tomorrow"	7,500
W. B. Downtown	2,400	25c-55c	"Crooner" (W. B.)	9,700	"Jewel Robbery" (W. B.)	10,700	High 2-7 "Little Caesar"	27,000
							Low 4-23-32 "Destry Rides Again"	6,200
W. B. Western	2,400	35c-55c	"Doctor X" (F. N.)	4,800	"Crooner" (F. N.)	5,000		
Minneapolis								
Lyric	1,238	25c-40c	"Rich Are Always with Us" (F. N.)	2,500	"Skyscraper Souls" (MGM)	2,000	High 5-30 "Kiki"	4,000
							Low 1-24 "Men on Call"	1,200
RKO Orpheum	2,900	25c-55c	"The Blonde Captive" (Col.)	14,000	"American Madness" (Col.)	12,000	High 12-14 "Cimarron"	30,000
							Low 8-20-32 "American Madness"	12,000
State	2,300	25c-55c	"Horse Feathers" (Para.)	8,000	"Devil and the Deep" (Para.)	7,000	High 1-2-32 "Sooky"	10,000
							Low 4-18 "Body and Soul"	6,000
Montreal								
Capitol	2,547	26c-60c	"Guilty As Hell" (Para.) and "Forgotten Commandments" (Para.)	11,000	"Two Seconds" (F. N.) and "Madame Racketeer" (Para.)	11,500	High 1-10 "Just Imagine"	18,000
							Low 12-23 "The Guardsman" and "The Tip-Off"	8,000
Imperial	1,914	15c-40c	French Review Week	2,500	"C'Est Beau, L'Amour" (French)	2,500	High 1-17 "Office Wife"	10,000
							Low 8-12-32 "Paris-Beguin"	1,800
Loew's	3,115	30c-75c	"Bring 'Em Back Alive" (Radio)	11,500	"Lady and Gent" (Para.)	13,000	High 4-2-32 "Fireman, Save My Child"	16,500
							Low 7-18 "Stepping Out"	9,000
Palace	2,600	30c-75c	"The First Year" (Fox)	14,000	"Bring 'Em Back Alive" (Radio)	12,750	High 4-2-32 "One Hour With You"	19,500
							Low 8-12-32 "Washington Masquerade"	10,000
Princess	2,272	25c-60c	"The Man Called Back" (Tiff.) and "Strangers of the Evening" (Tiff.)	7,000	"White Zombie" (U. A.) and "Aren't We All?" (Para.)	8,000	High 4-1 "City Lights"	22,500
							Low 8-27-32 "Man Called Back" and "Strangers of the Evening"	7,000
New York								
Astor	1,120	55c-$2.20	"Grand Hotel" (MGM) (19th week)	12,397	"Grand Hotel" (MGM) (18th week)	13,318	High 1-2-32 "Hell Divers"	24,216
							Low 11-14 "The Champ"	18,759
Cameo	549	25c-75c	"Sign of Four" (World Wide)	3,000	"The House of Death" (Amkino) (8 days)	5,000		
Capitol	4,700	35c-$1.65	"Speak Easily" (MGM)	53,821	"Skyscraper Souls" (MGM) (2nd week)	56,584	High 1-9-32 "Mata Hari"	110,466
							Low 7-2-32 "New Morals for Old"	29,767
Embassy	598	25c	All Newsreel	6,890	All Newsreel	6,924	High 1-3 Newsreels	9,727
							Low 5-28-32 Newsreels	5,785
Hollywood	1,549	50c-$1.50	"Life Begins" (F. N.) (3 days)	8,000				
Mayfair	2,300	35c-85c	"Hold 'Em Jail" (Radio)	11,000	"American Madness" (Col.) (2nd week)	13,000	High 12-12 "Frankenstein"	53,800
							Low 4-30-32 "Cohens and Kellys in Hollywood"	7,600
Palace	2,500	30c-$1.10	"White Zombie" (U. A.)	18,000	"Congorilla" (Fox)	12,500		
Paramount	3,700	40c-$1.10	"Devil and the Deep" (Para.)	41,300	"War Correspondent" (Col.)	64,500	High 2-7 "Finn and Hattie"	85,900
							Low 12-26 "Heaven on Earth"	35,700
Rialto	1,949	40c-$1.10	"Horse Feathers" (Para.) (2nd week)	31,000	"Horse Feathers" (Para.) (1st week)	58,000	High 2-27-32 "Shanghai Express"	64,600
							Low 6-27 "Dracula" and "Hell's Angels"	4,500
Rivoli	2,103	40c-$1.10	"Love Me Tonight" (Para.)	36,300	"White Zombie" (U. A.) (3rd week)	9,000	High 1-9-32 "Dr. Jekyll and Mr. Hyde"	67,100
							Low 7-29-32 "Igloo"	8,000
Roxy	6,200	35c-$1.10	"The First Year" (Fox)	65,000			High 1-2-32 "Delicious"	133,000
							Low 6-11-32 "Monte Carlo Madness"	30,000
Strand	3,000	35c-$1.10	"Two Against the World" (W.B.)	22,711	"Doctor X" (F. N.) (2nd week)	18,724	High 1-17 "Little Caesar"	74,821
							Low 4-2-32 "The Missing Rembrandt"	8,012
Winter Garden	1,949	35c-$1.10	"Crooner" (F. N.)	12,758	"Hollywood Speaks" (Col.)	5,690	High 9-19 "Five Star Final"	59,782
							Low 8-20-32 "Hollywood Speaks"	5,690

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-55c	"Blondie of the Follies" (MGM)..	3,500	"Speak Easily" (MGM)	5,300	High 2-7 "Illicit"	11,000
							Low 7-2-32 "Man From Yesterday"	3,100
Criterion	1,700	10c-55c	"Horse Feathers" (Para.)	10,000	"Devil and the Deep" (Para.)	5,200	High 2-21 "Cimarron"	15,500
							Low 8-12-32 "Downstairs"	3,000
Liberty	1,500	10c-35c	"Week Ends Only" (Fox) (4 days)	1,000	"Woman in Room 13" (Fox) (4 days)	1,200	High 1-24 "Under Suspicion"	7,200
			"Fast Companions" (U.) (3 days)	850	"Bachelor's Affairs" (Fox) (3 days)	1,100	Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
Mid-West	1,500	10c-55c	"Congorilla" (Fox) (6 days)	3,000	"War Correspondent" (Col.)	3,000	High 9-19 "Young As You Feel"	11,000
							Low 8-20-32 "War Correspondent"	3,000
Victoria	900	10c-35c	"Winner Take All" (W. B.) (3 days)	900				
Omaha								
Orpheum	3,000	25c-55c	"The Blonde Captive" (Col.)	9,250	"American Madness" (Col.)	11,750	High 2-14 "Cimarron"	25,550
							Low 6-18-32 "Night World"	8,500
Paramount	2,900	25c-60c	"Horse Feathers" (Para.) (8 days)	10,000	"Devil and the Deep" (Para.) and "Miss Pinkerton" (F. N.)	8,000	High 4-23-32 "Tarzan, the Ape Man"	13,750
							Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous"	4,000
World	2,500	25c-40c	"White Zombie" (U. A.) and "Madame Racketteer" (Para.)	6,000	"Skyscraper Souls" (MGM) and.. "Forgotten Commandment" (Para.)	5,500	High 4-11 "Men Call It Love"	16,000
							Low 11-28 "The Cisco Kid"	4,500
Philadelphia								
Arcadia	600	30c-55c	"Man From Yesterday" (Para.).. (5 days)	2,000	"Drifting Souls" (Tower) (5 days)	1,500	High 12-17 "The Guardsman"	6,500
							Low 4-30-32 "Beast of the City"	1,900
Boyd	2,400	35c-75c	"Washington Masquerade" (MGM) (8 days)	15,000	"Red Headed Woman" (MGM)... (2nd week-4 days)	8,000		
Earle	2,000	35c-66c	"Make Me A Star" (Para.) (6 days)	18,500	"Million Dollar Legs" (Para.) (6 days)	17,000	High 1-2-32 "Makers of Men"	27,000
							Low 7-23-32 "Miss Pinkerton"	12,500
Fox	3,000	35c-75c	"Painted Woman" (Fox) (6 days)	23,000	"Passport to Hell" (Fox) (6 days)	21,000	High 2-7 "Man Who Came Back"	40,000
							Low 6-18-32 "Mystery Ranch"	15,000
Karlton	1,000	30c-55c	"Tom Brown of Culver" (U.) (6 days)	3,200	"Reserved for Ladies" (Para.) (6 days)	3,500	High 5-2 "City Lights"	8,000
							Low 3-21 "Resurrection"	3,000
Stanley	3,700	35c-75c	"Skyscraper Souls" (MGM)	14,000	"Bring 'Em Back Alive" (Radio) (2nd week-5 days)	10,000	High 12-19 "Frankenstein"	31,000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	35c-55c	"War Correspondent" (Col.) (5 days)	8,000	"White Zombie" (U. A.) (6 days)	8,500	High 3-21 "Last Parade"	16,500
							Low 7-28-32 "Radio Patrol"	6,500
Portland, Ore.								
Fox Paramount	3,068	35c-65c	"Horse Feathers" (Para.) (35c-55c)	14,800	"Devil and the Deep" (Para.)	13,000	High 1-3 "Paid"	26,000
							Low 5-23 "Young Sinners"	11,000
Oriental	2,040	25c-35c	"Week End Marriage" (F. N.)..	2,800	"War Correspondent" (Col.)	2,800		
Rialto	1,400	25c	"The Wet Parade" (MGM) (25c-40c-2nd week)	3,400	"The Wet Parade" (MGM) (25c-65c-1st week)	6,000	High 3-21 "Trader Horn"	12,000
							Low 6-25-32 "Mystery Ranch"	1,900
RKO Orpheum.	1,700	25c-60c	"Age of Consent" (Radio) (25c-40c)	8,400	"American Madness" (Col.) (25c-35c)	10,000	High 2-14 "Cimarron"	20,000
							Low 8-27-32 "Age of Consent"	8,400
United Artists.	945	25c-35c	"Speak Easily" (MGM)	3,000	"Washington Masquerade" (MGM)	5,000	High 1-10 "Hell's Angels"	12,500
							Low 8-4-32 "Week Ends Only"	2,000
San Francisco								
El Capitan	3,100	25c-60c	"As You Desire Me" (MGM) (35c-65c)	14,000	"Man About Town" (Fox)	13,000	High 8-15 "Daddy Long Legs"	16,750
							Low 6-11-32 "Devil's Lottery"	11,000
Filmarte	1,400	25c-50c	"Congress Dances" (Ufa)	1,800				
Fox	4,600	25c-90c	"Painted Woman" (Fox)	32,000	"Passport to Hell" (Fox)	33,000	High 1-3 "Lightning"	70,000
							Low 2-20-32 "The Guardsman"	29,000
Golden Gate	2,800	25c-65c	"Age of Consent" (Radio)	11,500	"American Madness" (Col.)	12,000	High 8-4-25 "Bring 'Em Back Alive"	24,000
							Low 6-11-32 "Lena Rivers"	7,000
Paramount	2,670	25c-90c	"Horse Feathers" (Para.) (2nd week)	20,000	"Horse Feathers" (Para.) (1st week)	25,000	High 1-9-32 "The Champ"	35,600
							Low 8-12-32 "Devil and the Deep"	9,500
Warfield	2,700	35c-90c	"Big City Blues" (W. B.)	20,000	"The Crooner" (F. N.)	20,500	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 1-30-32 "X Marks the Spot"	15,000
Warner Bros.	1,380	35c-75c	"Doctor X" (F. N.) (2nd week)	6,200	"Doctor X" (F. N.) (1st week)	9,500	High 3-26-32 "Fireman, Save My Child"	19,000
							Low 7-9-32 "Street of Women"	3,500
Seattle								
Fifth Avenue	2,750	25c-75c	"Horse Feathers" (Para.)	14,500	"Guilty as Hell" (Para.)	12,500	High 7-30-32 "Million Dollar Legs"	18,500
							Low 1-2-32 "The Boudoir Diplomat"	7,000
Fox	2,280	25c-75c	"Speak Easily" (MGM)	8,000	"Madame Racketeer" (Para.)	11,000		
Liberty	2,000	10c-25c	"The Man Called Back" (Tiff.)..	3,500	"Sunset Trail" (Tiff.) and "Avenging Seas" (Monogram)	3,500	High 1-10 "The Lash"	11,500
							Low 8-5-32 "Hound of the Baskervilles"	3,000
Music Box	950	25c-35c	"Stranger in Town" (W. B.) and "Congress Dances" (Ufa)	3,000	"Jewel Robbery" (W. B.)	3,500	High 2-28 "City Lights"	14,000
							Low 8-27-32 "Stranger in Town" and "Congress Dances"	3,000
RKO Orpheum..	2,650	25c-40c	"Age of Consent" (Radio)	6,000	"American Madness" (Col.)	6,000	High 10-31 "Spirit of Notre Dame"	18,000
							Low 8-27-32 "Age of Consent"	6,000
Washington								
Columbia	1,232	25c-40c	"Isle of Paradise" (Eagle)	4,500	"Dynamite Ranch" (Tiff.)	2,500		
Earle	2,323	25c-66c	"War Correspondent" (Col.)	14,500	"Jewel Robbery" (W. B.)	17,000		
Fox	3,434	25c-66c	"Speak Easily" (MGM)	26,400	"Downstairs" (MGM)	26,000		
Loew's Palace..	2,363	35c-55c	"Blondie of the Follies" (MGM)..	18,250	"Guilty as Hell" (Para.)	11,500		
Metropolitan	1,600	25c-55c	"Cry of the World" (Fox)	4,500	"Reserved for Ladies" (Para.)..	6,500		
RKO Keith's	1,832	25c-55c	"Age of Consent" (Radio)	6,000	"American Madness" (Col.)	7,000		

BACK STREET

Wire No. 1

Postal Telegraph
THE INTERNATIONAL SYSTEM

Commercial Cables · Mackay Radio · All America Cables

TELEGRAMS · CABLEGRAMS · RADIOGRAMS

DL	Day Letter
NL	Night Letter
NM	Night Message
LCO	Deferred Cable
NLT	Night Cable Letter
WLT	Week End Cable Letter

Form 16 P. W.

N6 58 NL=LONGBEACH NY AUG 13 1932 1030PM

MR CARL LAEMMLE=

1051 BENEDICT CANYON BEVERLYHILLS CALIF=

FOR FIRST TIME HISTORY LONGBEACH WE DARED OPEN PICTURE TWO THEATRES SIMULTANEOUSLY THAT HAPPENED TODAY WITH BACKSTREET AND IT PACKED BOTH LAUREL AND CASTLE TO NEW RECORD BUSINESS TRIPLING EVEN WESTERN FRONT OPENING STOP BACKSTREET LOOKS LIKE BIGGEST PICTURE NEW SEASON WE ARE DELIGHTED WITH IT CONGRATULATIONS FROM US AND FROM ENTHUSIASTIC AUDIENCES LAUREL AND CASTLE THEATRE

CORP=

EDWARD N RUGOFF PRESIDENT..

Postal Telegraph
THE INTERNATIONAL SYSTEM

Commercial Cables · Mackay Radio · All America Cables

TELEGRAMS · CABLEGRAMS · RADIOGRAMS

DL	Day Letter
NL	Night Letter
NM	Night Message
LCO	Deferred Cable
NLT	Night Cable Letter
WLT	Week End Cable Letter

N 10 45 =FR NEWYORK NY 400P AUG 15 1932

CARL LAEMMLE=

PRBT=

Wire No. 2

WHILE FIRST TWO DAYS BUSINESS BACK STREET AT CASTLE THEATRE CRACKED RECORDS THIRD DAY ABSOLUTE SENSATION BEATING OPENING BY OVER HUNDRED DOLLARS STOP SAME THING APPLIES LAUREL THEATRE WHERE BUSINESS SECOND THIRD DAY OUTSTRIPED SENSATIONAL OPENING STOP BACK STREET THE TALK OF LONGBEACH REGARDS=

EDW N RUGOFF.

427P



Makes Amazing Box-Office History in Test Runs at Long Beach, N. Y.

Wire No. 3

...GESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE 1220S

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS
DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Night Letter
WLT = Week-End Letter

CLASS OF SERVICE

This is a full-rate telegram or Cable-gram unless its de-ferred character is in-dicated by a suitable sign above or preced-ing the address.

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

1932 JUN 19 PM 8 04

MINUTES IN TRANSIT	
FULL-RATE	DAY LETTER

LB102 92 COLLECT NL=LB LONGBEACH NY 19

CARL LAEMMLE=

730 FIFTH AVE NEWYORK NY=

SIMPLY CANNOT LET OPPORTUNITY PASS TELL YOU ABOUT MARVELOUS BUSINESS BACK STREET CONTINUES DO STOP FIFTH DAY OF RUN LAUREL THEATRE BIGGEST BUSINESS YET STOP BACK STREET IS WITHOUT DOUBT MOST WONDERFUL PICTURE MY EXPERIENCE STOP EVERYONE EVERYWHERE IS TALKING ABOUT IT STOP I FIRMLY BELIEVE BACK STREET WILL BE THE ABSOLUTE BIGGEST BOX OFFICE PICTURE OF THE YEAR NOT ONLY FOR GROSS BUT FOR AUDIENCE SATISFACTION AS WELL UNIVERSAL CERTAINLY CAN BE PROUD THIS ONE AND THAT MEANS LOT WHEN THEATRE OPERATOR TELLS YOU THAT FOR THIRD SUCCESSIVE TIME

REGARDS=

EDWIN N RUGOFF.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Wild Horse Stampede"	Story by Earl Haley, George Seitz. Director: Earl Haley.	Rex, King of Wild Horses.	Shooting
"Virtue"	Story by Ethel Hill. Director: Eddie Buzzell.	Carole Lombard, Pat O'Brien.	Shooting
"Vanity Street"	Story by Gertrude Purcell, Edwin Roberts, Frank Cavett. Director: Nick Grinde.	Charles Bickford, Helen Chandler, Mayo Methot.	Shooting
FOX			
"Wild Girl"	Story by Paul Armstrong. Director: Raoul Walsh.	Joan Bennett, Charles Farrell, Ralph Bellamy, Irving Pichel, Eugene Pallette, Minna Gombel.	Shooting
"Six Hours To Live"	Story by Gordon Morris and Norton Barteaux. Director: William Dieterle.	Warner Baxter, John Boles, Miriam Jordan.	Shooting
"Rackety Rax"	Original by Joel Sayre. Director: Alfred Werker.	Vince Barnett, Minna Gombell, Greta Nissen.	Shooting
"Sherlock Holmes"	Story by Bayard Veiller. Director: William K. Howard.	Clive Brook, Miriam Jordan, Ernest Torrence.	Shooting
METRO-GOLDWYN-MAYER			
"Rasputin"	Director: Charles Brabin.	John Barrymore, Lionel Barrymore, Ethel Barrymore.	Shooting
"Tinfoil"	Original by Mildred Cram. Director: Harry Beaumont.	Tallulah Bankhead, Robert Montgomery.	Shooting
"Kongo"	Story by Chester DeVonde. Kilbourne Gordon. Director: William Cowan.	Walter Huston, Lupe Velez, Conrad Nagel.	Shooting
"The Mask of Fu Manchu"	Original Story by Sax Rohmer. Director: Charles Vidor.	Boris Karloff, Charles Starrett, Gertrude Michael.	Shooting
"Payment Deferred"	Story by E. T. Dell, E. S. Forster. Director: Lothar Mendes.	Maureen O'Sullivan, Charles Laughton.	Shooting
MONOGRAM (Trem Carr Studios)			
"Hidden Valley"	Director: Robert Bradbury, Sr.	Bob Steele.	Shooting
PARAMOUNT			
"Sign of the Cross"	Original story by Wilson Barrett. Director: Cecil B. DeMille.	Fredric March, Elissa Landi, Claudette Colbert.	Shooting
"Madison Square Garden"	Original story by Thomson Burtis. Director: Harry Joe Brown.	Jack Oakie, Marian Nixon, James Gleason.	Shooting
"The Big Broadcast"	Original by William Manley. Director: Frank Tuttle.	Stuart Erwin, Bing Crosby, Kate Smith, Leila Hvams. Mills Brothers, Boswell Sisters, Cab Calloway, Vincent Lopez, Arthur Tracy, Sharon Lynn.	Shooting
"Heritage of the Desert"	Original Story by Zane Grey. Director: Henry Hathaway.	Randolph Scott, Susan Fleming, Sally Blane.	Shooting
RKO-RADIO			
"Phantom of Crestwood"	Story by Bartlett Cormack, J. Walter Ruben. Director: J. Walter Ruben.	Ricardo Cortez, Karen Morley, H. B. Warner.	Shooting
"Rockabye"	Story by Lucia Bronder. Director: George Fitzmaurice.	Constance Bennett, Paul Lukas, Phillips Holmes.	Shooting
"The Conquerors"	Original Story by Howard Estabrook. Director: William Wellman.	Richard Dix, Ann Harding, Edna May Oliver.	Shooting
"Little Orphan Annie"	Director: John Robertson.	Mitzi Green, Eric Linden, Montagu Love.	Shooting
"The Monkey's Paw"	Original by W. W. Jacobs. Director: Wesley Ruggles.	C. Aubrey Smith, Bramwell Fletcher.	Shooting
"Sport Page"	Director: Dudley Murphy.	Joel McCrea, Marian Marsh.	Shooting
TIFFANY			
"False Faces"	Original by Kubec Glasmon. Director: Lowell Sherman.	Lila Lee, Lowell Sherman.	Shooting
"Fargo Express"	Director: Phil Rosen.	Ken Maynard.	Shooting
UNITED ARTISTS			
"The Kid From Spain"	Story by William A. McGuire, Bert Kalmar and Harry Ruby. Director: Leo McCarey.	Eddie Cantor, Lyda Roberti, Ruth Hall. Robert Young, John Miljan.	Shooting
"The New Yorker"	Story by Ben Hecht and Charles Lederer. Director: Chester Erskin.	Al Jolson, Madge Evans, Harry Langdon, Roland Young.	Shooting
UNIVERSAL			
"All America"	Story by Richard Schayer, Dale Van Every, Lt. Com. Frank Wead and Ferdinand Reyher. Director: Russell Mack.	Richard Arlen, Ralph Graves, Preston Foster, Andy Devine, Members of All-American Football Team.	Shooting
"Tom's in Town"	Story by Jack Natteford, James Mulhauser. Director: Ray Taylor.	Tom Mix	Shooting
WARNER BROTHERS			
"I Am a Fugitive From a Chain Gang"	Novel by Robert E. Burns. Director: Mervyn LeRoy.	Paul Muni, Glenda Farrell, Helen Vinson.	Shooting
"The Telegraph Trail"	Original by Kurt Kepler. Director: Tenny Wright.	John Wayne, Marceline Day.	Shooting
WARNER-FIRST NATIONAL			
"20,000 Years in Sing Sing"	Original by Lewis E. Lawes. Director: Michael Curtiz.	Bette Davis, Spencer Tracy.	Shooting
"Central Park"	Story by Ward Morehouse, Earl Baldwin. Director: John Adolfi.	Joan Blondell, Wallace Ford.	Shooting

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 141.—(A) Does anyone know what the thing we call electricity is? (B) Steam loses its pressure by condensation or by expanding. Explain just in what way electricity loses its pressure. (C) Tell us what polarity is. (D) Would the effect be the same were you to connect your projection light source directly across the poles of the generator, or across the wires connected to the generator poles, but some distance from them?

Answer to Question No. 133

Bluebook School Question No. 133 *was*: "*(A) What effect has increase in curvature of a mirror such as is used in connection with reflector type arc lamps? (B) Is there much loss through absorption when light is passed through clear, colorless glass of good grade? (C) Why is it impossible to focus a condenser beam to a point? What is a plano-meniscus lens, and what would be its effect upon light passed through it?*"

The following made satisfactory answers (except that several were rather sketchy in their answer to Section C—look the published answer over carefully and see how much some of you missed):

S. Evans and C. Rau, Lester Borst, G. E. Doe, S. G. Williams, Tom Turk, J. Abrozzo, T. Van Vaulkenburg, H. B. Coates, D. L. Darrell, K. L. Knight, Bill Doe, A. Wells, D. L. Sampson, J. B. Landry, C. Peters, J. G. Evans, T. O. Thumb, F. B. Gamble, Lon Peters, G. Tinlin and L. Davis, M. Y. Thompson and D. O. Childres, A. Breaston, D. Holler, J. Wentworth and W. Sellers, B. H. Thomas, T. L. Danby, M. C. Itt, T. Garling, T. R. Peters and S. Peters, F. L. Langdon, P. T. Andrews and T. Blair, J. Williams, T. F. Brown and F. T. Gurbey, J. Cermak and G. Fairmann, J. G. Gates, D. Warren, F. Tinlow, G. Adams and B. Little, D. Goldberg, H. Love and J. Williams, L. D. Richards, F. F. Franks, A. L. Patry and D. M. Devoy, A. Wells, T. L. May and M. Bolles, A. Zerach, F. C. Hagmyer, H. B. Edwards, D. Mason, T. Davis and L. Lambert, W. Broadbent, D. L. Tinloew, G. Deckson, D. Lode and R. Micaels, P. H. Bondom, N. L. Daniels, D. L. Sinklow and B. Burt, L. H. Pickard, G. Daniels, M. D. Dove, C. Tamper, M. L. Kindrew, P. D. Thompson, R. Rathburn, A. Jones, R. Singleton, A. Sidelburg, C. Ray and T. Taylor, P. Jackson and B. Diglah, P. L. Toeping, D. Manuels,C. Tamper and L. Rond, S. T. Jones, H. B. Coates, L. Garling, R. J. Rinker and T. Haddon, D. Anderson, L. R. Timson and B. Mitchel, F. Ferguson, B. Davidson, A. Gibson, R. L. Davidson, G. T. Stanhope, P. K. Rontor and D. L. Simmons, T. Lavenburgh, H. Sicmann, D. M. Tollman, L. C. Abernathy and S. T. Jones.

Slowly the list of correct answers (or at least answers which are acceptably correct) grows, showing that the Bluebook School fans are studying more carefully and to better purpose. One Chicago projectionist appends this note to his answer this week: "Dear Rich: I have followed the School a long while now and can honestly say it has improved my work very much; also, it worked out to get me a much better job than I had. I say it has improved my work for the reason that through better basic understanding obtained through study of the various questions, I can handle the equipment very decidedly better and get better results from it. I therefore feel that some expression of my appreciation is due to you and the Motion Picture Herald, through which your work is carried on."

We will listen first to B. H. Thomas, who sets forth the answer to Section A perhaps best. He says: "Increase in curvature of a mirror such as is used with low intensity lamps would mean that focal length of the mirror would be reduced, that spherical aberration would be increased, that the distance of the light source from the mirror would be reduced, and that when the light source is in correct position the distance from mirror to aperture would be less. To increase the latter it would be necessary to reduce the distance of the light source from the mirror, which would overheat the mirror and in general not work at all well."

I believe S. G. Williams answers Section B best. He says: "This is best answered by the late Dr. Hermann Kellner of the Bausch & Lomb Optical Company (Page 145, Vol. 1, Bluebook of Projection). He says: 'The loss by absorption depends on the nature of the glass and the thickness of the lenses. Good Crown glass will not absorb more than 0.5 to 1 per cent. per centimeter thickness, while good Flint glass of 1.61 refractive index will run a little higher, from 1 to 1.5 per cent per centimeter. The lighter varieties of flint glass, of indices between 1.54 and 1.61, have absorptions between these limits, while the absorption of poor glasses run as high as 3 and 4 per cent per centimeter.' "

I have consulted optics authorities and find the figures here quoted from the Bluebook still are official.

As to Section C, I think we will let Evans and Rau answer. They say: "The reason why it is impossible to focus the condenser beam to a point is because the condenser receives rays from the entire area of the floor of the crater, the crater does not set square with the condenser, and as the condenser is an uncorrected lens (which sets up spherical aberration), the actual image of the crater will be focused over a considerable distance. And since the crater has area, its image will also have area, so the beam cannot be focused to a point."

Which, if you ask me, is a very complete, as well as a most excellent, answer.

We will let Lester Borst answer Section D. He says: "A plano-meniscus lens, or more properly a plano-concave lens, is a lens having a plano (flat) surface on one side and a concave surface on the other. Such a lens is employed to correct spherical aberration in lens combinations. [I am not certain of the latter statement.—F. H. R.] It is seldom if ever used singly. Used alone, the effect would be to send the incident light forward in a diverging beam, the divergence being dependent upon the curvature of the convex side.

Rivkin Joins S.O.S. Company

J. Rivkin, formerly chief engineer of Polymet Manufacturing Corp. sound division, has joined the S. O. S. Corporation of New York, which, following a receivers' sale, will continue to manufacture amplifiers formerly made on contract for S. O. S. by Polymet, according to J. A. Tannenbaum, head of the S. O. S. Company.

British Executives to Coast

Maurice Ostrer and W. J. Gell, Gaumont British executives, who arrived in New York from London late last week, left this week for their first trip to Hollywood, where they will inspect American production methods. They will be accompanied by Arthur Lee, Gaumont British representative in New York.

Ohio Approves School Films

The state department of education at Columbus, Ohio, has officially approved sound and silent motion pictures in visual education. Thorough tests will be made, to be followed by adoption of films as a regular branch of the curricula, provided the tests come up to expectations.

RAVE REVIEWS Start

AS SWEET AS THEY COME

In the mystery-comedy division, this one is as sweet as they come. Mr. Humberstone is entitled to another laurel sprig for his fair brow and its producers can take several bows on a piece of merchandise that doesn't have to be apologized for in any company.

From start to finish this one is tailored for the laughs, yet the suspense and thrills have by no means been overlooked . . . . once the tachometer gets into the high figures, it never lets down.

—HOLLYWOOD REPORTER

The CROOO



A **William Sistrom** Production
Directed by **H. Bruce Humberstone**

Season For WORLD WIDE

KED CIRCLE



From
MOTION PICTURE HERALD

Comedy and Thrills

Here is a comedy thrill picture that ought to prove better than average audience pleaser. Taking the old formula of "terror" pictures—a haunted house, a mysterious gang of criminals, weird characters, all kinds of trick doors, graveyards and strange goings on—the producers have loaded it up with a lot of foolish comedy supplied by James Gleason and Zasu Pitts that should alternately give your audiences the creeps and then send them into spasms of laughter.

As far as the story is concerned, any attempt to give it a logical description would be just as funny as the picture itself. It's so cleverly and smartly mixed up, with surprising developments and unanticipated events, that the element of suspense is maintained at high pitch.

The start is a little slow, creating the impression that another spine-tingling mystery picture—full of melodrama—is under way. But when the locale is moved to the haunted house and James Gleason as a dumb motor cop and Zasu Pitts go to work, then the fun begins. It's the kind of fun that kept a preview audience (that didn't know it was going to see a preview) sitting in tense suspense, then roaring with laughter, then breaking into the picture time after time with bursts of applause.

Because "The Crooked Circle" is such a clever mixture of squeamy mystery and downright farcical comedy, you should have no difficulty in selling it. The title is catchy and can be worked into all sorts of gags that will convey the nutty idea of the picture. Names are there a-plenty and, although Ben Lyon is billed as the headliner, he plays second fiddle to Gleason and Pitts. Yet they are the only ones who play "straight" all the way through. As far as the others are concerned, the story alternately puts them on both sides of the fence—right down to the final climax, which is a surprise that will confound all the amateur sleuths in your audience who know just how the picture is going to turn out before it is half over. They won't analyze this one—a thought which suggests a good idea for your interest-creating campaign. Defy them to figure it out.

"The Crooked Circle" can be shown to any type of audience any time. The kids should eat it up and it might be a good idea to have as many of them in the house as you can get at each performance to launch the enthusiasm. But the grownups, who are looking for something new and a little different, will find plenty to thrill them and plenty to make them laugh. Smart showmen, who are looking for something unique to offer their patrons, will get behind this one with a real campaign.—McCARTHY. Hollywood.

WORLD WIDE Pictures

by Ralph Spence

with

BEN LYON
ZASU PITTS
JAMES GLEASON
IRENE PURCELL

SPASMS OF LAUGHTER

TENSE SUSPENSE

BURSTS OF APPLAUSE

DEFY THEM TO FIGURE IT OUT

KIDS SHOULD EAT IT UP

WABASH AVENUE

CHICAGO

Last week will probably go into the records as the "week of the big screenings." Exhibitors and the press were kept hopping from one showing to another. Educational-World Wide were hosts to more than 100 at a showing of "The Last Mile" at the Stevens. Warner screened eight features and a series of shorts to a crowd estimated at 500 on Monday and Tuesday. And Paramount and Balaban & Katz jammed the United Artists to the rafters with a doubleheader preview on Wednesday afternoon of "Movie Crazy" and "Love Me Tonight."



Which explains the "Oh Min" calls from the office of Jack Miller, head of the Chicago Exhibitors' Association, while Myrtle Collins, his secretary, was embellishing the shore line in the Eagle River country in Wisconsin.

Aaron Saperstein finally got away on a frequently postponed vacation. He decided it would have to be now or Christmas and Aaron has no desire to loaf and rest while the snow flies and the wind whistles.

▽

Harry Phillips, Jack Cohen and Ben Edelman have joined the sales staff of Exhibitors Screen Service, local offices of which are under the supervision of George West.

▽

Mike Gerribb is making arrangements to reopen the Orpheum and Eagle theatres at Westville, Ill.

▽

Eddie Grossman, manager of the United Artists exchange, has always been known for the even tenor of his comment on pictures. His enthusiasm, always tinged with a certain dignity, has of itself been sufficiently impressive. But he broke down completely the other day after seeing the first print of Doug Fairbanks' new picture, "Mr. Robinson Crusoe."

▽

Jake Steininger is reopening the Park Manor theatre. He also operates the Crane theatre. The Park Manor was formerly operated by John Kempton.

▽

Miss Emma Abplanalp, film board secretary, is vacationing in the East.

▽

Irving Mack has joined in the movement to put over the new season's pictures with a bang by producing a series of special trailers.

▽

Tom Mitchell and Jim Murtaugh are preparing to close the M. & M. film exchange which they operate.

▽

Bog Long of the United Artists home office was in Chicago for the opening of "White Zombie," which pried the lid off the United Artists theatre after its period of darkness.

▽

Louis de Wolfe is now managing the Crystal theatre. The Pickwick at Park Ridge has been reopened under the management of Harry Balaban.

HOLQUIST

Regal Takes Monogram Franchise for Canada

W. Ray Johnston, president of Monogram Pictures, has concluded negotiations with Regal Films, Ltd., Canada, whereby Regal has acquired the Monogram franchise for the Dominion. Regal also has the Canadian franchise for MGM product. Twenty-four dramas and 16 westerns are included in the deal, for release the first year.

The agreement gives Monogram distribution through six Canadian exchanges, located in Toronto, Vancouver, Winnipeg, Calgary, Montreal and St. John. Monogram has 30 branches in the United States and has an outlet also through seven exchanges of P.D.C., Ltd., London.

Theatres Deny Conspiracy Charges

Denying that the conspiracy charges made against them in Baltimore by the Ideal and Astor theatres are true and asking that they be dismissed, the answer of the Horn, Columbia, Bridge, Hampden and Cluster theatres was filed through United States Attorney Simon E. Sobeloff in Circuit Court at Baltimore.

In their complaint, the Ideal and Astor claimed the five theatres mentioned had formed a booking combine and their tactics of getting pictures are unlawful and unfair competition, and asked an injunction to stop further activities.

According to Sobeloff, the Ideal and Astor theatres have no equity in the Circuit Court, but are required to appeal to the ordinary civil courts.

Opens Canadian Exchange

Harry Price, veteran motion picture man, has established offices in Montreal and Toronto of the Federal Film Company. The chief office is in Toronto. The company is handling the product of Principal Pictures Corporation and other state rights features.

ON BROADWAY

Week of August 27

HOLLYWOOD
- Transportation of the World . . . Vitaphone
- An Oriental Cocktail . . . . . Vitaphone
- Music To My Ears . . . . . Vitaphone

MAYFAIR
- War Babies . . . . . Educational
- Bring 'Em Back Half Shot . . . . . RKO Radio

PARAMOUNT
- Tiger Against Elephant . . . . . Principal
- Betty Boop's Busy Bee . . . . . Paramount

RIALTO
- Stopping the Show (Betty Boop) . Paramount
- Screen Souvenirs No. 1 . . . . . Paramount
- Sports Eye View . . . . . Paramount

RIVOLI
- Betty Boop's Bamboo Isle . . . . . Paramount
- Water Jamboree . . . . . Paramount

ROXY
- Chicago . . . . . Principal
- Curiosities No. 234 . . . . . Columbia

STRAND
- Berlin Today . . . . . Vitaphone
- Nickelette . . . . . Vitaphone
- Tee for Two . . . . . Vitaphone

WINTER GARDEN
- The Trans-Atlantic Mystery . . . . Vitaphone
- Believe It or Not No. 9 . . . . . Vitaphone

NEWS PICTURES

FOX MOVIETONE NEWS—No. 97—British ace lands in United States after ocean hop—A day at Mr. Hoover's Rapidan camp—Mussolini's navy keeps on the alert—Roosevelt assails Hoover policies in Ohio address—Fall fashions are full of surprises—German republic celebrates a birthday.

FOX MOVIETONE NEWS—No. 98—Flying family of Hutchinsons braves the ocean—15,000 colored Elks at Atlantic City in parade—Mountain climbing in Australian style—Trade pact signed as Canadian Imperial conference ends—Daredevil flyer thinks up new stunts—French resort sees the new styles in beach wear.

HEARST METROTONE NEWS—No. 296—Speeding plane takes off from auto in Los Angeles stunting—Berlin monkeys get fresh air cure—Scientific world awaits eclipse—English invaders down Australians in football match—The Hutchinson family flies across ocean—Gay Riviera gets carnival fever—Kaye Don sets new speed record at Detroit.

HEARST METROTONE NEWS—No. 297—Roosevelt opens fire on Republican Prohibition stand—Captain Mollison hops off on return flight across Atlantic—Mechanical cow feature of Massachusetts agricultural show—Miracle seekers flock to Lourdes—Professor Picard flies 10 miles into stratosphere for exploration—Head-on train collision staged as thriller at Des Moines fair.

PARAMOUNT NEWS—No. 7—Three planes off on hop across Atlantic—Kaye Don warms up at Detroit for new speed test—Roosevelt attacks Hoover administration policies—Women aviators take off from Los Angeles in trans-continental flight—Italians celebrate rich harvest with gigantic floats.

PARAMOUNT NEWS—No. 8—Midwest farmers strike to force price of farm products upward—Mollison hops from New York for return flight over Atlantic—United States girls win in Toronto swim marathon—Professor Picard soars to new height of 10 miles into stratosphere in Italy—Los Angeles chiropractors look them over in search of perfect backs—Hoover sees major financial crisis as already passed.

PATHE NEWS—No. 9—Hutchinson family leads parade of flyers attempting trans-Atlantic flights—West Point cadets on summer grind—Spread of big farm strike in Midwest stirs nation—Fall hat styles show an innovation or two—Business leader sees general trade revivals—News flashes.

UNIVERSAL NEWSPAPER NEWSREEL—No. 70—Canadian empire parley ends in trade agreement with Great Britain—Refused wage rise, Illinois miners force mine closing—Flying Hutchinson family off on round-the-world hop—Odd bits in the News—Italian city hails business revival with great fete—War flier achieves daring take-off in Los Angeles—Nationalist armies of China rally on eve of new Manchurian crisis.

UNIVERSAL NEWSPAPER NEWSREEL—No. 71—Mollison takes off on return flight over Atlantic—American girl swimmer victor in Toronto marathon—Professor Piccard ascends 10 miles into stratosphere—The economic tide of the country turns—Record crowd hails daring sky work at Cleveland air races—Head-on locomotive collision features state fair at Des Moines, Iowa.

Newsreel Theatres for Coast

A newsreel theatre, featuring news and short subjects exclusively, is about to make its appearance in San Francisco. The sponsor is N. Blache, owner of the Blache Film Laboratory which makes trailers and has just originated a local news reel, called "The California Talking Reporter." Blache plans to establish two theatres, one in San Francisco and one in Oakland, offering programs consisting of first-run national reels, regular issues of his "California Reporter" and shorts.

Completes Two One-Reelers

Hollywood Productions, in New York, has completed two one-reelers, with Joe Bonica, editor of *Movie Album,* a new fan magazine, as director of both and appearing in one.

Editing Dog Picture

Jay Arr is completing the editing of "Dogs of Mars," the story of a war dog. The subject matter concerns the World War. A minimum of dialogue is planned for the film, action and a musical theme predominating.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHARLES E. ("CHICK") LEWIS, chairman and editor



OFF TO A FLYING START!

EVERY SHOWMAN WILL SOON be striving for a healthy start as fast as the new season gets under way. YOU should be ready, too.

Have you surrounded those swell box office productions with a good build-up? Have you been plugging them via trailers, lobby cards, special newspaper stories, etc.?

Get off on the right foot and the momentum will carry you a long way. Get off on the wrong foot and you'll be limping along trying to catch up for months to come.

It's been a long, long time since we were so enthused about a new season's product, but anyone who has been carefully following the various company announcements must be equally as enthused over the prospects of finally getting that S.R.O. sign dusted off and in use again.

Gauge your merchandising plans so as to get the maximum of results from your efforts. Vary them. Make them interesting. See that they tie in with the picture to be sold. BUT DO SOMETHING.

▽ ▽ ▽

THE SUMMER CRYING SEASON is now approaching a finish. Light up that mugg of yours with a warm, bright smile and let the whole darn town know that so far as you are concerned the depression is over and you're out to prove it with a most formidable line-up of pictures.

If your local Chamber of Commerce has been dying on its feet, just stick a pin in them and wake 'em up. Show them how to put over a smashing campaign to start the fall buying season and then see that your theatre is the pivot for that entire campaign.

No more need you squawk about "weak sisters"; they are now in the minority, although we will admit that they were everywhere last season. It's one great picture after another now and here's hoping that Hollywood keeps on sending them on without a let-up. Out there they have learned the error of their ways. In your town you must get wise to yourself and turn over a couple of dozen new leaves that will give your theatre the chance it deserves to get off to a flying start of profits. You'll be surprised to see how it will remain in that class so long as you keep on plugging those marvelous shows.

THE Club is again fortunate in enlisting the aid of Floyd Fitzsimmons, for many years with Paramount-Publix, to write articles dealing with the proper way to handle special campaigns.

Floyd is well qualified to undertake this task by reason of his long experience with this kind of material. Besides setting forth the correct way to tackle special campaigns, Floyd can be depended upon to inject a new and original twist into each idea suggested.

His first, a complete manual on "Campaigning the New Season's Product," appears in this issue and will be followed up with similar articles on the proper handling of a Fall Fashion Revue and Fur Show, from beginning to end. Another on Stage Weddings, formation of Kiddie Clubs, promotion of local dancing school activities, etc., etc., will appear at frequent intervals or one each week, depending on the amount of time that Fitzsimmons can devote to this task.

This type of material has been in demand not only among our own members, but from exhibitors and managers all over the country. In the past, only the circuits were able to make up such manuals for their own theatres. Now MOTION PICTURE HERALD through the Club section will present them and in such form that the following out of the campaigns outlined will be a most simple task.

We know you will find the Fitzsimmons manuals most helpful and profitable, but if you desire some particular campaign do not hesitate to tell us what you want.

▽ ▽ ▽

EDDIE HITCHCOCK'S NEW SERIES on newspaper ad construction via exchange mats caught on much quicker than we expected. This is being written but five days after last week's issue came off the press and we are already getting favorable comment.

This series will improve as it goes along, especially if the managers following it send along suggestions. Surely you must have some definite idea of what sort of material would help you on your ad work. Include your comments and suggestions in your next letter to Club headquarters and see if we can help you. "CHICK"

DICK KIRSCHBAUM'S LOBBY LAFFS!



Better be careful when you play this pix. The unemployed may mob you.

MAC WATTERS USED ENTIRE BACK PAGE FOR HIS WEEKLY AD

Managers who have to depend on weekly newspapers to get their messages before the public will be interested in a full page carried not long ago by Mac Watters, manager of the New Essex Theatre, Tappahannock, Va.

This ad occupied full space on the back page and could not fail to command attention. Over fifty per cent of space was devoted to a large exchange mat on "Sky Devils," name of theatre and a sandwiched-in line in large type, "Our Memorial Special." That picture was a Monday-Tuesday offering and attractions for the balance of the week were carried in the remainder of space. A foot streamer carried additional instutional copy. It was a whale of an ad that could not fail to command public attention.

We don't know just how often Mac buys a whole page to tell the news to his community but even if his pocketbook will only stand the strain once in awhile, it certainly is a forceful means of getting over a message. The paper also gave him a front page reader.

NANCE SENT LETTER OF CHEER TO EVERY MAN ON THE CIRCUIT

What this industry needs right now is a lot of pep and optimism, thought F. D. Nance, general manager of Hall Industries Theatres, Beesville, Texas, and he straightway knocked off a letter of cheer to all managers on the circuit.

In it he pointed out that none were going to be cut off the payroll, suffer salary reductions, etc., and entire contents were couched in phrases calculated to build up morale. Hardships of the past season were discussed, lack of outstanding product admitted as an additional handicap to generally bad conditions, and confidence was expressed that forthcoming attractions showed promise of real value at the box office.

Managers were asked to keep down expenses to a minimum during August and September as a special drive on overhead, Nance stating that he would personally write everyone of his men and let them know just who came through with flying colors. Work, smile and be optimistic was the keynote.

Nance believes the waning summer season an opportune time, particularly after going through a pretty tough season, to let go with a few cheers; and that a word to that effect from every employer would create interest and feeling among the entire industry which would reflect a more optimistic outlook and confidence in the coming season. There's no disputing his stand on the subject. As far as his thoughts and ours are concerned, a reassuring letter from employer to employees in times of stress is certainly a consoling gesture. However, there's a lot of nice folk down in Texas and they do things in a nice way. More power to Nance and his crew and we hope others will profit through his suggestions. His contributions to this department are always more than welcome.

A FEW NOTES ABOUT PERRY SPENCER AND THE LINDY THEATRE

The good, old retail custom of displaying wares in an attractive way is the motto of Perry Spencer, manager of the Lindy Theatre, Philadelphia; hence, he is always on the job of dressing his house in a style in keeping with the season. Lately he's been slapping on fresh paint here and there, putting up awnings and lattice work and working on his advance displays for the inner lobby frome one to two weeks ahead of openings.

That's not all, however, that has been occupying the attention of Manager Spencer the last few weeks. In connection with Managers' Popularity Week, a move made by all Warner men some time back and already touched upon in this department several times, he made a deal with a leading bus company to furnish six round-trips, good until used, to New York City and return. He also tied up with a New York hotel to furnish board and room for three days, arranged for one night's entertainment at a popular night club and free shows at the Strand and Paramount Theatres. The trips are good for thirty days and one is given away each night. It's surprising, reports Perry, how they still literally eat up this old stunt.

Reference to Spencer's old, reliable remedy of displaying wares attractively and well in advance, is one which will not hurt any of us to be reminded of from time to time. It's a simple but effective formula. Before signing off on the Lindy for this time, let us offer congratulations for the neat deal put over with the bus company. Keep up the good work, Perry, and let's hear more from you.

Roth Gets New Job

Jack Roth, former Publix district manager in the middle west and lately manager of the Circle Theatre, Indianapolis, has succeeded B. V. Sturdivant as general manager of Publix-Skouras houses in Indianapolis. Sturdivant, who has been associated with Publix in this city for several years, recently resigned and left for the South. It is said he is in line for supervision of a chain of theatres on the west coast.

AT THE RANGERS' RALLY!



Picture above shows Maurice Brown (at left), manager of the Sheldon Theatre, Sheepshead Bay, N. Y., and officers of his Buck Jones Rangers Club at a recent gathering of New York City Ranger Clubs held in Central Park by Columbia Pictures Corp., sponsors of the organization.





The world will laugh as it never laughed before, at—

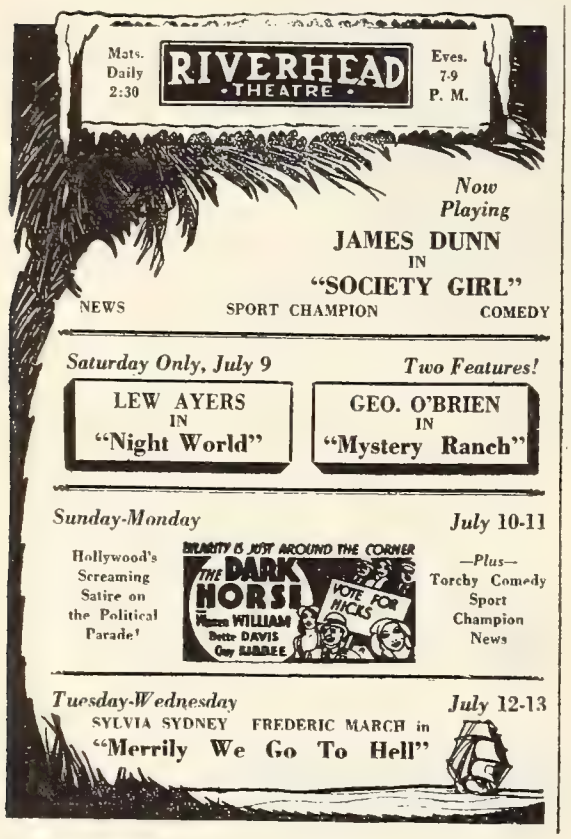
ONCE IN A LIFETIME

ROUND TABLER WHYTE REQUESTS MEMBERS TO SEND IN WEEKLY ADS

Commenting on the series of ad layouts set up by Ken Long for this department, W. H. Whyte, manager of the Riverhead Theatre, Riverhead, L. I., N. Y., brings our attention to the fact that all these ads were designed for one attraction playing a week's stand, which, of course, is true.

Down in his neck of the Island a very excellent weekly newspaper is the sole advertising medium of its kind; hence, Whyte is interested in layouts that combine a number of attractions over the period of a week and suggests that other Round Tablers, similarly situated, send in some examples of their work. To start the ball a-rolling we are reproducing one of his own, an ad that registered well with his New York office.

For the amount of space used, we think it certainly shows up mighty well. The cool idea is expressed at the top portion and by



use of a palm tree newspaper mat. Note the prominence of the current attraction, the two shaded boxes for next day's offerings and the use of small mats for the balance. The little ship mat, part of the tree mat, blends in nicely with the title of the last picture.

Well, Bill, your brother showmen may consider this an invitation to send along some of their weekly ads and you may rest assured that we'll only be too glad to publish helpful contributions. One of our staff passed through your town last Saturday and remarked upon the natty summer uniform worn by a young lady who happened to be standing near the box office, and the generally attractive appearance of your theatre. However, that Herald man was hell-bent for some fishing grounds. If it had been the writer, he would have stopped off to say howdy. Let's hear from you some more.

Cummings' New Post

Evert R. Cummings, formerly district manager for Publix in Des Moines and more recently in charge of the Nebraska division, has been appointed head of the recently organized Iowa-Nebraska division of Publix Theatres.

"The Showman's Calendar"

SEPTEMBER

9th	California Admitted to Union Colorado Admitted to Union Neil Hamilton's Birthday
10th	Perry's Victory on Lake Erie—1813 Lily Damita's Birthday Al St. John's Birthday
12th	Defender's Day (Maryland) Pershing Began Successful Drive on Mihiel Salient—1918 Maurice Chevalier's Birthday
12th	SCHOOLS REOPEN THIS WEEK
13th	U.S. Troops Take St. Mihiel Star Spangled Banner Written in 1814 Gen'l Pershing's Birthday Edwina Booth's Birthday Claudette Colbert's Birthday
15th	Wm. Howard Taft—Born 1857
16th	Fay Wray's Birthday Jackie Cooper's Birthday
17th	Constitution Day
18th	Greta Garbo's Birthday
20th	Regatta Day (Hawaii) Elliott Nugent's Birthday
21st	First Day of Autumn
22nd	Nathan Hale Executed—1776 Emancipation Proclamation Issued by Lincoln—1862 Paul Muni's Birthday
26th	Pacific Ocean Discovered by Balboa—1513
30th	George Bancroft's Birthday Ralph Forbes' Birthday Rosh Hashonah Starts Tonight at Sundown

OCTOBER

1st	Jewish New Year's (Rosh Hashonah) Missouri Day
2nd	Major Andre Hung—1780
3rd	Warner Oland's Birthday
4th	Battle of Germantown, Pa.—1777 Buster Keaton's Birthday
5th	Wright Brothers' First Long Distance Flight in Aeroplane, 25-1/5 Miles, in 1905

UNIQUE DISPLAY IN LOBBY BY PEARSON ATTRACTED PATRONS

The farm was certainly brought right into the theatre when "Rebecca of Sunnybrook Farm" was shown by Lloyd Pearson, manager of the Princess Theatre, Rushville, Ill., as you may note by the accompanying photo.

The reproduction may scarcely do justice to this fine display but we can see from the original that it was a corking bit of atmosphere. The old rails used for the pig sty were authentic in every respect, having been secured from a fence in the country district. Freshly gathered foliage, an old



wagon wheel, sheaves of grain, a floor covering of straw and other accessories, all came from a farm, as did the litter of pigs and the several live chickens.

Pearson thinks his lobby display was pretty good for a 400-seat house in a town of 2,000 population and we're certainly inclined to agree with him. It sure was the real thing in farm atmosphere and undoubtedly made patrons sits up and take notice. That litter of pigs must have been a bally all by itself. Anyway, he's passing the stunt along for others to use, if they can secure the necessary trimmings.

CONGRATULATIONS, SCHMIDT!

William E. Schmidt, district manager for the Pottsville, Pa., district under George C. Walsh, has been given the Wilkes-Barre section in addition to the Pottsville houses in a new set up. The former Wilkes-Barre district manager, Robert Sternberg, has been transferred to Boston for Publix.

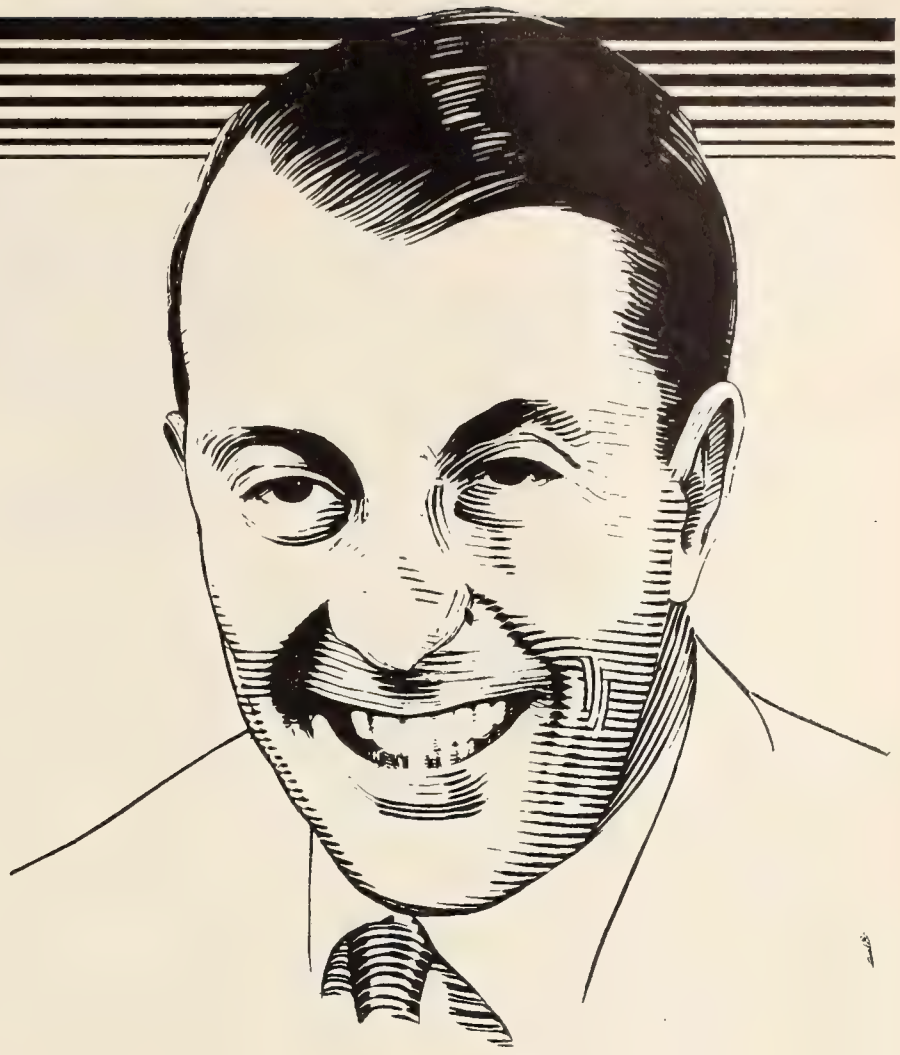


Wm. E. Schmidt

The Round Table Club first took notice of Schmidt's fine showmanship while he was manager of the Capitol in Hazelton for the Comerford interest. When Comerford sold out to Publix Schmidt went over to the newer outfit, where he soon established himself as one of the division's outstanding showmen.

Schmidt has appointed Jesse Blanchard of Sunbury his assistant to look after the houses in the southern part of his now enlarged district. They have worked together so long that perfect team-work should result from the present set-up.

CASH IN ON McNAMEE'S POPULARITY



- **With delightful persistence Graham McNamee continues through the years as the outstander of all broadcasting aces.**

- **He handles the cream of all announcing jobs for the widespread radio system of the National Broadcasting Company.**

- **His two greatest jobs are his work opposite Ed Wynn and his broadcasting of the news for the Universal Newsreel.**

- **Hundreds of theatres feature his name regularly because they know it pays! Do thou likewise! Admit to your folks that you show the smartest newsreel ever produced!**



Sam, Sam, The Newsreel Man.
(Who admits that he makes the best newsreel)

KEEPING UP WITH THE TIMES!

By GUY JONES



You certainly said a mouthful, Guy—and how!

SERIES OF REVUES STIMULATED TRADE FOR WM. R. ROWELL

A number of revues staged during the slack season proved good hot weather business boosters for W. R. Rowell, manager of the Fox-El Dorado Theatre, El Dorado, Kas.

When arranging for his Bathing Beauty Revue he "just picked the girls from city and country," instead of letting merchants enter them as representatives; however, the merchants did kick in with some interesting awards for participants, together with those donated by the theatre. Pictures of all girls were taken and arranged into an attractive lobby display. This stunt turned out to be an excellent business-getter.

Following the stunt described above he staged a Kiddie Pajama Revue, in which youngsters from two to ten years old took part. Kiddies were divided into two divisions—two to six years old and seven to ten years old. Awards were made for the best in separate divisions. The kids are interestingly cute at these ages, states Rowell, and public approval of the stunt was registered at the box office.

His next stunt, in force at the time this report was made, was a School Day Revue. He tied in with the merchants on this one and arranged to have on display children's model wear for school; in other words, a sort of a school children's fashion display to stimulate trade for the merchants. This was an innovation as far as Rowell and his town is concerned and the event stirred up a lot of interest. He holds his regular Fashion Show later on in the fall.

The above news from El Dorado is interesting and we think the School Show a particularly timely stunt; so we'll shove it right into type before it's too late for some of Rowell's fellow Club members to take advantage of it as a pre-school opening gag. As a matter of fact, it can be used after opening. Next time we report on his activities maybe we'll have some news on what he did to start off the new season.

Wills' Costless Stunt

When H. W. Wills, exploitation manager of the Palace Theatre, Petersburg, Va., opened with "When a Feller Needs a Friend," he staged a special matinee for children at 11 A. M., and through a tie-up with a local dairy secured enough popsicles to give one to each youngster who attended the show. He also secured from a chain grocery concern a large coaster wagon for a give-away in the usual fashion.

Total cost to Wills for popsicles and wagon amounted to a little screen advertising and a short address at presentation of the latter. The kids simply ate the gag up, popsicles and all. He's sending along another gag and we'll tell you about it soon.

HORNE AND FERRI PRAISED FOR WORK DONE IN THE EAST

Unstinted praise was recently bestowed by Harry Arthur, head of the Arthur Theatre Circuit in New England, upon producer-exhibitor cooperation in connection with exploitation on "White Zombie" and "Congorilla," and particularly for efforts made by Hal Horne, advertising chief, and Roger Ferri, exploiteer, in the cities of New Haven, Hartford, Bridgeport, Springfield and Worcester.

On "White Zombie," Horne, of the U. A. home office, personally attended a managers' meeting at circuit headquarters and outlined a campaign which was carried out to the letter. The same live "white zombies" used for the New York opening were again engaged for New England showings. They carried no signs, merely attracting the curiosity of people who followed them right to the box office.

Another stunt consisted of hooking a coffin box to the chassis of a truck in the business district. Cards announced that the zombie inside would be delivered at the theatre at a certain time. At the appointed time attendants unloaded the box and proceeded to unscrew the lid, arousing much interest from the crowd gathered around the entrance. Many were amazed when a "zombie walked out of the box.

From all accounts Ferri also excelled himself with efforts made in behalf of "Congorilla." All kinds of unique ideas resulted when he, Eddie Hitchcock and others put their heads together and unusual business resulted from the several engagements.

Kozal Promoted

Lou Kozal, recently connected with the RKO theatre ad department at Cleveland, Ohio, has won a promotion to a post in the RKO ad department at Cincinnati. Bert Henson, director of publicity and advertising for the Cleveland RKO division, continues on the job.

HOW THEY ADVERTISED 16 YEARS AGO!

FORT PLAIN THEATRE

GROS & ZIELLEY, MANAGERS

THE HOME OF PARAMOUNT PICTURES

"THE BATTLE CRY OF PEACE"

A CALL TO ARMS AGAINST WAR. The Greatest War Drama Ever Filmed. Special Music, Special Orchestra.

WEDNESDAY, MAY 3---Two Performances {MATINEE AT 3.30 EVENING AT 8.15

PRICES: Matinee—Children 10 or under, 15 Cents; adults, 25 Cents. Evening—25 Cents to All

SATURDAY	Monday, May 1	Tuesday, May 2	Thursday, Mag 4
PEARL WHITE in a New and Gripping Serial "The Iron Claw" Two Reels—BALBOA "Chain of Evidence" Two-Reel Drama—BIOGRAPH "Artful Artist" Ham & Bud Comedy—KALEM "The Getaway" Pokes & Jabs Comedy—VIM	DANIEL FROHMAN Presents the Idol of the Screen MARY PICKFORD —IN— "LITTLE PAL"	"MY LADY INCOG" FEATURING HAZEL DAWN	"The Ragamuffin" FEATURING BLANCHE SWEET

The above ad appeared in the "Fort Plain Standard" sixteen years ago and was sent the Club by Edmund M. Burke. The Fort Plain Theatre, now one of the William Smalley houses in upper New York state, was at that time under the management of Gros & Zielly. Many will recall that epic of its time, "Battle Cry of Peace"; the popular serial actress Pearl White; Hazel Dawn; Blanche Sweet, and also note that Daniel Frohman presented "The Idol of the Screen"—Mary Pickford—in "Little Pal."



Says the Hollywood Reporter: "This up-to-the-minute story will not only repay its producers, but should lift

LEW AYRES

right back to the peak of popularity he reached after 'All Quiet.' The role suits him down to the ground, and he plays it sincerely and with much charm. We have never seen him more likeable . . . You have a great show when you play

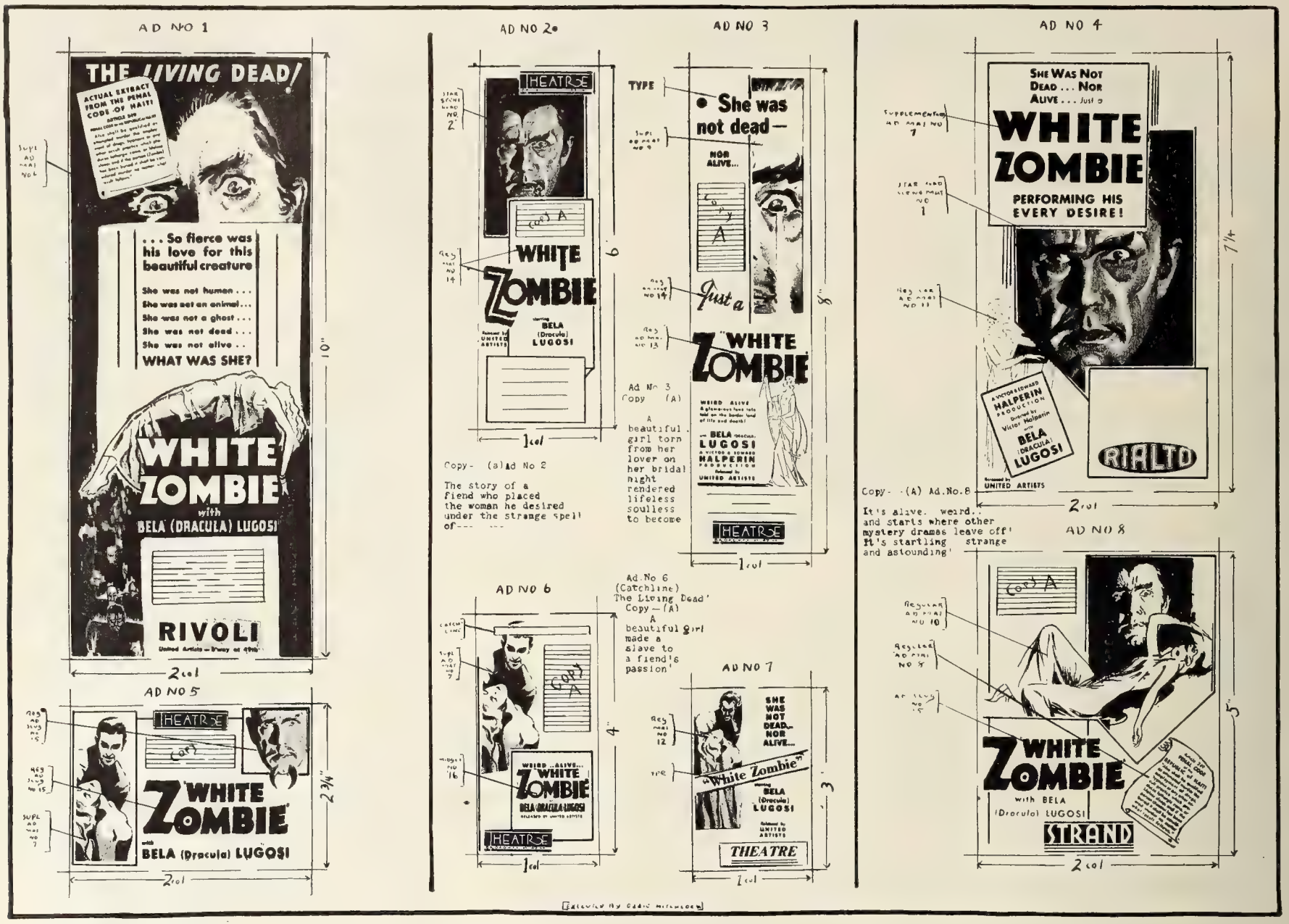
OKAY AMERICA

STEP OUT WITH UNIVERSAL

NEWSPAPER AD CONSTRUCTION

By EDDIE HITCHCOCK

(See Data Below)



DATA ON ADS ILLUSTRATED ABOVE

In this ad series the accompanying page of "Zombie" ads is purposely emphasized to show you that a complete ad campaign can be developed into something worth while by just a little thought and patience.

Out of that layout you have your choice of an ad for any day of the week, according to the manner in which you gauge your advertising schedule. Since most theatres using press sheet mats are generally on a split-week policy, the series presented offers a varied amount to select from. In a case where an exhibitor figures it will run six or seven days, the layout is elastic enough to suit the emergency.

"White Zombie" is a thriller that has only recently opened on Broadway and started off to surprising good business. It will leave your audience gasping, and most surprising of all is the fact that it has served to upset accepted precepts concerning newspaper reviews. "White Zombie" drew mediocre newspaper comment on its New York opening, and in spite of it packed them in from the very beginning. There isn't much question but what it will do likewise wherever it plays if properly sold, especially through your newspaper ads. "White Zombie" has two advertising campaigns on which mats are available. One is the regular press sheet and the other is a separate supplement of the New York ads.

Eddie is rapidly catching up on the newer product so don't be discouraged because you may have already run some of the pictures. We have the layout for the next few weeks before us and they look mighty good.

Another point we want to get across to you is. be sure and provide the play dates and added subjects when framing ads along the lines suggested above. They were not intentionally left out but Hitchcock assumed that you would understand that these ads are ONLY suggestions upon which you could work out your own material.

HERE'S THE WAY FRED NAIFY PROMOTED HIS WEDDING IN THEATRE

In response to many inquiries received by this department to supply details of a public wedding on a theatre stage, we are submitting a plan that worked out successfully for Fred Naify, manager of the Senator Theatre, Chico, Calif.

First of all he runs a slide on the screen asking for information from patrons concerning a couple who wish to be married on the stage. This generally results in a number of applicants a few days later, from which is selected an attractive and popular prospective bride and groom. Then the announcement is published in both of his newspapers, naming date, etc. His next move is to go out among the merchants for the promotion of wedding gifts.

For special entertainment he generally ties up with a local dancing teacher to put on a Tom Thumb wedding, in which a youthful couple, minister, ring bearer, bridesmaids, flower girls and about fifteen other tiny youngsters take part. He arranges to have the public wedding take place under a beautifully decorated arch, with huge bell hung above, and a profusion of flowers promoted from a local florist. The groom, best man and justice of the peace wait under the canopy for the bride to arrive, who is then escorted down the aisle by her sister or some other relative. The bridesmaids and flower girls follow, while the organist plays the wedding march. Another little touch given this part of the ceremony is a vocal rendition of "I Love You Truly" by some local singer with aspirations to perform in public. After the ceremony the couple are presented with the gifts.

As in many other instances of stage weddings recounted in this department, Naify's affairs always draw capacity. The stunt appears to get results for any manager who will take the necessary steps to put it over.

some eclipse!

COLUMBIA'S FIRST and SECOND PICTURES for 1932-1933 - ECLIPSE EACH OTHER!

COLUMBIA'S FIRST FOR 1932-1933

"100% PICTURE"

"AMERICAN MADNESS"

WALTER HUSTON

Pat O'Brien — Kay Johnson

Constance Cummings

Gavin Gordon

Story and Dialogue by Robert Riskin

A FRANK CAPRA *Production*

COLUMBIA'S SECOND PICTURE FOR 1932 • • • 1933

"A KNOCKOUT!"

Says N.Y. DAILY MIRROR of the FIRST THATCHER COLT MYSTERY EVER SCREENED

"The NIGHT CLUB LADY"

ADOLPHE MENJOU

Mayo Methot—Skeets Gallagher

From the Novel by Anthony Abbot

Adaptation and Dialogue by Robert Riskin

Directed by Irving Cummings

CRITICS HAIL IT!

"Much over Par!" *Motion Picture Daily*

"Thoroughly Enjoyable!" *Film Daily*

"Better Than Most!" *New York Times*

"Plenty of Laughs!" *New York Evening Journal*

"Thrills and Plentiful Suspense!" *New York American*

YOU NEED 'EM

Columbia

HAS 'EM

COLUMBIA PICTURES



Everybody's Watching COLUMBIA

GOOD NEWSPAPER ADVERTISING YOUR SHORT-CUT TO PROFITS!

Importance of Newspaper Ads Is Second to None in Your Show-Selling Activities; Watch Your Layouts Closely!

ONE of the chief purposes for all the space we have been devoting to ad construction via exchange mats, is to clearly point out what so many showmen apparently do NOT know. Namely, that the use of exchange mats are very flexible and can be played around with in so many different ways that no two ads need necessarily be alike.

This is a decidedly valuable slant because it is teaching the average theatre manager that he can take any mat and break it up, or cut it up, to suit his conception of how it ought to fit into a newspaper ad.

Even the smallest of small-town newspapers are today equipped to cast mats and in so casting to eliminate such portions as the manager deems unnecessary for his use. So if you use your scissors and paste pot the local composing room should experience little or no difficulty in following out your ideas or instructions.

Simplicity Most Effective!

Stick to simplicity. Avoid complicated layouts or layouts that are not easy to read. No ad ever carried a punch when it was so crammed full of needless copy so as to confuse the reader. Theatre-goers who shop for their entertainment will unquestionably be attracted by the ad that is most attractive and gets its message over with conviction.

But then you have another class of newspaper reader. The man or wife who thumbs through the paper without any definite thought that they want to see a movie that night. Can you inject that "something" into your ad that will, first, attract their attention when they see it. Second, make them read the ad, and third, decide to come and see the show because of what you have conveyed to them in your ad?

If you keep such thought in back of your mind when laying out your newspaper advertising you will soon find that you are constantly doping out new "punch" lines and slants that will gradually distinguish your theatre's advertising from every other theatre in town. And you can get that way by applying yourself diligently to the task of ad make-up through the medium of exchange mats, ordinary rule and good display type.

A Valuable Knowledge!

Not so very long ago I was introduced to the man in complete charge of layout work for a large and nationally known advertising agency. I had always assumed that a man holding down such a position must have been a student of advertising for many, many years and then worked his was up from errand or copy boy.

Strange as it may sound he was once the owner of a small town theatre. But a man who took extreme delight in doping out attractive newspaper ads; selling medium which he considered, as do thousands of others, his most important selling slant in towns of average size. As far back as 1918 he was breaking up cuts and mats and making then fit into his local newspaper advertising. It was no cinch, he told me, to do such things in those days because it was new work for the newspaper. But he succeeded and soon attracted plenty of attention for his seat-selling copy.

Having applied himself to this particular line of work, he made a study of type faces and their relative values and relationship to each other so far as theatre advertising was concerned. This, too, was important but not impossible. He started off with a proof sheet of all type faces then in use at his local newspaper. Then, through the local editor, he secured books on type faces from the various foundries specializing in type casting, etc.

In the meantime his little "shooting gallery" was replaced by a larger and more modern theatre and his advertising advanced accordingly. Then he formed a partnership with two other independents in which they combined eleven theatres in nine towns.

The work was divided up among the three men and he took over the advertising and publicity work for all the houses. It was while so engaged that he attracted the attention of the agency he is now connected with and he joined them the following year.

Improve Your Education!

We are citing this instance not because we want to feel that you are going to become a world-beater, but merely to show the tremendous possibilities for improving your theatre's newspaper advertising through giving more than passing thought and attention to the make-up of your newspaper ads. Try to learn a little more about what goes into an ad. Get acquainted with every type face available at your newspaper. Find out what can be accomplished through the use of simple rule and white space judiciously used. Get the knack of taking a corner, or head, or title from an exchange mat and work it into an attractive ad for your theatre.

Showbusiness is an industry of specialization. Not as specialists are classified among doctors, but on the theory that a theatre manager must be a student of every portion of his theatre's equipment and merchandising without necessarily being an expert in any one department. His knowledge must not be too limited, yet he must know enough about every detail to actually supervise the entire operation and still retain the respect of his employees, who will never respect a man who doesn't know what he is talking about.

But there is no single phase of theatre operation in the average situation that can match, in importance, that of newspaper ad layouts. Here we have the theatre's first point of indirect contact with the population of the town. Here we have the first medium of salesmanship between manager and prospective patron. And many a time a theatre has been classified by its news-

Suggestions Are Always in Order; Club Pages Will Continue to Stress This Important Phase of a Showman's Job!

paper advertising. I, personally, always look through a local paper before calling on a manager. Invariably I can get a good mental picture of him from, first, his newspaper advertising; second, the appearance of his theatre, and third, the way his show is run off.

One Reflects the Other!

Nine times out of ten when I find sloppy, unattractive and old-fashioned newspaper advertising I find the second and third points just as closely related and then the manager himself looks the part. Why not? A progressive, live-wire, competent theatre man would never be content with advertising that was not in perfect harmony with the theatre. Neither would he stand for an unattractive or dirty entrance or lobby, no more than he would stand for a show projected poorly or indifferently.

One thing connects with the other and forms the perfect or imperfect operation. But as I have said, his newspaper advertising can be generally accepted as a reflection of the man himself. And in this connection we might point out that several of the biggest executives of the national chains judge their managers exactly according to these standards. One of them in particular will stick by any manager on the circuit if that manager's newspaper advertising is above average.

It was not our intention to enter into so long a discourse on this subject, but after all it is a topic that has endless possibilities and a phase of your job that is second to none of your other duties or responsibilities. Never before, in the four and a half years that we have been piloting the Round Table Club through troubled waters and storms, as well as calms and smooth sailing, have we found a single angle so well received and so really necessary than guidance and instruction in newspaper advertising. Especially so where so many managers were relying on straight type and rule when they were anxious for something like a scene or star head to enliven it or to inject some much needed appeal.

Use the Exchange Mats!

That the regulation exchange mat would answer this purpose many of them knew, but they did not know to what extent they could take those exchange mats and break them up to suit their own individual ideas.

We are hopeful that this series, and others to follow, will leave no further room for doubt on this subject, and that every showman not employing an ad artist will be making up fine newspaper ads through this method. If you have some suggestion to offer or want some particular style illustrated, drop us a line and you will soon find that if your request is practical it will be acted upon quickly.

Time and time again!
We're a hard lot to please!

No one, two or three screenings suffice on NATIONAL SCREEN TRAILERS. We're at 'em morning, noon and night, until they're perfect (or as wellnigh perfect as mere mortals can make 'em).

We call in the best brains of the theatres —their advertising and sales experts— we view and review, we discuss (and we cuss), pull apart and build up again, until our trailer is down to weight and in the best possible trim — a powerful magnet to convert your prospective patrons to box-office CUSTOMERS!

National Screen Service trailers carry a mighty wallop! They are packed with all the punch and appeal of the distributor's sales campaign plus our many years of trailer craftsmanship. You get the benefit —at your box office. TRAILERS BUILD BUSINESS!

National Screen Service

Ad-Vance Trailers

A Message from the Makers of the World's Finest Trailers

The rent of a trailer is so small, such a trivial item in theatre operation, that its use is always positively profitable. Trailers unfailingly induce attendance, and pay for themselves with even a few extra admissions.

National Screen Ad-Vance Trailers are your first aid to better business!

EDWARDS HAS STUNT TO KEEP OUT OF RED DURING SLACK WEEKS

Like the accepted theory that there's more than one way to kill a cat, it appears that there's more than one system in force for annihilation of the summer bugaboo in showbusiness, according to the way a scheme is working out for Charles S. Edwards, manager of the Queen Theatre, Pilot Point, Texas.

He claims that this is the first summer his house has ever been out of the w. k. red, yet he shows but one day each week (Saturday) and his 300-seat theatre registers an average gate of 2,000 for the several shows. His marquee sign is the only advertising medium used, yet it does not advertise any picture. Following is the copy it carries:

"Free Talking Pictures Every Saturday Afternoon and Night": and there you are. say readers. "We knew there was a catch to this one." On the contrary, it's all on the up-and-up—the result of a bit of serious thinking on the part of Mr. Edwards.

Each year the merchants in Pilot have been pooling a considerable sum of money to draw people to town on Saturday in order to attract the shopping trade. Since it was largely a matter of providing entertainment for the out of town element, Edwards convinced the business men that free talking pictures would be a far better stunt than scattering funds for this and that attraction, figuring at the same time that many people would form the movie-going habit while attending the summer shows and return for more when he resumed his regular schedule in the Fall.

To sum it all up, the Chamber of Commerce collects the money and pays Edwards for his shows, and he cooperates by using advertising slides at the theatre. As stated above, his main reason for going in for a deal of this sort was to keep in the black during the slack season and to build future patronage, and he believes the folk are being sold on attending the theatre regularly. About time the last two shows are due he intends to start a heavy advertising campaign and run a couple of episodes of a new serial, as a means of paving the way for a "Grand Fall Opening." Then, as he states, "if I don't get out of the red and stay that way, I'm no showman and may as well go back to selling shoes, etc."

It may be a bit late in the season for those situated the same as Edwards to sound out the merchants on a scheme such as outlined above, but it will certainly not be amiss to keep the idea in mind for future consideration. He is sincerely enthusiastic as to the feasibility of such a move in like communities and wants to help out some other showman who has faced and is facing the annual loss at the box office during the slack weeks in summer. We're sure he will be glad to furnish additional details to anyone who will drop him a line.

Big Hearted Louis!

Louis Charninsky, well known Kansas City exhibitor, recently played Santa Claus at his Mission Vale Theatre when, through a tie-up made with a local newspaper, he extended invitations for whole families to attend shows free of charge any day except Saturday and Sunday. It was also announced in the paper that the coupon clippers could call at the office for additional tickets to bring along their next door neighbor.

POSTER ART WORK FOR THE THEATRE!

We were particularly enthused over this week's selections for the poster art series because they represent something really outstanding in this sort of work. Our many poster friends, will, we are sure, agree with our opinion about these fine displays?

Through the courtesy of O. T. Taylor, manager, these examples of poster art came from the shop of Erling Espedal, artist for the O. & R. and Weir Theatres in Aberdeen, Wash.

The first, "Mata Hari"—Garbo, clearly shows an artist can inject a real deep study



of a star and still stick to the high-light method. Many artists are under the impression that little or no depth of feeling can be conveyed via this method, therefore, we are glad to prove that it CAN be done.

The two smaller pictures on "Miracle Man" were made up as display panels for either side of a lobby. They certainly do



impress and must have drew unusual attention from the patrons of the theatre.

Espedal is by no means a new in this series. His previous contributions have al-



ways been well received and we hope he continues to send us his material. We are also grateful to Mr. Taylor for his cooperation.

EASSON USED CLUB IDEA TO PUT OVER A SERIAL PICTURE

The scouts club idea was recently adapted to a sales campaign made on the serial "Heroes of the West" by A. Easson, manager of the St. Clair Theatre, Toronto, Canada, and as a result he now has approximately one thousand boys and girls attending Saturday showings of the chapters.

He first announced formation of the club with special trailer; then he distributed application blanks around the swimming pools, playgrounds, etc., and made a one-sheet announcement for the lobby. To start the serial off with a bang he staged a parade offering free admission to the first chapter to all children appearing in cowboy or Indian costumes. He also used membership cards with punch mark for consecutive attendance, granting free admission to the last chapter if all of the rest of the dates were punched. The birthday tickler file was also used for the sending of cards and invitations to club members, which are good for free admission for member and parents.

The above club scheme was outlined in the press book prepared for the above mentioned serial and is similar to other serial exploitation set down from time to time in this department. As in Easson's case, it appears to still be the means of building up Saturday serial trade.

PIERCE AND DOUGLAS THOUGHT UP A NOVEL "DEPRESSION" STUNT

In connection with a drive made to inaugurate RKO Greater Show Season by L. R. Pierce, manager of the RKO Majestic Theatre, San Antonio, Texas, he and his publicity manager, Roland Douglas, thought up a novel little gag that bears all the earmarks of originality.



The reproduction of the throwaway pictured here originally measured approximately eight inches by four inches and the copy tells the story. That black dot down in the left hand corner represents a glued-on-penny—and maybe the cards didn't get attention! You can figure that out for yourselves.

Local merchants were also sold the idea of sponsoring the RKO Season stunt to extent of placing one-sheet cards in windows and inserting hand-bills in packages. The bills carried a list of all forthcoming attractions at local RKO houses. The city authorities also permitted the placing of 4x3 foot shields on all light poles.

The last time we had a line on activities of Roland Douglas he was located in Sioux City, Iowa, where he accomplished some outstanding publicity work. That penny gag put over by Doug and Boss Pierce was certainly a neat one for these tough times. Thanks to both of them for passing it along and we'll be on the lookout for other news from San Antone.

BROADWAY ESKIMOS!



Lo and behold the Eskimos of Broadway! A strange sight, indeed, for the simple New York City folk who crane their necks at less than this. And get an eyeful of the "mushers" and their team of "huskies." We'll gamble the drivers came from either Brooklyn or the Bronx; but those dogs! Maybe the pound? The leader admits police dog ancestry; the second in line is a "sooner" of some kind, and the third someone's pet collie. (The Club dog editor is our authority.) But aside from all that, the bally went over big for "Igloo" at the Rivoli Theatre.

LARGE CELEBRATION STAGED BY COLLINS ON TOM BROWN FILM

A forty-two piece band playing in front of the theatre, fireworks and firing of a brass cannon featured the opening night of "Tom Brown of Culver" at the Apollo Theatre, an Indianapolis, Ind., house managed by Kenneth Collins.

During the concert twenty-five cans of red fire were burned on the marquee and a like number of railroad flares were set off. A giant searchlight played up and down the main street, resting occasionally on persons in automobiles and street cars blocked in the heavy traffic. Floods bathed the front of the theatre in a white light and running fire from a shot gun and explosion of two dozen "dago bombs" added to the excitement. It might be well to add that the city granted a permit to stage the racket.

The celebration outlined above was part of a ten-day campaign to find local boys most closely resembling the boys in the cast of the picture. A local newspaper spon-



sored the move and the Culver Military Academy offered prizes of vacations at the school. Opening night was also Culver Night and was attended by the Academy alumni in a large body. The accompanying photo shows the Legion band lined up in front of the house.

Other effort included a tie-up with the local railway company for advertisement of the picture in all stations within a hundred mile radius; the mailing of letters to Scouts, Legion posts, luncheon clubs, Y. M. C. A.'s and hotels; arrangements made with citizens' military camp to send 100 men each night to see the picture at regular admission; a serenade on the fourth night of picture by a local 56-piece newsboys' band; a tie-up with a chain drug company for featuring of a "Tom Brown" sundae; the holding of a Tom Brown swimming contest, and 26 window displays with special tie-up stills.

Manager Collins certainly put across a most colorful opening and he and Andy Sharick, "U" exploiteer, are to be congratulated for their effective work. Undoubtedly the picture offers some excellent exploitation possibilities and we'll be on the watch for campaigns from the many Club members who will play it.

NO DEPRESSION SAYS BENJAMIN; JUST GET OUT AND SELL SHOWS

The so-called "depression" does not mean a great deal to live merchants and likewise-inclined theatre men, believes Ed Benjamin, manager of the Fox-Sheboygan Theatre, Sheboygan, Wis., if they'll just put their shoulders to the wheel and make it turn around.

Not long ago Ed proved his worth as a promoter of no mean ability by lining up several concerns in his city for the give-away of an $800 automobile. Each one of them kicked in to the tune of $100 and the entire affair didn't set the house back anything except cost of tickets and lobby credit cards. The affair was handled in the usual fashion. Merchants were entirely satisfied with their deal



PERSONALITIES

JACK WEINSOFF, manager of the Grace Theatre, Brooklyn, recently suffered a badly burned face as the result of an application by a barber of tonic that turned out to be lysol.

▽

CARL AMBRUST has sold his Strand Theatre, Payne, Ohio, to Messrs. Wooley and Cohn.

▽

JACK STEINBERG reopened the Dome Theatre, Youngstown, Ohio, Sept. 1, on a first run double feature policy with two changes each week. He also plans reopening of his Regent Theatre.

▽

ED NORDHUS is the new manager of the Strand Theatre, McGregor, Iowa. Harold Hall was the former owner.

▽

W. F. ROBERTSON and T. C. Osteen recently opened their New Carolina Theatre, Anderson, S. C.

▽

SAM GEIER has equipped his Plaza Theatre, Jamaica, L. I., with new sound apparatus.

▽

JACOB CONN, well known Rhode Island theatre operator, will call his new house in Olneyville Square, Providence, the Metropolitan.

▽

JOE OLESHEKSKY, formerly proprietor of the Ritz Theatre, Detroit, Mich., recently took over the Chalmers Theatre, same city, from John Jacobs. He turned the Ritz back to Stanley Janiszewski.

▽

W. A. HAWN has taken over the Rialto Theatre in Grindy Centre, Iowa.

▽

R. V. DALLISON is the new owner of the Granada Theatre, Lake City, Minn.

▽

LEO YOUNG, manager of the Isis and Academy Theatres, has been vacationing in New York City and Boston.

▽

P. W. BARRET, managing director of the Strand Theatre, Parkersburg, Va., and his publicity man, Bob Enoch, were recent visitors in New York City. They were en route to their home town from a fishing trip in Canadian territory.

▽

JACK HUWIG, manager of the Valencia Theatre, Baltimore, Md., is the proud father of a brand new baby boy, John Morgan, born Aug. 20. Baby, mother and father are all doing well, thank you, and we are enrolling John Morgan right now as an associate member of the Round Table Club.

▽

JACK SAMPSON has been appointed press representative of the RKO Orpheum Theatre, Seattle, Wash., under Manager Herbert Sobotka. Sampson was formerly associated with Fox-West Coast and the Hamrick circuit. He is breaking in on his new job with special work on RKO Greater Show Season.

▽

TOM ROBINSON, recently connected with the Jackson Theatre, Jackson Heights, L. I., N. Y., as manager, is now in charge of the Lynbrook Theatre, Lynbrook, N. Y.

▽

J. C. SHANNON has closed his Maxy Theatre, Hayti, Mo.

▽

W. McCULLOUGH has equipped his Colonial Theatre, Troy, Mo., with new sound-on-film equipment.

RICK RICKETSON, manager of the Denver division for Fox-West Coast, recently made the following changes: Don Sleedy has taken the place of Paul Krier at the Valencia Theatre, Walsenberg, Colo., and the latter will take a three months' leave of absence. Joe Haney has replaced Dave Morrison at the Grand Theatre, Rocky Ford, and Fred Gunselman has resigned as manager of the Rialto Theatre, Florence.

▽

HERBERT SOBOTTKA, manager of the RKO Orpheum Theatre, Seattle, Wash., has replaced boy ushers with girls in an effort to create a more hospitable atmosphere.

▽

JACK HOBBY, former manager of the Victory Theatre, Providence, R. I., has assumed his new duties as manager of the Inwood Theatre, Forest Hills, L. I., N. Y.

▽

SONNY SHEPHERD, manager of the Biltmore Theatre, Miami, Fla., who has been vacationing in New York City, has returned home.

▽

LOUIS SCHLUSSEL is again operating the Farnum Theatre, Hamtramck, Detroit, Mich.

▽

C. P. GANTT has reopened the Vamp Theatre, Barnwell, N. C.

▽

F. H. McKIGHT has installed new photophone apparatus in the Brighton Theatre, Pittsburgh, Pa.

▽

ARNOLD VAN LEER, former press representative for the RKO Palace Theatre, New York City, is now with Columbia as exploitation manager for all Metropolitan openings.

▽

JOE SEIDER recently added the 37th link to his chain of theatres on Long Island, N. Y., with acquisition of the Community Theatre, Queens Village, L. I.

▽

JOHN GREGORY will manage the Lyric Theatre, Hamilton, Ohio, independent subsequent run house recently reopened by a newly formed company composed of Gregory, Peter Janetos and Clem Pater.

CLUB EMBLEM PIN!!

Use This Blank:

Managers' Round Table Club

MOTION PICTURE HERALD

1790 Broadway, New York

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 per pin.

Name of Member .....

Theatre .....

Address .....

City ..... ***State*** .....

E. B. ELLISON, owner-manager of the Federal Theatre, Denver, Colo., recently lost $350 when yeggmen cracked the theatre safe.

▽

C. C. WOOTEN has been appointed house manager of the Metropolitan, Publix de luxe house in Houston, Tex.

▽

RALPH AYER, former house manager of the Metropolitan Theatre, Houston, Texas, has been transferred to Sioux City.

▽

W. D. FISHER recently announced that he will operate the Colonial Theatre, Los Angeles.

▽

BERL NAUS, formerly manager of the Warfield, San Francisco, has succeeded W. L. Doudlah as manager of the Fox house there. Dick Williams, from Riverside, Calif., is his assistant. Doudlah went to Alhambra as manager for an independent.

▽

H. E. HULETTE has indefinitely suspended operations at the Warrenton Theatre, Warrenton, Mo.

▽

E. M. HART, a former Warner manager in upper New York State cities, is at the helm of the Haven Theatre, Olean, N. Y.

▽

BOB SOFFER, for the past three years manager of the Hollywood Theatre, East Side, New York City, has been transferred to the Palestine Theatre on Clinton street. Three years at a theatre in these times is quite a record; however, Bob hopes to stay just twice as long on the new job.

▽

V. C. LUPPERT recently opened the Park Theatre, a de luxe suburban house in Williamsport, Pa.

▽

GEORGE DELIS, manager of the Warner Theatre, Steubenville, Ohio, and a well known contributor to this department of the Herald, recently won highest honors in the Managers' Popularity Contest. It means a free, ten-day vacation trip to Atlantic City and return.

▽

L. G. SHIELDS, manager of the Amusu Theatre, Kosciusko, Miss., has been vacationing in New Orleans.

▽

JACK NICHOLSON, former assistant manager of the Strand Theatre, New York City, is assisting George Handy with the management of the Hollywood.

▽

TOM DICHARRA, manager of the Marrero Theatre, Marrero, La., will reopen his house, closed for the summer, the early part of September.

▽

J. H. MENDENHALL, former manager of Fox-Castle Theatre, Vancouver, Wash., has been appointed manager of the new Liberty Theatre, a Portland, Ore., house recently added to the Parker chain.

▽

DEAN GROSS has taken over management of the Century Theatre, Oakland, Calif., from Allen and Erwen Levy.

▽

W. L. CROOKS recently reopened the Majestic Theatre, Benecia, Calif.

CAMPAIGNING THE NEW SEASON'S PRODUCT FOR MAXIMUM RESULTS!

This Should Prove to Be the Greatest Show Season for Everyone; Box Office Receipts Dependent Upon Sales Effort!

How to Best Tackle the Selling of This Event to the Public Is Outlined in This, the First of the Fitzsimmons Articles!

by FLOYD FITZSIMMONS

THAT producers are turning out an outstanding array of box-office hits this season is certain. Enthusiastic comment is being heralded by critics who have seen advanced previews. Earyl showings in big cities have been received with overwhelming acclaim as the greatest line-up of pictures ever to come out of Hollywood. All of which promises a bright and cheerful future to the exhibitor who gets behind the gun.

Having marshalled the distinctive merits of the product, let's pick out some one dominant theme for advertising appeal—some "big idea" for the whole campaign. BETTER PICTURES, that's it!

Now, it's up to you to sell them, not only individually, but collectively. It is not necessary that the theme of campaign be formulated in words. Better Pictures is the basis for a slogan to be used in your campaign. For the sake of example, we'll say, "Greatest Show Season." It might be one of a number. . . . Season of Hits! . . . Greater Movie Season! . . . Greatest Entertainment Season! . . . Parade of Hits! . . . No matter, because it's the idea that you want to bang over.

Following is a brief campaign outline. It is suggested for those exhibitors who intend getting the most for their money.

Theatre

After a decision has been made on a selling phrase or slogan, jot down the places where it can be driven home. Start with the theatre. Trailers, lobby, marquee, the theatre front, attraction boards and employees.

Obviously, trailers present the most direct selling contact. Play up your coming attractions in a special "Greatest Show Season" trailer. Arrange to have all lobby boards and coming attraction boards carry your slogan, for example, "One of the Strand's Greatest Show Season Hits!" or "Here it is! The first of the Strand's Greatest Show Season Hits!" For a special lobby display, list the names of ten outstanding attractions coming to your theatre. Number them, following this out in your trailer, newspaper and attraction board advertising.

Your marquee can be used to sell each picture individually as one of the group of "Greatest Show Season Hits." Where location warrants the use of banners, pennants, etc., carrying the campaign slogan, use them. It is needless to say that they add the necessary flash to this type of sales effort. Many theatre fronts, above and below the marquee, are adaptable for this sort of display.

Don't fail to sell the theatre staff on the importance of their help in putting over "Greatest Show Season." Get them talking about it at home and on the streets. Supply them with information regarding coming pictures so they may be in a position to answer readily any questions about future programs. Impress them with the fact that their jobs are dependent upon the success of the campaign. Supply your doormen and cashiers with cap bands, buttons, or ribbons imprinted with the campaign slogan or if you prefer a supplementary slogan, "The Strand for Entertainment."

Newspapers

Make sure all ads carry your slogan. As a suggestion, box the battle-cry in the border of the ad for emphasis. Give it space in any event. See that all publicity carries similar copy. Where possible, an extremely interesting advance story can be written about the coming new season's pictures which will play your theatre. If you are "in" at the newspaper, try it. There's advance press material enough on the early fall releases for pages.

Newspapers have been "chiseled" to the bone, as have the stores and shops for no-cost advertising. Agreed. However, because of location and the point of your campaign, an earnest endeavor on your part may result in a page or more of no-cost advertising. Theatres in shopping districts do bring business. A mutual tie-up for better business can be made between shops, theatre and newspaper whereby the gamble for profit is equally shared. Sanction of the local Chamber of Commerce is desirable, the idea being to make a "community splurge" of greater shows and greater business season. The thought here is not unlike the cooperation of business houses in an urgent sales drive. No-cost space can be promoted through contests directing attention to merchants ads, windows and special departments. Your picture title will suggest the proper stores to solicit.

The combined efforts of the Chamber of Commerce, merchants, newspaper and theatre in arranging a parade on the opening day of the first of your Greatest Show Season hits, would start any campaign off in glorious fashion.

Out-of-town and neighborhood papers should be supplied with general announcement stories. They may be only weeklies, but get them anyhow. The combined circulations of these neighborhood papers is worth the slight effort and cost.

Previews for newspaper critics can be held where they have already proven themselves valuable. Good will publicity can be generously secured where the theatre invites newsboys to a special party. Likewise, special shows for orphans, crippled children and institutions, sponsored by the paper, will automatically attract attention to your Greatest Show Season campaign.

Inasmuch as this type of campaign is general, contests of a general nature creating theatre patronage and newspaper circulation should be used. As press book material comes through on each picture you will find abundant suggestions for selling that particular attraction. However, your aim during this campaign is to create more business through those mediums, which, while getting over Greatest Show Season, brings new and old faces back to the box-office. More specific outlines of various contests will be given in subsequent issues of MOTION PICTURE HERALD.

Billing

No doubt past experience has taught you the value of this type of advertising for your particular operation. It does add punch to any campaign. It may be set down as an axiom that the easiest and best way to interest the reader in your message is to put that message before him. Repetition does it—and bill posting is one of the main factors of repetition in show business. True, your prospective patron may not be picture-minded, at the moment, but a consistent pounding home of "Greatest Show Season Hits" is going to make him say, "Well, there must be something to it." And . . . does he like Joan Crawford!

(Continued on next page)



The Round Table Club has again scored a "bull's-eye" in the enlistment of Floyd Fitzsimmons as special exploitation writer for our pages. The material to be written by Floyd is to be complete manuals on the various subjects offered. But each one will carry some new and original twist.

Fitzsimmons is particularly well qualified for this work because he has spent many years doing nothing else. His exploitation suggestions in Paramount's press books were always considered outstanding and very often followed to the letter by managers all over the country.

He has been connected in trade paper work in the various branches of show business and handled the special opening campaigns for more than six Publix theatres. He was home office contact man for the Saenger division and Southwest territories and more recently had been working on the Paramount merchandising manuals which are now used extensively not only on the Publix circuit but by all theatres using Paramount product.

We feel certain that Floyd's special articles dealing with different phases of seasonal activity will meet your need for material of this kind which will be written and presented in a clear-cut and simple manner so as to make the following of his suggestions an easy task.

If you would like him to lay out some special form of campaign such as for Fashion Shows, Kiddie Clubs, Stage Weddings, etc., etc., please drop us a line and we will immediately take steps to give you what you want. "CHICK"

ABOUT "LIFE BEGINS"!

When I first read Terry Ramsaye's review on "Life Begins," I was all set to enter into a heated debate with him, especially where he admonishes showmen to religiously avoid mentioning the theme of the picture.

How was it possible for anyone to give such advice? Take a title alone and make it count for box office results? Impossible, I thought. Not to depend on the good, old fashioned adjectives and descriptive copy? Something must be all wet.

Now I'm glad that I kept my counsel until I saw the picture myself. Because I must readily admit that Mr. Ramsaye gave you some doggoned fine advice in his review. Read it over again if you don't quite get the drift of what I am driving at.

Charlie Einfeld, the Warner-First National advertising chief, has framed a most impressive campaign along the only lines that common sense showmanship could possibly dictate. He has built up his entire newspaper ad layout on the title itself and the word-of-mouth comment that a picture like "Life Begins" must surely evoke.

We are reproducing three of the ads which will bring home to you exactly what we are trying to convey. Note the absence of anything regarding the background, plot or theme of the picture. Note the dignified appearance of these ads. See how they cleverly, and sensibly, avoid anything in the way of rave advance promises. All of these points are highly significant because they have a direct bearing on a most unusual situation in modern show-selling.

Up to this time we have always been told to sell the picture through the medium of smart copy. To give them interesting catch-lines referring to the picture and the plot. To whet their appetites for something that their mind conjures by reason of such advertising.

Now, along comes a picture with a theme that must not even be hinted at under penalty of ruining the box office possibilities of the picture. Any attempt to let the public in on what this is all about may prove to be the biggest mistake you ever made. We suppose there will be some smart-aleck showmen here and there who are going to ignore this kind of advice, but they will regret it for many months after.

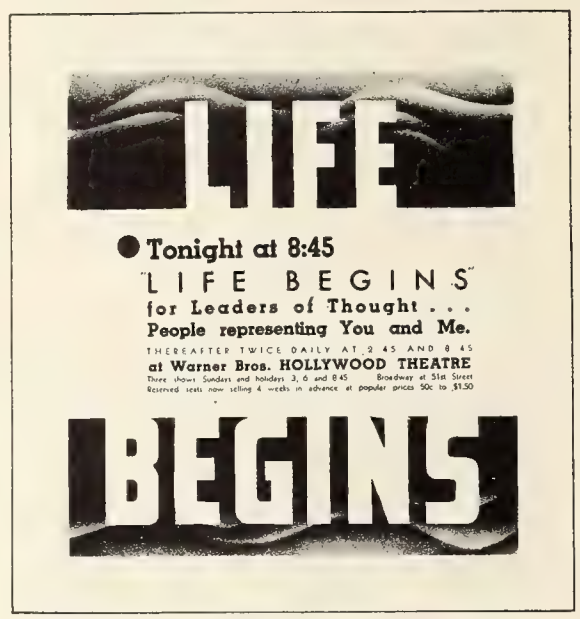
This picture IS different. So much so that to go out and fill your seats when showing it you must make up your mind that great care will have to be exercised everywhere along the line of merchandising. To accomplish the proper selling of this picture to YOUR public, the Warner-First National office has turned out a most helpful press book that was designed from beginning to end with the thought in mind that most of the managers will need some special guidance.

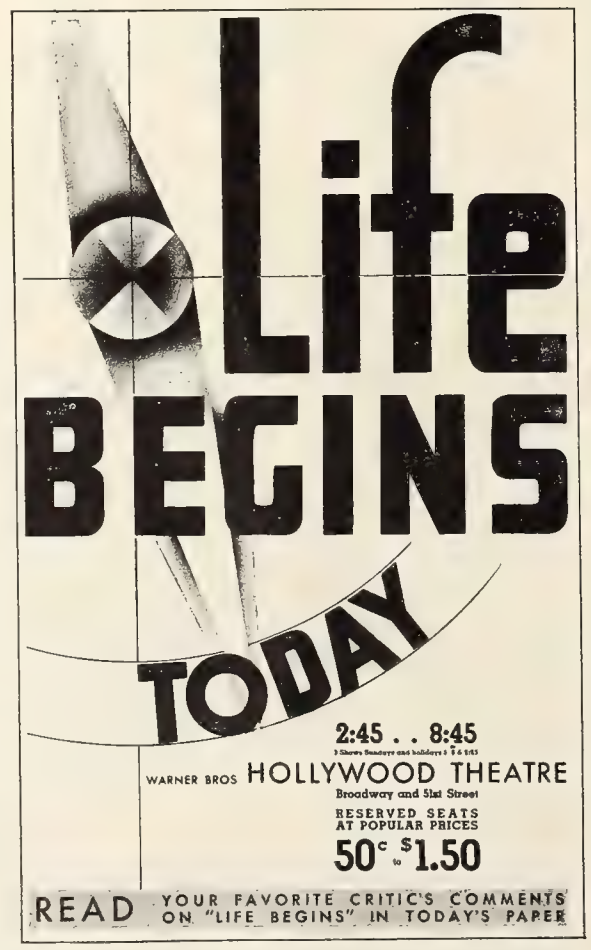
We urge every showman to get that press book just as fast as he can after he definitely knows that his theatre will run this picture.

"Life Begins" is the beginning of a brand new era in show-selling and will be either a S.R.O. proposition or a distinct flop, depending on how each individual showman tackles it. This is one time, however, that you need not lay awake nights doping out smart catch-lines. The title is going to create all the interest necessary and the word-of-mouth advertising after the opening should do the rest.

."CHICK"







FITZSIMMON'S MANUAL ON NEW SEASON'S PRODUCT!

(*Continued from preceding page*)

Check over available boards in your neighborhood. Where conspicuously located, use them. Be sure your theme or slogan dominates the copy. For example:

GREATEST SHOW SEASON
at the
STRAND
See a Movie Today!

If you wish, set the copy so a Now Playing snipe can be used to offset the purely institutional value of the paper. The coming new season's product justifies the use of illuminated 24's—or even larger, depending upon the size of your community, theatre, etc. No more effective medium can be used. You may find a single painted board available. Here again, is the opportunity of forcefully selling Greatest Show Season at your theatre. Its dominant location on Main Street has a method all its own. It sells! Sells your confidence to the public!

Many of the coming new season's pictures have song hits. Prominent music shops afford excellent tie-ups. You might possibly arrange to have these songs played over the air by local orchestras. Theatre plug is given in the usual manner. For example, "This song is taken from the latest Maurice Chevalier hit, 'Love Me Tonight' which will be shown at the Strand Theatre in (town) soon or (dates)."

There are other angles of approach to the radio, all of which are familiar to you. Local stations in search for "fillers" are often willing to use up-to-the-minute news of Hollywood—gossip concerning the stars —or the style of dresses the women are wearing. Here you have the possibility of a tie-up with a fashion shop. Publicity departments of the various producing companies will be only too glad to furnish you with suitable material along these lines.

Contests providing opportunities for would-be radio and stage stars offer other angles of approach.

Contact the schools at this time. Appropriateness to the subject is essential here. But there is no reason why they cannot be sold on "Greatest Show Season" and your theatre for better entertainment.

Other pertinent sales angles may be mustered from your usual plan of attack. Bear in mind your main object is to get the public picture-minded. The theme of your campaign is BETTER PICTURES! Profit is your aim. So start immediately instilling confidence into an incredulous public by honest, enthusiastic selling of your theatre and the new season's product.

RANDFORCE ACTIVITIES!

Large City Circuit Showing Fine Organization Spirit in the Merchandising of Many Outstanding Pictures!

CHIEF among recent activities on the Randforce Circuit, a well organized theatre organization over in Brooklyn, N. Y., headed by Louis Frisch and Samuel Rinzler, was the campaign made on "Bring 'Em Back Alive." It was designed for use in standardized form over a majority of houses on the circuit and mapped out considerably in advance by Publicity Director Monty MacLevy and the managerial staff, to which all credit must be given for the excellent average results obtained throughout run of the picture. Following are some notes on the campaign:



Exterior of Erwin Gold's House!

A tie-up with the I. J. Fox Company, one of the city's leading furriers, netted the circuit without cost a total of 50 skins and stuffed animals for display purposes. In return for this loan the theatres gave the furrier credit cards in the lobby, advertising to the thousands of patrons that the displays had been made possible through courtesy of the furrier.

A budget of $1,000 was set aside to cover the cost of cutouts, art-work and foliage for the 38 houses scheduled for the picture which, when pro-rated among all houses, brought down individual cost for those items to approximately $26 each.

Extensive use was made of exchange 24, 6, 3 and 1-sheets, and another economical move that well lent itself to the building of signs atop marquees, was the adaptation of old marquee letters for that purpose.

All ushers were rigged in African hunt costume and special printed matter describing the picture was made up by MacLevy and his artist for the occasion. A sample reproduced on this page shows how a pleasing variation of the old type folder can be fashioned from exchange mats, interesting copy and blue ink.



Fleishman's Seat-Selling Front!

Two other photos on this page illustrate the attractive front made for the Walker Theatre by Erwin Gold, manager of that house and one of the circuit supervisors. The spacious foyer of the house admirably lent itself to the large display, as did the marquee.

Not content with merely stuffed animals and skins, Harvey Fleischman, manager of the Embassy Theatre, went his associates one better in that respect and tied-up with a pet shop proprietor for the loan of a live, fourteen foot cobra and four live monkeys. We are also showing a shot of his front, with one of the ushers in regulation comtume standing at the entrance. An interior shot was too faint for reproduction.

Irving Berman, manager of the Alba Theatre, also had a most interesting display atop the marquee of his house, but once again we are forced to state that lack of sharpness in the photo prohibits its reproduction. Berman also adapted old marquee letters for an extra sign over the display. He also had a fine innner lobby display but that photo, too, with its profusion of foliage, etc., would only produce a jumbled mass if we attempted to make a cut of it.



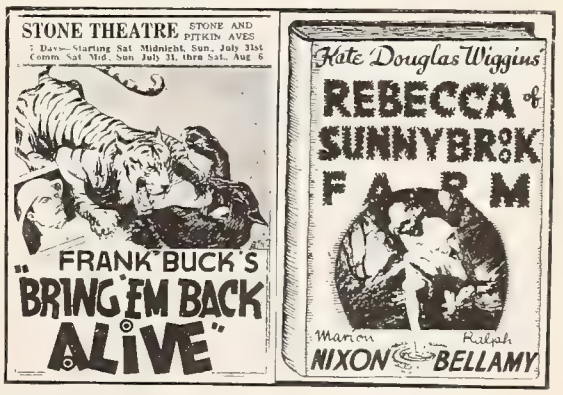
Sidney Falk's Parade Ballyhoo!

AN INVITATION

Supervisors of other circuits are extended a cordial invitation by this department to group activities of their men, as outlined in the accompanying resume of work done by several managers on the Randforce Circuit. A brief description of all stunts and some photographic evidence of fronts, displays, posters, etc., will make acceptable material.



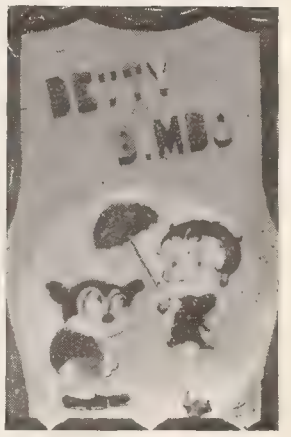
Unusually Effective Interior Treatment Achieved by Gold!



Examples of MacLevy's Heralds!

Sidney Falk, manager of the Stone Theatre, also arranged for some extra trimmings for his presentation by tying up with an automobile dealer, the Legion Band and Junior Naval Militia. For another stunt he made a deal with a photographer for the taking of pictures of people in neighborhood crowds. These were later published in a community paper and were good for guest tickets. One of the accompanying photos shows the parade of Legionaires and Militia passing the theatre. Marquee and lobby were dressed in the standard method.

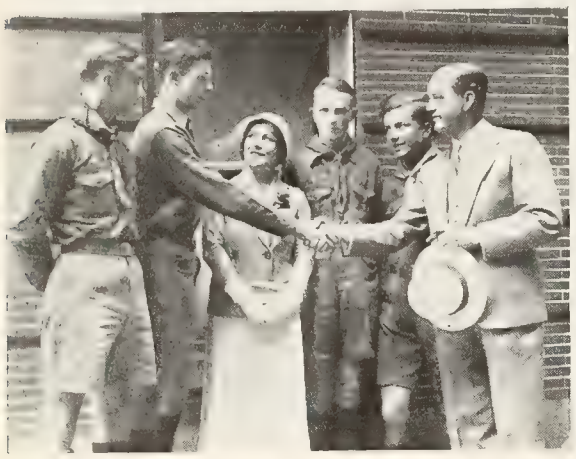
Trailing the batch of material gathered from Monty MacLevy and sent personally by John F. Mackenzie, manager of the Cross Bay Theatre, came a couple of snap-shots to Club headquarters showing what that Randforce man did to stir up interest in his neighborhood. The photos are small and lack detail but we can see that Mack also had a dandy inner lobby display. In addition to the jungle foliage, etc., he, too, managed to secure live pythons, alligators, monkeys, and a pair of large birds. This was made possible by contact with an importer of live animals, birds and



(Continued on next page)

AFRICAN FILM WAS EFFECTIVELY SOLD BY ROBERT PORTLE

A large percentage of the excellent business resulting from the campaign made on "Congorilla" by Robert Portle, manager of the Poli Elm Street Theatre, Worcester,



Conn., is attributed to the manner in which he sold Mr. and Mrs. Martin Johnson to his public.

In addition to the personal appearance of the two adventurers at the theatre, Portle arranged to have them arrive in town by plane and be greeted by a throng of local Boy Scouts, who acted as an escort to the theatre. Needless to state, the personal appearance garnered a lot of free newspaper space. A tie-up with a dealer representing the same kind of truck used by the Johnsons in Africa also netted the theatre some excellent ballyhoo advertising for the picture.

Portle is one of Harry Arthur's managers and we're indebted to Eddie Hitchcock for sending in the above information. We will look forward to hearing more about Portle's methods of selling shows.

Was He "Guilty As Hell"?

Righteous souls in Birmingham, Ala., didn't care whether "Guilty As Hell" was the name of a new picture coming to town or not, they told city fathers when it was explained that Rollin Stonebrook, manager of the Publix-Alabama Theatre had innocently caused flaming red imprints of the title to be stenciled on sidewalks of the city. As the result an officer placed Manager Stonebrook under arrest and he'll have to tell it to the judge.

STOFFER MADE LOAN OF SKINS SERVE FOR TWO LOBBY DISPLAYS

A number of handsome skins, originally promoted by Publicity Director Monty MacLevy from a leading furrier in New York City for use in an extensive campaign made on "Bring 'Em Back Alive," again served their purpose in a lobby display made by Edward Stoffer, manager of the Marcy Theatre, Brooklyn, on "Before the White Man Came."

The entire display shown in the accompanying photo, including skins, Indian tepee



and other trimmings, only cost the theatre $1.50. Stoffer and his staff associates did the work. A credit card for the furrier took care of that end of the tie-up.

Stoffer certainly took advantage of material on hand to make up an effective, low-cost display, a policy that is being followed by all his fellow managers on the Randforce Circuit. These Brooklyn showmen are gaining a reputation for being able to put over a lot of fine campaigns and attractive displays at extremely low cost.

RANDFORCE ACTIVITIES (Cont.)

reptiles and the display was a sensation.

Getting away from the animal theme for awhile, let us call attention to the small cut on the other page. It may not show up any too well on account of its size; however, it's a snap of a poster made for Max Alster, manager of the Alhambra Theatre, and is a good sample of what Max thinks of Betty Boop as a draw in his neighborhood. He plugs this cartoon at every opportunity and we hear he gets results.

Still off the animals for the moment, we note that Harry Davey, manager of the Lefferts Theatre, is still using his old reliable lobby fountain for attractive displays. During the hot weather months he built a lattice work effect around it and decorated the framework with flowers, foliage and stills on several coming attractions.

Returning to the policy of exploitation adopted by Randforce on "Bring 'Em Back," it was the first time since the organization of the circuit that a standardized campaign of its proportions was used. Now that the Savoy and other Randforce houses have reached an agreement with RKO to play day and date with the first run RKO theatres over in Brooklyn, we'll be looking for many other aggressive selling campaigns. In the campaign outlined above the Embassy, Walker, Stone and Alba all played day and date with the RKO first runs. In addition to the many attractive displays, all managers arranged for many fine window tie-ups, and house-to-house distribution of special literature on the picture.

EXAMPLE OF LOW-COST DISPLAY FRONT



Above is another example of the low-cost fronts and other displays turned out by house-staffs of Randforce theatres in Brooklyn, N. Y. With a few exceptions, practically all material shown in photo came out of the workshop. The Savoy is managed by Monty MacLevy, who also acts as publicity director for the entire circuit.

LAWRENCE STAGED ANOTHER STUNT AT NO COST TO HOUSE

Following up his Pony stunt, which we described a short time ago, H. L. Lawrence, manager of the Capitol Theatre, Paris, Tenn., came through with another box office booster that didn't set the house back any extra expense.

This time it was a Beauty Pageant and again the merchants were taxed $1 each to take care of advertising, window cards and hand bills. Approximately fifty of the leading commercial men in the town sponsored the occasion on which the "Queen of Paris" was chosen.

Other inducements to patrons to attend the theatre during the slack season recently used by Lawrence included a "Pal Night," on which anytone buying a regular ticket may bring along a pal; in other words, a two-for-one gag with a different name. He has also been using a Family Night every Friday, when one 40-cent ticket will admit the whole family.

As Lawrence and many others have pointed out from time to time, times have been tough the past summer in many communities and it has taken a lot of these kind of stunts to stimulate box office trade. Putting them over on a cost-free basis is a feather in the cap of any manager.

THE REAL TRUTH ABOUT OUR MALE CANARIES

with special permission of the copyright owners

Is he a he-man or a heliotrope? Does he have the skin you'd love to clutch?

CROONER

TONIGHT at 8:15 WINTER GARDEN NEW YORK CITY B'way & 50th 35c to 1 p. m.

SPARKS THEATRES

TAMPA

TODAY THRU MONDAY

TAMPA

"Guilty as Hell"

WITH

EDMUND LOWE VICTOR McLAGLEN RICHARD ARLEN ADRIENNE AMES - RALPH INCE

SEMINOLE

10c Today: 25c

Ken Maynard in "Hell Fire Austin"

Also Shadow of the Eagle Chapter 8

Tomorrow: Attorney for the Defense.

Free Parking

FRANKLIN

10c Today Only 25c

TOM MIX

"Rider of Death Valley"

"Last of the Mohicans No. 3"

SUN.—"ENNOBLED FATHER"

"Chicago Follies" at the PARK!

WARNER BROS. STRAND

THE HOUSE OF HITS

12 to 1 Daily Exc. Sunday 10c | 1 P. M. to Closing 25c | Children All Times 10c

STARTING TODAY

One grand howl for all the family! Sparkling with youthful, wholesome, hearty laughter and rippling, rollicking, roaring romance and ... refreshingly "different" comedy — the kind the screen has missed for a long, long time!

STRANGER in TOWN

with a Five Star Comedy Cast

"Chic" Sale — Ann Dvorak

David Manners — Noah Beery

Raymond Hatton

Warner Bros. Comedy Classic of Real Folks!

ADDED ATTRACTIONS

GLENN TRYON COMEDY, "SHIP A HOOEY"

HAR... PAREY (Sun. Mat.) in "LAST OF THE MOHICANS"

PATHE NEWS EVENTS

ERIE, PA.

WILLIAM POWELL KAY FRANCIS

"It's gay! It's saucy! It's daring! He stole her jewels but that wasn't all!"

Jewel Robbery

APOLLO INDIANAPOLIS

FREE PARK Plaza Motor Inn

25c Thru 6 35c Evenings

EMPIRE

NOW PLAYING

Big Double Feature Program

Could He Ever Regain His Place Among Decent People; Fate and a Good Woman Showed Him the Way Back

Conrad NAGEL in THE MAN Called BACK

Doris Kenyon, John Halliday, Juliette Compton, Reginald Owen, Moha Maris, Alan Mowbray, Gilbert Emery, Mae Busch

ROBERT L. RIPLEY "BELIEVE IT OR NOT"

ADDED NOVELTY BENNY RUBIN in "QUEST WANTED"

COMPANION FEATURE

DRAMA! ACTION! THRILLS!

Ken Maynard in "Hell-Fire Austin"

FALL RIVER

WE LEAD—OTHERS FOLLOW WHEN FORCED TO DO SO

Doors Open 10:15 to 1 25c

"IT IS DIFFERENT! IT IS NEW!! IT IS AUTHENTIC!!!"

GONGORILLA

For Private Films by Mr. & Mrs. Martin Johnson

Extra— CHARLIE CHASE Comedy "First in War"

KRAZY KAT CARTOON

Globe Trotter News

Loew Vaudeville Revue

'Reflections'

Featuring Russell, Marconi & Jerry

Marietta Ward & Don Cuties

Hear the EVOLUTION TRIO In Lobby 12-1: 7-8

LOEW'S STATE NEW ORLEANS

SEE IT TODAY!

Weird ... Amazing ... Startling ... Unusual! In Gorgeous Color!

"DOCTOR X"

First National's vivid, thrill-packed dramatic hit, featuring

FAY WRAY—LEE TRACY

Lionel Atwill and a huge cast!

25 INDIANA 35

P-L-U-S a Great Supporting Bill!

RUDY VALLEE

Singing His Favorite "MELODIES" to cute Betty Boop

OLSEN & JOHNSON STUART ERWIN BING CROSBY BURNS & ALLEN

"Hollywood Parade"

J. C. SKY

Local Fiber Woman in latest Paramount News

INDIANAPOLIS

WARNING! BE SURE TO GET YOUR "FAINT CARD" FROM THEATRE ATTENDANT IN LOBBY!

DOORS OPEN 11 A. M.

"AIN'T IT MORTIFYIN'?"

Old Potato Nose is Back—1,000,000 Times Funnier Than Before! You're Gonna Dislocate Your Funny Bone!

BUSTER KEATON and "THE MORTIFYIN' KID" HIMSELF JIMMY "SCHNOZZLE" DURANTE

in Metro-Goldwyn-Mayer's 1932 LAUGH RIOT

SPEAK EASILY

with THELMA TODD

25c Till 6 pm 35c Eve. All Seats

LOEW'S Midland KANSAS CITY

TONITE MIDNITE SHOW Come as late as 12 M

—LOW PRICES—

12 to 1 p. m. 10c | Matinee 15c

Children 10c | Evening 25c

Sunday Matinee 15c

COLONIAL

Cool-Air Ventilation

COMMENCING TODAY — 4 DAYS

SHE PAID THE PRICE OF FAME — IN A CITY THAT WANTED ITS POUND OF FLESH

Constance BENNETT in "WHAT PRICE HOLLYWOOD"

The "Glamour Lady" of the Screen . . . Gloriously gowned and adorably human . . . in the greatest role of her life—

with LOWELL SHERMAN • NEIL HAMILTON • GREGORY RATOFF

RKO PATHE Picture David O. Selznick Exec. Producer

Drama that lifts the curtain on the lives behind the screen . . . a heart-touching story of the World, the Flesh and the Movies.

SUPPLEMENTARY ATTRACTIONS

Audio Review | "Olympic Events" | Latest News

ERIE, PA.

STARTS TODAY!

RKO Brings Its Big Show

GREATER SHOW SEASON

The First Great Story of Today Thunders Across The Screen!

AMERICAN MADNESS

More than a love story, more than a great drama .... in fact Greater Than A Motion Picture!

with WALTER HUSTON

Constance Cummings Pat O'Brien

plus

A comedy mystery drama that will have you holding your sides from laughter!

"STRANGERS of the EVENING"

with ZASU PITTS Eugene Pallette Fuzzy Marshall

PORTLAND, ME.

10c All Seats Night 25c - 40c No Tax

RKO KEITH'S

THERE IS A BETTER SHOW AT THE

25c Till 6

RKO PALACE

COMFORTABLY COOL

Friday!

A Washed-Up Pug and a Washboard Blonde

GEORGE BANCROFT in "LADY & GENT"

with WYNNE GIBSON

James Gleason

Now Screen

One man . . . He won a White Girl and a Savage Tartar Horde!

RICHARD DIX in "ROAR OF THE DRAGON"

GWILI ANDRE

Stage

PALACE JOURNAL REVUE

60—GIRLS—60

Ren Wallen, M C

Frank Ferrera

COLUMBUS, O.

VARIETY OF EFFORT FEATURED CAMPAIGN WAGED BY S. TUCKER

Numerous advance activities and an attractive lobby display featured the campaign made on "Bring 'Em Back Alive" by S. B. Tucker, manager of the Byrd Theatre, Richmond, Va., and his efforts brought gratifying returns to the box office.

Four weeks prior to opening, an announcement was made via special trailer made for the occasion, and the theatre's broadcasting time over a local NBC station was devoted every morning and twice a week at night to plugs for the picture. Organist Art Brown, who does his own announcing, had charge of that end of the campaign. The radio station also gave two gratis broadcasts of the Frank Buck electrical transcription, once at night and on the morning of opening day.

The town was papered with 24s, 6s and 1s and window cards covered every town within a radius of 25 miles. Plenty of reaction was obtained from a tie-up made with a leading book store for a window exhibit of animals and stills of picture.

An animal picture coloring contest sponsored by a leading local newspaper ran every morning for eight days, with preliminary announcement, pictures of entries and winners stretching out the deal for twelve days.



The winning displays were exhibited in the lobby. The entire contest only cost the theatre ten dollars in cash for 1st, 2nd and 3d awards and twenty-five guest tickets. An afternoon paper also contributed two special stories and pictures.

It happened that the Bostock Circus played the town at that time and that event was used for distribution of 1,000 heralds among patrons. Ten thousand additional heralds were handed out house to house. Special banners were made for display on sides of the theatre truck, which is always on the move around town, and the lobby display pictured on this page created a lot of comment. Reviews of the picture by critics were also played up in newspaper ads.

Other recent activities at the Byrd included the holding of the first Sunday midnight show, an event that turned away several hundred patrons and taxed the aisle space in the theatre. Fight pictures and a World's Premiere of "Roar of the Dragon" were the attractions. Another recent stunt, pulled a day in advance of "Is My Face Red?" was the sending of two small darky musicians, dressed in beach pajamas, to the annual Police "Twilight" on the beach. A cloth sign on the back of each darky read, "Is My Face Red?" En route on the train they played and sung their numbers. This gag took the gathering by storm and was good for a corking story in the papers next day. "Was His Face Red!" Tucker states.

It's easy enough to observe that Manager Tucker and his crew at the Byrd have been on the job of selling shows, even though this is the first report the Club has received in some time on their activities. Perhaps we may look for more regular contributions in the future. However, in any event, we're sure his fellow Round Tablers will appreciate his suggestions outlined above.

REGIONAL CHAIRMEN

JACK ALLAN
Eastern Canada
WALLACE R. ALLEN
New York City
CHARLES AMOS
Tennessee
E. E. BAIR
Eastern Ohio
W. H. BERGMANN
Nebraska
M. R. BLAIR
Iowa
FRANK BOUCHER
Virginia
BUNNY BRYAN
Chicago
L. W. CARROLL
Vermont
FRANK J. CELOUD
Missouri
C. H. CHIDLEY
Wyoming
RALPH COKAIN
Indiana
DAVE DAVIDSON
Michigan
JOSEPH DONDIS
Maine
PETE EGAN
Western Canada
JIMMY EWING
South Dakota
LES FOUNTAIN
Southern California
CLIFF GILL
Minnesota
LARRY GOUX
Oregon
BILL HENDRICKS
West Virginia
ERNEST L. HICKEY
New Hampshire
FRANK B. HILL
Washington
JACK HOBBY
Long Island
EARLE HOLDEN
Georgia
GEORGE B. ERWIN
North Dakota
FRED E. JOHNSON
Western Pennsylvania
THOMAS KANE
Northern California
GUY KENIMER
Florida
FRANK LA BAR
North Carolina
GEORGE LABY
Massachusetts
MURRAY LAFAYETTE
New Jersey
FRANK LA FALCE
Washington, D. C.
JIM LANDERS
Texas
COL. HARRY LONG
Maryland
J. D. MARPOLE
Utah
FRED MEYER
Wisconsin
WALTER MORRIS
North Carolina
C. C. MURRAY
Kansas
RALPH NOBLE
Arkansas
JACK O'CONNELL
Northern Ohio
MATT PRESS
Mississippi
BOB RAY
Nevada
VERNON REAVER
Alabama
A. R. RITTENBERG
Albany, N. Y.
JOHN SCANLON
Connecticut
ED. E. SCHMADEKA
Idaho
HUGH SMART
South Carolina
AL STETSON
Arizona
JOE STRIBLING, JR.
Oklahoma
WILL STEEGE
Montana
ANNA BELL WARD
Kentucky
JERRY ZIGMOND
Colorado

FOREIGN

J. H. STODEL
South Africa
LORENZO GELABERT
Porto Rico
MEL LAWTON
Australia
LORRIE WEBB
England
HENRY G. SANTOS
Hawaii
J. NORONHA, JR.
China

Wolfson a Visitor

Mitchell Wolfson, president of the Wometco Theatres, Miami, Fla., is on a combination business and pleasure trip in New York City. He will attend the convention of the Southeastern Theatre Owners Ass'n at Atlanta, Ga.

TAYLOR AND HOMER McCALLON SUGGEST STUNT THEY USED

The stunt pictured below is considered one of the most effective means of attracting public attention ever employed by the present staff of the State Theatre, a house in Houston, Texas, managed by W. V. Taylor. Homer McCallon was the publicity director behind the move. Decision to use the stunt was reached after due deliberation on its possible reaction to Houstonians.

The photo of blonde girl in cage speaks for itself, but for your further information we wish to lay stress on proffered advice of the State management. By all means pick an unknown or out-of-town girl for your subject, your brother showmen advise.



They did and had hundreds of inquiries concerning her identity (and it is said she wasn't any prize package either).

Outside of the above stunt the campaign was circussed along the sames lines as Trader and Tarzan. A local game hunter contributed a lobby display of some 500 stuffed birds of all description that did much to attract sidewalk prospects; however, it was the caged blonde that turned the trick.

Mack tells us he doesn't see how anybody can miss on this one if it's sold along lines outlined above; nor, he continues, should anyone be afraid of harmful reaction through its use. The State is probably the largest and most luxurious house in Houston and the management isn't taking any step that would stir up adverse criticism. Okay, McCallon, and thanks for sending the gag and explanation along for your fellow showmen. We're glad you like our department and hope you, Taylor and Nahaz will become active contributors.

MAX SILVERWATCH HITTING THE BALL IN A NEW LOCATION

It didn't take Max Silverwatch, manager of the Strand Theatre, Waverly, Mass., very long to find his way 'round in his new home town after being transferred there from Amesbury, evidence at hand disclosing that he has already made a good impression on newspaper editor and merchants.

It's not any too easy to grab a lot of free space from a weekly paper but we note that his ad on "Mouthpiece" also carried an equal amount (48 inches) of free space. The fact that it appeared right next to the ad rounded out a full three columns and made the entire display most effective.

Not long after his arrival in town Max also contacted a leading merchant and promoted an oil-burner range for a giveaway that resulted in a sell-out for the theatre on the night award was made. It was a torrid evening, states Max, and the oil burner saved the day.

INTRODUCING MORE NEW MEMBERS!

JOHNNIE STANFILL filled out his application for membership while at the St. Paul Theatre, St. Paul, Minn., and before he got a chance to mail it transfer orders came for him to proceed to the Paramount Theatre in the same city, where he takes up the job of publicity director. That's showbusiness, Johnnie; here today and somewhere else tomorrow. However, you didn't have to travel far—and that's something. Anyway, we're glad to have you with us and hope that in the time to come you'll do your share to keeping this department the livest thing of its kind in existence.

———*Wear Your Club Pin! ! !*———

GEORGE D. BITTINGER is the assistant manager of the Strand, Rialto and Savoy Theatres, Sunbury, Pa., which is quite enough of a job to keep any young fellow out of mischief. George helps Manager J. M. Blanchard carry on at the aforementioned houses and we know the latter's name will be familiar to many members of this organization. Now that we have two able representatives in Sunbury, there's good reason to hope that the town will receive plenty of mention. Regards to your boss, George, and remind him that we'd like to know what's going on down your way in the show-selling line.

———*Wear Your Club Pin! ! !*———

HENRY A. CLARK manages the Central Theatreover in West Hartford, Conn., and we're taking this opportunity to introduce him to his fellow Club members. Connecticut is another state to which the Club is greatly indebted for valuable contributions from the many members located there and we sincerely hope that Clark will fall in line with the other fellows. Let us know what you are doing to boost box office receipts, Henry, so we can pass a few tips along to the rest of the gang.

———*Wear Your Club Pin! ! !*———

HYMAN RODMAN is located over in Dorchester, Mass., where he manages the Dorchester Theatre. His is another name to add to the constantly increasing Club roster and we're glad to have the opportunity to put his application for membership into effect. Get the Club "spirit," Hyman, and jot down some news about what you and your associates are doing to bring in business. Then shoot the dope to Round Table headquarters. We'll see that it's passed along the line.

———*Wear Your Club Pin! ! !*———

M. E. SPERLING is the manager of the Strand Theatre, an independently operated house down in Moundsville, West Va., and we're also extending a cordial welcome to this new member of our Club. Step up and meet the rest of the fellows, Sperling, and then show that you're a real live Round Tabler by sending in some show-selling gags that we can pass along. What happened in show business in your town the past season? Drop the Club a line.

———*Wear Your Club Pin! ! !*———

C. CUMERLIN hails from Three Rivers, Mass., where he manages the Idle Hour Theatre. We also have his application at hand and he tells us that he, too, is heartily in accord with the aims and spirit of this organization. Okay, Cumerlin, that's the way we like to have members come across. We'll be on the watch for news from your neck of the country, so shoot along some information on what you've been doing to sell your shows.

HOWARD B. SCHUESSLER is in charge of the Lafayette Theatre down South in Lafayette, Alabama, and he's another recruit to the Alabama contingent of this outfit. Many a good tip has come from the several representatives around his section of this country and so we'll count on Howard to help keep up the good work. What was that last stunt you used, Schuessler, to bolster up the box office? Let the rest of the gang in on it.

———*Wear Your Club Pin! ! !*———

JOHN W. TRIPP manages the Tulare Theatre, Tulare, Calif., and he's another new Round Tabler in line for introduction to his fellow Club members. We believe he is the first representative this organization ever had in his town and we're glad to have him with us. Now, if John will just take enough time now and then to let the rest of the gang know what's going on over his way, everything will be hotsy-totsy.

———*Wear Your Club Pin! ! !*———

SOL J. LEVOY manages the State Theatre down in the city of Uniontown, Pa., and he's another welcome addition to this great organization of showmen. Sol states in his application for membership that he's a Publix man and in charge of an 1,800-seat house. We want to let him know that there's a whole flock of brother Publix managers in this Club who have contributed many fine ideas to this department. We hope that LeVoy will help keep up the good work.

———*Wear Your Club Pin! ! !*———

WILLIAM A. GUINAN manages the Fox-Lyric Theatre in Salem, Ill., and we also have his application at hand. He has been following Club pages for quite some time and has found many of the ideas submitted by other members of help to him. Now he proposes to share in the good work by sending in some of his own. We hope he will follow up his good intentions with concrete evidence of stunts he has been using to bring in extra trade.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

HARRY HIRSH is the manager of the Spruce Theatre, a Hirsh Amusement Company house at 60th and Spruce Sts., Philadelphia, Pa. Judging from his name Harry is also concerned with ownership of his outfit and, if so, he's another one of the many owner-managers who have recently joined this organization. Now that he's with us we hope he'll pass along some information on what stunts, etc., he's using to put shows over the top. Shoot along some ideas, Harry, and we'll do the rest.

———*Wear Your Club Pin! ! !*———

HAROLD GOLDEN is the assistant manager of the Idle Hour Theatre, Pittsburgh, Pa., and his boss, E. R. Golden, tells us that Harold is efficient, a hard worker and does not shirk at any task. Certainly these are gilt-edged qualifications for any rising young manager to possess and there can be no doubt that the younger Golden will be at the helm of his own house some day. He climbed up to his present assignment from an usher's job. We're glad to have him with us.

———*Wear Your Club Pin! ! !*———

MALCOLM TANNER hails from down South in Eddyville, Kentucky, suh, where he manages the Strand Theatre. He's another new Round Tabler in line for introduction to his fellow members and we're happy to have his application at hand. We do not recall Eddyville having representation in this department before Tanner joined and his membership will be a welcome addition. Now that he's one of us we'll be looking for some information about his methods of boosting up the box office.

———*Wear Your Club Pin! ! !*———

SIDNEY LEVINE is the manager of the Palace Theatre up in Oneonta, New York, and a cordial welcome is also extended this new member of this great organization of showmen. His fellow members will all be interested to hear how business is going along up his way and so we'll count on Levine to send along the information. If he has hit on any good ideas to increase receipts the past season, we are sure he will share them with the rest of this outfit. Let's hear from you, Sid.

———*Wear Your Club Pin! ! !*———

CECIL H. HOUCK has the job of assisting Earle St. John with management of the Smalley Theatre in Walton, N. Y., and a cordial welcome is also extended this new member of our Club. Men on the Smalley circuit all have the reputation of being hard-hitting showmen and we're pleased to include Houck's name on the ever-increasing list. Now that we have two representatives at Walton, news of what these two showmen are doing ought to be coming in. Tell St. John hello, Cecil, and let's see if the two of you can make a report.

———*Wear Your Club Pin! ! !*———

FRANK JONES is in charge of the New Gates Theatre, Gates Avenue, Brooklyn, N. Y., and he's another New York City manager to join our Club. We hope that Frank's contributions to these columns will add further proof that there are a lot of showmen in the Metropolitan district who still believe that there are a lot of ways to exploit pictures in large city neighborhoods. Week to week we receive evidence of this from other members and we'll be on the watch for what methods Jones uses in his section.

JENKINS' COLYUM

Lincoln, Nebraska

Dear HERALD:

Yesterday we stopped in to call on Mr. W. N. Youngclaus of Madison. You will recall that Mr. Youngclaus is the man who brought suit against the producers in that protection and zoning case in which judgment was rendered in his favor. Mr. Youngclaus told us that since that decision was rendered he has been unable to get service for his house.

He says the exchanges will not answer his letters or telegrams and that there seems to be a concerted move on the part of the distributors to keep him from getting service. We know nothing about the merits of the case, but if we understand correctly the law against combinations in restraint of trade, we venture the guess that the producers are inviting a law suit for damages, and if we know Mr. Youngclaus, as we think we do, he will accept the invitation.

▽

Lincoln has eight theatres, one amusement park, four golf courses, six hot dog stands and the state capitol building, all open and pretending to do business. George Monroe and Cal Bard own the Rialto and State theatres and Bob Livingston owns the Strand. The others belong to Publix.

The Rialto was comfortably filled the night we called.

You will always find Bob Livingston perched on a bicycle rack on the sidewalk in front of the Strand. Bob says that's his office. We asked him why he was always sitting on the rack and he said he did that to keep the dogs from using it. Bob plays all of his pictures second-run to Publix, and he says he does that because Publix needs the money and he doesn't, that's why he is known in Lincoln as "Big-hearted Bob."

While we were visiting with him a lady came along and Bob stopped her and said, "Lady, I am offering a ninety-cent picture in there tonight for fifteen cents." The lady turned and looked at the billing out in front and then said, "Well, you are just ten cents too high," then she went on down the street and turned in at a hot dog stand and Bob said, "There, do you see that? People think more of their stomachs nowadays than they do of their intellects." Presently another lady came along and stopped and asked Bob what the price of the show was and he told her fifteen cents. Then she asked him if he was giving dishes with each ticket and Bob replied, "No, Madam, not now. We did, but we are out of dishes now. The hired girl broke the last dish we had this morning."

Bob said he had taken the HERALD ever since its first publication, but that he never read it, and we said, "Well, Bob, we occasionally find one who can't, but not often. But you won't need to read it, for if you will sit out here with a copy of the HERALD in your hand so the public can see it it will lend dignity and class to your joint and the people will say, "Well, there's a guy who knows the show business; guess we'll go in and see the show." Then Bob called one of the ushers and told him to bring him a copy of the HERALD, and the last we saw of him he was sitting on the rack with the HERALD in his hand and the people were turning into the Strand.

▽

Every time we call on Mr. and Mrs. Bailey of the Linwood theatre at Pawnee City we have to hire someone with a ball bat to drive us away, they are such delightful people. You can hardly see Pawnee City for the tall corn that surrounds the town, and if the Linwood doesn't enjoy good business this fall it will be because the corn cribs will be so thick the people can't get into town. We wish there were more people like Mr. and Mrs. Bailey.

▽

Crete has two theatres. The Iris, owned by Mr. Burris, and the Lyric by Mr. Person. Both of these theatres are well managed but two theatres is one too many for Crete. However, that's Crete's business. We hope they both win, for they are both entitled to, as they are both excellent people.

▽

There are two theatres in Havelock. Lincoln, you know, is a suburb of Havelock. The two Hedrick brothers manage the Lyric, and Clarence Frasier manages the Joyo. Business is not so good in Havelock as it once was, due to the removal of the B. & M. shops and the laying off of many employees, but in spite of that these theatres are getting by and are living in hopes for better times. Stick to 'er, boys.

▽

Falls City

Oscar Johnson owns all three theatres here in Falls City. Oscar owns one too many, but that's some more of Oscar's business. While we are on the subject of corn, we might say that Nebraska will harvest the largest corn crop in her history, and we have known her corn crops for forty-nine years in all forms, raw, ground and liquid, and we think we are a judge of corn. The Nebraska farmers will have to rent space in Kansas and South Dakota to store the crop, and if this doesn't bring prosperity then there haint no such animal in the menagerie.

When stocks go up people say it's politics; that it's done to boost Hoover. When they go down they say it's done to hurt Roosevelt. All of which is a lot of hooey. The man who has money to invest and a thimbleful of brains will invest it in good real estate anywhere in the good old U. S. A., preferably in Nebraska.

J. C. JENKINS,
The HERALD Man

Paramount To Synchronize 18 Films at French Plant

Paramount plans to synchronize 18 recent pictures in French, German, Italian and Spanish. The work will be done entirely at the Paramount French studio at Joinville.

In French will be "Shanghai Express," "Dr. Jekyll and Mr. Hyde," "Broken Lullaby," "World and the Flesh," "This Is the Night," among others. In addition, "Strangers in Love," "Ladies of the Big House," "Twenty-four Hours" will be done in one or all of the four languages.

ON THE DOTTED LINE...

Chesterfield

Conway Tearle, Natalie Moorehead, Robert Fraser, Dorothy Revier, Don Alvarado, Marceline Day, Robert Ellis and Maurice Black will appear in "King Murder," Richard Thorpe directing. . . .

▽

Columbia

Jack Holt in "Plainclothes Man" by Keene Thompson, Jo Swerling to write screen play. . . . Max Miller, Damon Runyon and Anthony Coldeway sign; Miller to write screen play for "Destroyer," Runyon to write "Marquesa of Queensberry," Coldeway to write story for "Mike." . . . Carole Lombard and Pat O'Brien sign for "Virtue. . . . Wallace MacDonald, Fort West and Dorothy Appleby in "Wild Horse Stampede." . . . George Meeker and Arthur Hoyt in "Vanity Street," Nick Grinde signed to direct. . . . Alan Dinehart, Sam Godfrey, Arthur Hoyt, Ernest Wood and Frank Sheridan added to "Washington Merry-Go-Round." . . . Niles Welch in "That's My Boy." Harry C. Bradley signs for "This Sporting Age" (temporary title "Polo.") . . .

▽

MGM

Maureen O'Sullivan under new long-term contract. . . . C. Henry Gordon and Walter Huston in "Kongo," William Cowan directing. . . . Karen Morley, Herbert Bunston, Gertrude Michael, Jean Hersholt, Lawrence Grant and David Torrence in "Mask of Fu Manchu." . . . Mary Astor, Donald Crisp and Tully Marshall in "Red Dust." . . . Louise Closser Hale, Anna Appel, Maurine Murphy, Hugh Herbert, Lawrence Grant, Henry Kolker, Greta Mayer and Lily Irene in "Tinfoil." . . .

▽

Paramount

Cary Grant, William Collier, Sr., and Stanley Smith added and Edward Woods signed for "Hot Saturday," William A. Seiter to direct. . . . Dorothy Farnun signed; starting with adaptation of "I Can't Go Home." . . . Milton Krims joins writing staff. . . . Gordon Westcott under new contract. . . . Jules Furthman to work on screen play of Marlene Dietrich's next picture (untitled). . . . Wynne Gibson and Dickie Moore in "Metropolitan Garage." . . . Stuart Irwin, Alison Shipworth and Gordon Westcott in "Bookworm Turns." . . . Cary Grant in "All My Love," Stephen Roberts to direct. . . . Paul Hurst, Jack Clifford and Ed Brady added to "Phantom President."

▽

RKO Radio

Betty Lawford in "Monkey's Paw." . . . Tom Keene in "Renegades of the West." . . . Walter Catlett signs for "Sport Page." . . .

▽

Universal

Armand Schaefer signs directorial contract. . . . Prescott Chaplin joins writing staff. . . . Tom Mix in "Tom's in Town," Arthur Rossen to direct. . . . Onslow Stevens given new contract. . . . Theodore Hecht, Earl McCarthy and Carlton KaDell sign optional contracts. . . . Ridgeway Callow signed to write original for Andy Devine. . . .

▽

Warner-First National

Edward G. Robinson in "Machine," Roy Del Ruth to direct. . . . Marceline Day in "Telegraph Trail." . . . Lily Damita in "Match King." . . . Dick Powell and Bebe Daniels in "Radio Girl," Al Dubin writing scenario. . . . Ruby Keeler signs five-year contract; will appear in "Forty-second Street." . . . John Wray, Holmes Herbert, Patricia Ellis, Spencer Charters, Harold Huber, Henry Armetta, Edward Pawley, DeWitt Jennings, Irving Bacon and Wale Bolteler added to "Central Park." . . .

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
A Man's Land	Hoot Gibson	June 11,'32	65	June 11,'32
Boiling Point, The	Hoot Gibson		70	July 23,'32
File 113	Lew Cody-Mary Nolan	Feb. 19,'32	63	Mar. 5,'32
Gay Buckaroo, The	Hoot Gibson-Myrna Kennedy			
Local Bad Man, The	Hoot Gibson-Sally Blane			Jan. 16,'32
Spirit of the West	Hoot Gibson-Doris Hill	Mar. '32		
Stoker, The	Monte Blue-Dorothy Burgess		70	June 25,'32
Unholy Love	H.B.Warner-Lila Lee		78	July 9,'32
Vanity Fair	Myrna Loy-Conway Tearle	Mar. '32	75	
Wild Horse	Hoot Gibson-Alberta Vaughn			

Coming Feature Attractions

Anna Karenina		
Beyond the Law		
Davy Jones' Locker		
Intruder, The	Monte Blue	
Iron Master, The		
Midnight Alarm		
Nestors, The	Monte Blue	
Officer 13		
Parisian Romance, A		
Red Kisses		
Slightly Used		
Three Castles		
Valley of Adventure, The	Monte Blue	

ARTCLASS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Devils	Harry Carey	Apr. 4,'32	65	
Cross Examination	H.B.Warner-Sally Blane-Natalie Moorhead	Feb. 13,'32	72	Feb. 13,'32
Night Rider, The	Harry Carey	June ,'32	63	
Phantom, The	"Big Boy" Williams-Allene Ray	Dec. 1	70	
Pleasure	Conway Tearle-Carmel Myers	Dec. 1	66	
They Never Come Back	Regis Toomey-Doris Sebastian	May '32	63	June 11,'32

Coming Feature Attractions

Across the Line	Harry Carey	
Double Sixes	Harry Carey	
Horsehoofs	Harry Carey	
Hurricane Rider, The	Harry Carey	

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Human Targets	Buzz Barton	Jan. 10,'32		Feb. 6,'32
Mark of the Spur	Bob Custer	Feb. 10,'32		
Murder at Dawn	Mulhall-Dunn	Feb. 22,'32	60	Mar. 12,'32
Scarlet Brand, The	Bob Custer	May 7,'32		
Tangled Fortunes	Buzz Barton	Mar. 22,'32		

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
American Madness	Walter Huston-C. Cummings-K. Johnson	Aug. 15,'32	July	9,'32
Attorney for the Defense	Edmund Lowe-C. Cummings-E. Brent	May 21,'32	68	June 4,'32
Big Timer, The	Ben Lyon-C. Cummings	Mar. 10,'32	74	Mar. 26,'32
Blonde Captive, The		Feb. 26,'32	58	Mar. 5,'32
By Whose Hand?	Ben Lyon-Barbara Weeks	July 6,'32		
Fighting Fool, The	Tim McCoy	Jan. 20,'32	58	Apr. 9,'32
Final Edition, The	Pat O'Brien-Mae Clarke	Feb. 20,'32	66	Feb. 27,'32
Hello Trouble	Buck Jones-Lina Basquette	July 15,'32		
High Speed	Buck Jones-Loretta Sayers	Apr. 2,'32	62	May 14,'32
Hollywood Speaks	Genevieve Tobin-Pat O'Brien	June 25,'32	69	Aug. 20,'32
Love Affair	Dorothy Mackaill-Humphrey Bogart	Mar. 17,'32	68	May 7,'32
McKenna of the Mounted	Buck Jones-Greta Granstedt	Aug. 26,'32		
Menace, The	Walter Byron-Bette Davis-H. B. Warner	Jan. 25,'32	64	Feb. 6,'32
Night Club Lady, The	Adolphe Menjou-Mayo Methot-Skeets Gallagher	Aug. 27,'32		
No Greater Love	Alexander Carr-Dickey Moore	June 4,'32	60	May 21,'32
One Man Law	Buck Jones	Dec. 4	63	Feb. 20,'32
Riding Tornado, The	Tim McCoy-Shirley Grey	May 4,'32		
Shopworn	Barbara Stanwyck-R. Toomey	Mar. 25,'32	78	Apr. 9,'32
South of the Rio Grande	Buck Jones	Mar. 5,'32		
Texas Cyclone	Tim McCoy	Feb. 24,'32		
Three Wise Girls	Jean Harlow-Mae Clarke-Walter Byron-M. Prevost	Jan. 11,'32	68	Feb. 13,'32
Two Fisted Law	Tim McCoy-Alice Day	June 8,'32		
War Correspondent	Jack Holt-Ralph Graves-Lila Lee	July 25,'32	77	Aug. 20,'32
White Eagle	Buck Jones-Barbara Weeks	Oct. 7,'32		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bitter Tea of General Yen	B. Stanwyck-Nils Asther			
Brief Moment	Barbara Stanwyck			
Child of Manhattan				
Cornered	Tim McCoy			
Daring Danger	Tim McCoy			
Destroyer, The				
Forbidden Trail	Buck Jones-Barbara Weeks	Nov. 18,'32		
Last Man, The	Chas. Bickford-C. Cummings	Aug. 31,'32		
Mike				
Night Mayor, The	Lee Tracy-Evalyn Knapp	Aug. 19,'32		
No More Orchids				
Sporting Age, This	Jack Holt-Evalyn Knapp			
That's My Boy	R. Cromwell-Dorothy Jordan-Mae Marsh-Joan Marsh			
Vanity Street	C. Bickford-Helen Chandler			
Virtue	Carole Lombard-Pat-O'Brien			
Washington Merry Go Round	Lee Tracy-C. Cummings			
Western Code, The	Tim McCoy			
Wild Horse Stampede	Rex, king of wild horses			

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Doctor	Richard Barthelmess	Mar. 26,'32	62	Mar. 12,'32
Crooner	David Manners	Aug. 20,'32	68	Aug. 6,'32
Dark Horse, The	Warren William-Bette Davis	July 2,'32	75	June 18,'32
Dr. X	Lionel Atwill-Fay Wray	Aug. 27,'32	77	June 11,'32
Famous Ferguson Case, The	Joan Blondell	May 14,'32	74	Apr. 30,'32
Fireman, Save My Child	Joe E. Brown	Feb. 27,'32	67	Feb. 27,'32
Hatchet Man, The	Edward G. Robinson	Feb. 6,'32	74	Feb. 13,'32
It's Tough to Be Famous	Douglas Fairbanks, Jr.	Apr. 2,'32	79	Apr. 16,'32
Life Begins	Loretta Young-Eric Linden	Sept. 10,'32	72	Aug. 13,'32
Love Is a Racket	Douglas Fairbanks, Jr.	June 25,'32	72	June 18,'32
Miss Pinkerton	Joan Blondell-George Brent	July 30,'32	66	July 16,'32
Rich Are Always With Us	Ruth Chatterton	May 21,'32	71	May 21,'32
Strange Love of Molly Louvain	Lee Tracy-Ann Dvorak	May 28,'32	74	May 14,'32
Tenderfoot, The	Joe E. Brown	June 18,'32	70	May 28,'32
Two Seconds	Edward G. Robinson	June 4,'32	68	May 28,'32
Week-end Marriage	Loretta Young-Norman Foster	July 9,'32	66	June 11,'32

Coming Feature Attractions

Cabin in the Cotton	Richard Barthelmess	Oct. 15,'32		
Central Park	Joan Blondell	Dec. 17,'32		
Crash, The	Ruth Chatterton	Oct. 1,'32		
Paris Divorce, A	Ruth Chatterton			
Silver Dollar	Edward G. Robinson	Dec. 3,'32		
They Call It Sin	Loretta Young-Geo. Brent	Nov. 12,'32		
Three on a Match	Blondell-William-Dvorak-Davis	Nov. 5,'32		
Tiger Shark	Edward G. Robinson	Sept. 24,'32	80	Aug. 27,'32
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Dec. 24,'32		
You Said a Mouthful	Joe E. Brown	Nov. 26,'32		

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Tomorrow	Chas Farrell-Marian Nixon	Mar. 13,'32	79	Mar. 5,'32
Almost Married	Violet Heming-Ralph Bellamy-Alexander Kirkland	July 17,'32	51	
Amateur Daddy	Warner Baxter-Marian Nixon	Apr. 10,'32	74	Apr. 30,'32
Bachelor's Affairs	Adolphe Menjou-Minna Gombell-Joan Marsh-I. Purcell	June 26,'32	76	June 18,'32
Business and Pleasure	Will Rogers-Jetta Goudal	Mar. 6,'32	57	Aug. 15
Careless Lady	Joan Bennett-John Boles	Apr. 3,'32	67	Mar. 12,'32
Congorilla	Mr. & Mrs. Martin Johnson	Aug. 7,'32	72	July 16,'32
Devil's Lottery	Elissa Landi-Alexander Kirkland-Victor McLaglen	Mar. 27,'32	74	Apr. 9,'32
Disorderly Conduct	Sally Eilers-Ralph Bellamy-Spencer Tracy	Mar. 20,'32	82	Apr. 16,'32
First Year, The	Gaynor-Farrell	July 31,'32	80	July 23,'32
Gay Caballero, The	George O'Brien-Conchita Montenegro	Feb. 28,'32	60	Apr. 2,'32
Man About Town	Warner Baxter-Karen Morley	May 22,'32	76	June 4,'32
Mystery Ranch	Geo. O'Brien-C. Parker	June 12,'32	55	June 25,'32
Rebecca of Sunnybrook Farm	Marian Nixon-R. Bellamy	July 3,'32	80	July 16,'32
She Wanted A Millionaire	J. Bennett-S. Tracy	Feb. 21,'32	74	Feb. 27,'32
Silent Witness, The	Lionell Atwill-Greta Nissen	Feb. 7,'32	73	Feb. 13,'32
Society Girl	J. Dunn-P. Shannon-S. Tracy	May 29,'32	74	June 18,'32
Trial of Vivienne Ware, The	J. Bennett-D. Cook-L. Bond	May 1,'32	56	May 7,'32
Week Ends Only	Joan Bennett-Ben Lyon	June 19,'32	70	June 11,'32
Woman in Room 13, The	Landi-Bellamy-Hamilton	May 15,'32	69	May 28,'32
While Paris Sleeps	McLaglen-Helen Mack	May 8,'32	67	
Young America	Tracy-Kenyon-Bellamy	Apr. 17,'32	70	May 14,'32

Coming Feature Attractions

Call Her Savage	Clara Bow	Nov. 13,'32		
Chandu, The Magician	Edmund Lowe-Bela Lugosi-Irene Ware	Sept. 18,'32		
Down to Earth	Will Rogers-Irene Rich	Sept. 4,'32	73	July 23,'32
Golden West, The (Tent.)	Geo. O'Brien-Janet Chandler-Marion Burns	Oct. 23,'32		
Hat Check Girl	Sally Eilers-Ben Lyon	Sept. 25,'32		
Painted Woman, The	P. Shannon-Spencer Tracy-Wm. Boyd	Aug. 21,'32	72	Aug. 13,'32
Passport to Hell, A	Elissa Landi-Paul Lukas-A. Kirkland-Warner Oland	Aug. 14,'32	75	
Rackety Rax	Vince Barnett-Minna Gombell-Greta Nissen	Oct. 9,'32		
Sherlock Holmes	Clive Brook	Nov. 20,'32		
Six Hours to Live	Warner Baxter-John Boles-Miriam Jordan	Oct. 16,'32		
State Fair	Janet Gaynor-Will Rogers			
Tess of the Storm Country	Janet Gaynor	Nov. 6,'32		
Wild Girl	Joan Bennett-Charles Farrell-Ralph Bellamy	Oct. 2,'32		

(THE RELEASE CHART--CONT'D)

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Smith	Gwen Lee-John Darrow	July	15,'32	
Behind Stone Walls	Eddie Nugent-Priscilla Dean	Mar.	15,'32 Mar.	26,'32
Dynamite Denny	Jay Wilsey-Blanche Mehaffey	May	27,'32	
Gorilla Ship	Ralph Ince-Vera Reynolds	June	11,'32 66 Aug.	27,'32
Hell's Headquarters	Jack Mulhall-Barbara Weeks	Apr.	15,'32 63 May	14,'32
Honor of the Press	Edw. J. Nugent-Rita La Roy	May	15,'32 64 Aug.	6,'32
Love in High Gear	Alberta Vaughn-H. Ford	May	1,'32 65 May	7,'32
Midnight Morals	Beryl Mercer-Chas. Delaney-Gwen Lee	Aug.	1,'32 61 Aug.	13,'32
Passport to Paradise	Jack Mulhall-B. Mehaffey	Apr.	1,'32	
Sin's Pay Day	D. Revier-Forrest Stanley	Mar.	1,'32 63 Mar.	19,'32
Temptation's Workshop	Helen Foster-Tyrell Davis	June	20,'32	
Trapped in Tia Juana	Edwina Booth-Duncan Renaldo	Sept.	1,'32	
Widow in Scarlet	D. Revier-Kenneth Thompson	July	1,'32 58 July	23,'32

Coming Feature Attractions

No Living Witness	Barbara Kent-Gilbert Roland	Sept.	15,'32	
Tangled Destinies	Lloyd Whitlock-Doris Hill	Aug.	15,'32	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are You Listening?	William Haines-M. Evans	Mar.	26,'32 76 Mar.	5,'32
Arsene Lupin	John and Lionel Barrymore-Karen Morley	Mar.	5,'32 84 Jan.	16,'32
As You Desire Me	Garbo-Von Stroheim-M. Douglas	May	28,'32 71 June	11,'32
Beast of the City, The	Walter Huston-Jean Harlow	Feb.	13,'32 90 Mar.	5,'32
Blondie of the Follies	Marion Davies-R. Montgomery	Aug.	20,'32	
But the Flesh Is Weak	Robt. Montgomery-Gregor	Apr.	9,'32 82 Apr.	23,'32
Downstairs	John Gilbert	Aug.	6,'32 72 Aug.	6,'32
Freaks	Wallace Ford-Leila Hyams	Feb.	20,'32 64 July	23,'32
Grand Hotel	Garbo-John Barrymore	Sept.	11,'32 115 Apr.	16,'32
Huddle	Ramon Navarro-M. Evans	May	14,'32 104 June	25,'32
Letty Lynton	Joan Crawford-Montgomery	May	7,'32 86 May	7,'32
Lovers Courageous	R. Montgomery-Madge Evans	Jan.	23,'32 77 Feb.	27,'32
New Morals for Old	Robert Young-M. Perry	June	4,'32 76 July	2,'32
Night Court	W. Huston-P. Holmes-A. Page	June	4,'32 95 June	4,'32
Passionate Plumber	Buster Keaton-Durante	Feb.	6,'32 74 Mar.	19,'32
Polly of the Circus	Marian Davies-C. Gable	Feb.	27,'32 70 Mar.	26,'32
Red Headed Woman	Harlow-Chester Morris	June	25,'32 75 June	25,'32
Skyscraper Souls	W. William-M. O'Sullivan	July	16,'32 80 July	16,'32
Speak Easily	Buster Keaton	Aug.	13,'32 82 Aug.	27,'32
Tarzan, the Ape Man	Johnny Weismuller-Maureen O'Sullivan	Apr.	2,'32 101 Feb.	20,'32
Unashamed	Helen Twelvetrees	July	2,'32 77 July	23,'32
Washington Masquerade	Lionel Barrymore (Reviewed under the title "Washington Show")	July	9,'32 74 July	2,'32
Wet Parade	Walter Huston-Dorothy Jordan-Neil Hamilton	Apr.	16,'32 122 Apr.	30,'32
When A Feller Needs A Friend	Jackie Cooper-"Chic" Sale	Apr.	30,'32 76 May	21,'32

Coming Feature Attractions

China Seas	Clark Gable			
Divorce in the Family	Jackie Cooper (Reviewed under the title "After Divorce")	Aug.	27,'32 78 Aug.	20,'32
Flesh	Wallace Beery			
Kongo	Walter Huston-Lupe Velez	Sept.	25,'32	
Let's Go	William Haines			
Lost	Joan Crawford			
Man of the Nile	Ramon Novarro			
Mask of Fu Manchu, The	Boris Karloff	Oct.	23,'32	
Pack Up Your Troubles	Laurel & Hardy		64 July	9,'32
Payment Deferred	M. O'Sullivan-C. Laughton	Oct.	2,'32	
Prosperity	Dressler-Moran	Oct.	16,'32	
Rasputin	Ethel, John and Lionel Barrymore			
Red Dust	Clarke Gable-Jean Harlow	Oct.	9,'32	
Reunion in Vienna	John and Lionel Barrymore			
Smilin' Thru	Norma Shearer-Frederic March-Leslie Howard	Sept.	18,'32	
Strange Interlude	Shearer-Gable		112	
Tinfoil	T. Bankhead-R. Montgomery			
Turn To The Right				
White Sister, The	Helen Hayes			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arm of the Law	Rex Bell-Lina Basquette	Apr.	20,'32 68	
County Fair	Ralph Ince-Hobart Bosworth	Apr.	1,'32 71 Apr.	30,'32
Flames	Johnny Mack Brown	May	30,'32 70 June	18,'32
From Broadway to Cheyenne	Rex Bell	Aug.	5,'32 6 reels	
Ghost City	Cody-Shuford	Dec.	20 60 Apr.	9,'32
Honor of the Mounted	Tom Tyler	June	20,'32 60	
Law of the North	Bill Cody-Andy Shuford	May	30,'32 55	
Man from New Mexico	Tom Tyler	Apr.	1,'32 60	
Mason of the Mounted	Bill Cody-Nancy Drexel	May	15,'32 58	
Midnight Patrol	Regis Toomey-Mary Nolan	Apr.	10,'32 60 Apr.	9,'32
Police Court	Leon Janney-H. B. Walthall	Feb.	15,'32 65 Mar.	5,'32
Single Handed Sanders	Tom Tyler	Feb.	1,'32 50	
Texas Pioneers	Bill Cody-Andy Shuford	Feb.	15,'32 58	
Thirteenth Guest	Ginger Rogers	Aug.	10,'32 68 Aug.	13,'32
Vanishing Men	Tom Tyler	Apr.	15,'32 62	
Western Limited, The	Estelle Taylor	Aug.	5,'32 7 reels	

Coming Features

Girl from Calgary	Fifi D'Orsay-Chas. Ray	Aug.	20,'32 7 reels	
Hidden Valley	Bob Steele			
Klondike	Capt. Frank Hawks	Aug.	30,'32 7 reels	
Wayne Murder Case	All Star	Sept.	15,'32 7 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aren't We All?	Gertrude Lawrence	July	'32 68 July	9,'32
Broken Wing, The	Lupe Velez-Melvyn Douglas	Mar.	25,'32 74 Apr.	2,'32
Dancers in the Dark	Miriam Hopkins-Jack Oakie	Mar.	11,'32 74 Mar.	26,'32
Forgotten Commandments	Sari Maritza-Gene Raymond	May	27,'32 65 June	11,'32
Guilty as Hell	Edmund Lowe-Victor McLaglen	Aug.	5,'32 80 July	30,'32
Horse Feathers	Four Marx Bros.	Aug.	19,'32 68 Aug.	6,'32
Husband's Holiday	Clive Brook-V. Osborne	Dec.	19 68 Jan.	2,'32
Lady and Gent	Geo. Bancroft-Wynne Gibson	July	15,'32 80 July	9,'32
Love Me Tonight	Maurice Chevalier-Jeanette MacDonald	Aug.	26,'32 104 Aug.	20,'32
Madame Racketeer	Alison Skipworth-R. Bennett	July	22,'32 72 July	30,'32
Make Me a Star	Joan Blondell-Stuart Erwin	July	1,'32 68 June	18,'32
Man from Yesterday	C. Colbert-C. Brook	June	25,'32 70 June	25,'32
Merrily We Go to Hell	S. Sidney-Fredric March	June	10,'32 78 June	18,'32
Million Dollar Legs	Jack Oakie	July	8,'32 64 July	2,'32
Miracle Man, The	S. Sidney-C. Morris	Apr.	1,'32 87 Apr.	30,'32
Misleading Lady, The	Claudette Colbert-Stuart Erwin-Edmund Lowe	Apr.	15,'32 74 Apr.	16,'32
One Hour with You	Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin	Mar.	25,'32 80 Apr.	2,'32
Reserved for Ladies	Leslie Howard-Benita Hume	May	20,'32 71 May	28,'32
Shanghai Express	Marlene Dietrich-C. Brook	Feb.	12,'32 84 Feb.	27,'32
Sinners In the Sun	Carole Lombard-C. Morris	May	13,'32 70 May	21,'32
Sky Bride	Rich'd Arlen-J. Oakie-Robert Coogan-Virginia Bruce	Apr.	29,'32 78 Apr.	30,'32
Strange Case of Clara Deane	Wynne Gibson-Pat O'Brien	May	6,'32 78 May	14,'32
Strangers in Love	Fredric March-Kay Francis	Mar.	4,'32 70 Feb.	20,'32
This Is the Night	Lily Damita-Chas. Ruggles	Apr.	8,'32 82 Apr.	23,'32
This Reckless Age	Buddy Rogers-Peggy Shannon	Jan.	9,'32 76 Jan.	16,'32
Thunder Below	T. Bankhead-C. Bickford-P. Lukas	June	17,'32 69 June	25,'32
Tomorrow and Tomorrow	Ruth Chatterton-Paul Lukas	Feb.	5,'32 80 Feb.	6,'32
Two Kinds of Women	P. Holmes-M. Hopkins	Jan.	16,'32 73 Jan.	23,'32
Wayward	Nancy Carroll-Richard Arlen	Feb.	19,'32 74 Feb.	20,'32
Wiser Sex, The	C. Colbert-Wm. Boyd	Mar.	18,'32 74 Mar.	19,'32
World and the Flesh, The	G. Bancroft-M. Hopkins	Apr.	22,'32 74 May	14,'32

Coming Features

Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith-Leila Hyams-Mills Bros.-Boswell Sisters-Cab Calloway-Vincent Lopez-Arthur Tracy-Sharon Lynn	Oct.	'32	
Blonde Venus	Marlene Dietrich	Sept.	16,'32	
Devil and the Deep	T. Bankhead-G. Cooper	Aug.	12,'32 70 Aug.	6,'32
Farewell to Arms, A	Helen Hayes-Gary Cooper	Oct.	14,'32	
Heritage of the Desert	Randolph Scott-S. Fleming	Sept.	30,'32	
Hot Saturday	Nancy Carroll-Richard Arlen	Oct.	28,'32	
Lily Christine	Corinne Griffith-Colin Clive	July		
Lives of a Bengal Lancer, The	Fredric March-Gary Cooper-Richard Arlen			
Madison Square Garden	Jack Oakie-Marian Nixon	Oct.	21,'32	
Movie Crazy	Harold Lloyd-C. Cummings	Sept.	23,'32 96	
Night After Night (Tent.)	Geo. Raft-C. Cummings	Oct.	14,'32	
Night of June 13	Clive Brook-Frances Dee-Gene Raymond	Sept.	23,'32	
Phantom President, The	Geo. M. Cohan-Claudette Colbert-Jimmy Durante	Sept.	30,'32	
70,000 Witnesses	Phil Holmes-Dorothy Jordan	Sept.	2,'32 72 Aug.	20,'32
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert	Nov.	32	
Vanishing Frontier	John Mack Brown-Evalyn Knapp-Zasu Pitts	July	29,'32 70 July	23,'32
Very Private Scandal, A	Miriam Hopkins-H. Marshall	Oct.	14,'32	

POWERS PICTURES, INC.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridegroom for Two	Gene Gerrard	Jan.	15,'32 65 Jan.	30,'32
Carmen	Marguerite Namara-Tom Burke	May	15,'32 70 Jan.	16,'32
Fascination	Madeleine Carroll	Apr.	1,'32 68	
Flying Fool, The	Henry Kendall	Feb.	1,'32 62 Aug.	29
Gables Mystery, The	Lester Matthews-Anne Grey	Feb.	15,'32 71 May	7,'32
Her Radio Romeo	Gene Gerrard	July	15,'32 60	
Her Strange Desire	Laurence Olivier	July	1,'32 60 Aug.	13,'32
Limping Man, The	Franklin Dyall	Sept.	1,'32 55 Aug.	27,'32
My Wife's Family	Gene Gerrard	Apr.	15,'32 62 Mar.	26,'32
Shadow Between, The	Godfrey Tearle-Kathleen O'Regan	May	1,'32 68 Sept.	19
Skin Game	Edmund Gwenn-Phyllis Konstam	June	1,'32 70	
Trapped in a Submarine	John Batton-Sydney Seaward	Jan.	15,'32 45 Feb.	6,'32

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carnival Boat	Bill Boyd	Mar.	19,'32 62 Mar.	26,'32
Ghost Valley	Tom Keene-Myrna Kennedy	May	13,'32 54	
Lady with a Past	C. Bennett-B. Lyon	Feb.	19,'32 80 Feb.	13,'32
Prestige	Ann Harding	Jan.	22,'32 71 Jan.	16,'32
Saddle Buster, The	Tom Keene	Mar.	19,'32 60	
Westward Passage	Ann Harding	May	27,'32 73 June	11,'32
What Price Hollywood	Constance Bennett	June	24,'32 88 June	18,'32
Young Bride (Reviewed under the title "Love Starved")	Helen Twelvetrees	Apr.	8,'32 76 Apr.	23,'32

Coming Features

Beyond the Rockies	Tom Keene-Rochelle Hudson	July	8,'32	

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Consent, The	Richard Cromwell-Eric Linden-Arline Judge	Aug.	19,'32 80 July	30,'32
Bring 'Em Back Alive	Frank Buck's Adventure	Aug.	19,'32 70 June	4,'32
Girl Crazy	E. Quillan-D. Lee-Wheeler-Woolsey	Mar.	25,'32 75 Apr.	2,'32
Hold 'Em Jail	Edna May Oliver-Wheeler-Woolsey-Roscoe Ates	Sept.	16,'32 74 June	25,'32
Is My Face Red?	Helen Twelvetrees-Ricardo Cortez-Robt. Armstrong	June	17,'32 66 June	11,'32
Lost Squadron	Richard Dix-Mary Astor	Mar.	12,'32 79 Mar.	5,'32
Office Girl	Renate Muller-J. Hulbert	Apr.	8,'32 83 July	2,'32
Roadhouse Murder, The	Eric Linden-Dorothy Jordan	May	6,'32 73 May	7,'32
Roar of the Dragon	Richard Dix-Gwili Andre	July	8,'32 76 July	9,'32
State's Attorney	John Barrymore-H. Twelvetrees-Mary Duncan	May	29,'32 79 May	14,'32
Symphony of Six Million	Irene Dunne-Ricardo Cortez	Apr.	29,'32 94 May	28,'32

(THE RELEASE CHART--CONT'D)

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Animal Kindom	Leslie Howard	Sept. 30,'32		
Bill of Divorcement	John Barrymore-Billie Burke			
Bird of Paradise	D. Del Rio-Joel McCrea	Aug. 12,'32	80	June 25,'32
Come on Danger	Tom Keene	Sept. 23,'32		
Conquerors, The	Ann Harding-Richard Dix			
Hell Bent for Election	Edna May Oliver			
Hell's Highway	Richard Dix	Sept. 23,'32	80	Aug. 20,'32
Kong	Fay Wray-Bruce Cabot			
Little Orphan Annie	Mitzi Green-Eric Linden			
Monkey's Paw, The	C. Aubrey Smith-Bramwell Fletcher			
Most Dangerous Game, The	Leslie Banks-Joel McCrea	Sept. 9,'32	78	July 30,'32
Phantom of Crestwood	Ricardo Cortez-Karen Morley			
Public Be Damned, The	John Barrymore-Gwili Andre			
Renegades of the West	Tom Keene			
Rockabye	Constance Bennett - Paul Lukas-Phillips Holmes	Oct. 7,'32		
Second Fiddle	Leo Carrillo-V. Osborne			
Secrets of the French Police	Gwili Andre			
Sport Page	Joel McCrea-Marian Marsh			
Strange Justice	Marian Marsh-R. Denny	Sept. 16,'32	74	Aug. 27,'32
Thirteen Women	Irene Dunne-Gregory Ratoff	Sept. 2,'32		
Whoopee Cruise	Edna May Oliver			

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Runing Time Minutes	Reviewed
A Nous La Liberte	Rolla France	Harold Auten		93	June 25,'32
Beautiful Maneuver Time	Ida Wuest	World's Trade			
Condemned to Death	Arthur Wontner	First Division	Sept. 15,'32	65	July 23,'32
Cossacks of the Don	Emma Cessarskays	Amkino	Mar. 18,'32	81	Mar. 26,'32
Crooked Lady, The	Austin Trevor	MGM-British		77	Apr. 9,'32
Dangers of the Arctic		Exp. Film. Co.		58	July 9,'32
Diary of a Revolutionist	G. V. Mouzalevsky	Amkino	June 8,'32	100	June 18,'32
Down Our Street	Elizabeth Allan	Para.-British		87	July 2,'32
Ebb Tide	Joan Barry	Para.-British		74	Mar. 12,'32
Faithful Heart, The	Herbert Marshall-Edna Best	Gainsborough Gaumont			May 28,'32
Fire In the Opera	G. Froehlich - J. Nowatna	Capital	July 12,'32	92	Aug. 6,'32
First Mrs. Fraser, The	Henry Ainley	Sterling Films		90	May 7,'32
Flower Lady of Lindenau	Renate Mueller	Protex Trading	July 7,'32	70	Aug. 6,'32
Flying Squad, The	Harold Huth	British Lion		79	Aug. 6,'32
Fool's Advice, A	Frank Fay	Frank Fay			Feb. 20,'32
Forbidden Company	Sally Blane	Chesterfield	June 1,'32	67	July 9,'32
Frail Women	Mary Newcomb	Radio-British		71	Feb. 6,'32
Gentleman of Paris, A	Arthur Wontner	Gaumont		78	Jan. 16,'32
Goona Goona, Isle of Bali		First Division	Oct. '32	66	Aug. 27,'32
House of Death	N. P. Chmelioff	Amkino	Aug. 12,'32	76	Aug. 27,'32
I Kiss Your Hand, Madame	Marlene Dietrich	Stanley			
Immortal Vagabond, The	Gustav Froelich	Ufa		88	June 4,'32
Impassive Footman, The	Allan Jeaves	Asso. Radio-British		69	Aug. 13,'32
In a Monastery Garden	John Stuart	Associated Prod. & Distr. of America		80	Apr. 9,'32
Insult	Elizabeth Allan	Para.-British		80	Aug. 27,'32
Jack's the Boy	Jack Hulbert	Gaumont-Gainsborough			July 16,'32
Life Goes On	Hugh Wakefield	Para.-British		78	Apr. 23,'32
Lovebound	N. Moorhead-J. Mulhall-Roy D'Arcy	Peerless	Mar. 1,'32	61	
Love Contract, The	Owen Nares	British and Dominions		82	Aug. 27,'32
Love Is Love	Kathe von Nagy	Ufa			June 11,'32
Love on Wheels	Jack Hulbert	Gaumont-Gainsborough		87	Aug. 13,'32
Love's Command	Dolly Haas	Tobis	Apr. 26,'32	90	May 7,'32
Man of Mayfair	Jack Buchanan	Paramount-British			Jan. 9,'32
Mayor's Nest	Sydney Howard	British and Dominions		75	July 16,'32
Midnight Lady, The	John Darrow	Chesterfield		65	June 11,'32
Missing Rembrandt, The	Arthur Wontner	Twickenham Films		84	Mar. 19,'32
Monte Carlo Madness	Sara Maritza	First Division	Sept. 15,'32	66	June 11,'32
Night Like This, A	Ralph Lynn	British and Dominions		73	May 21,'32
Nine Till Six	Louise Hampton	Asso. Radio-British		76	May 21,'32
Probation	John Darrow - Sally Blane	Chesterfield	Apr. 1,'32	70	Apr. 23,'32
Puss in Boots	Junior Addario	Picture Classics	Mar. 27,'32	38	Mar. 12,'32
Reckoning, The	Jas. Murray-Sally Blane	Peerless	Feb. 15,'32	63	Apr. 9,'32
Ringer, The	Franklyn Dyall	First Division	Sept. 15,'32	65	June 11,'32
Road to Life	Mikhail Zharov	Amkino			Feb. 6,'32
Ronny	Kathe von Nagy-Willy Fritsch	Ufa	Apr. 13,'32	82	Apr. 23,'32
Sally Bishop	Harold Huth-Joan Barry	British Lion			
Shop Angel	Marion Shilling	Tower Prod.	Mar. 19,'32	71	May 7,'32
Schubert's Dream of Spring	Alfred Laeutner	Capital		75	July 2,'32
Silver Lining, The	Maureen O'Sullivan	Patrician Pictures		58	June 4,'32
Song Is Over, The	Liane Haid	Asso. Cinemas	Apr. 11,'32	90	Mar. 12,'32
South Sea Adventures		Principal Distr. Corp.	Mar. 31,'32	50	Apr. 9,'32
Speed Madness	Richard Talmadge-Nancy Drexel	Mercury		62	July 30,'32
Sunshine Susie	Renate Muller	Gainsborough		88	Jan. 9,'32
Tempest, The	Emil Jannings	Ufa	Mar. 15,'32	105	Mar. 26,'32
Thark	Tom Walls-Ralph Lynn	British and Dominions		77	Aug. 27,'32
Theft of the Mona Lisa	Willy Frost	Tobis	Mar. 27,'32	92	Apr. 9,'32
Trapeze	Anna Sten	Protex	May 2,'32	80	May 14,'32
Two White Arms	Adolphe Menjou	MGM-British		80	Mar. 26,'32
Water Gypsies	Sari Maritza	Stanley		79	May 21,'32
Wedding Rehearsal	Roland Young	London Film		80	Aug. 13,'32
White Face	John H. Roberts	Gainsborough-British		71	June 11,'32
Women Who Play	Mary Newcomb-Benita Hume	Para.-British		79	Apr. 16,'32

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dynamite Ranch	Ken Maynard	July 31,'32		
Hell Fire Austin	Ken Maynard	June 26,'32	70	July 2,'32
Hotel Continental	Peggy Shannon-Theodore Von Eltz	Mar. 7,'32	71	Feb. 6,'32
Last Mile, The	Preston Foster - Howard Phillips	Aug. 21,'32	74	July 30,'32
Lena Rivers	Charlotte Henry-M. Galloway	Mar. 28,'32	57	May 28,'32
Man Called Back, The	Conrad Nagel-Doris Kenyon	July 17,'32	80	July 23,'32
Strangers of the Evening	Zasu Pitts-Lucien Littlefield	May 15,'32	70	June 11,'32
Texas Gun-Fighter	Ken Maynard	Feb. 7,'32	63	Feb. 20,'32
Whistlin Dan	Ken Maynard	Mar. 20,'32	64	Mar. 26,'32

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Between Fighting Men	Ken Maynard	Sept. 4,'32		
False Faces	Lila Lee-Lowell Sherman	Oct. 2,'32		
Fargo Express	Ken Maynard			
Those We Love	Lilyan Tashman-Kenneth MacKenna	Sept. 11,'32		

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arrowsmith	Ronald Colman	Feb. 27,'32	110	Nov. 21
Cock of the Air	Billie Dove-Chester Morris	Jan. 23,'32	80	Jan. 30,'32
Congress Dances	Lilian Harvey		83	May 28,'32
Greeks Had a Name for Them	Ina Claire-M. Evans-Blondell	Feb. 13,'32	80	Nov. 28
Scarface	Paul Muni	Mar. 26,'32	95	May 28,'32
Sky Devils	All Star	Mar. 12,'32	89	Jan. 12,'32
Struggle, The	Zita Johann-Hal Skelly	Feb. 6,'32	77	
White Zombie	Bela Lugosi	Aug. 4,'32	70	Aug. 6,'32

Coming Feature Attractions

Cynara	Ronald Colman
Happy Ending	Mary Pickford
Kid from Spain, The	Eddie Cantor
Magic Night	Jack Buchanan
Mr. Robinson Crusoe	Douglas Fairbanks
New Yorker, The	Al Jolson
Perfect Understanding	Gloria Swanson
Rain	Joan Crawford

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Street	Irene Dunne-John Boles	Sept. 1,'32	84	July 23,'32
Cohens & Kellys in Hollywood	G. Sidney-C. Murray	Mar. 28,'32	75	Mar. 19,'32
Destry Rides Again	Tom Mix	Apr. 17,'32		
Doomed Battalion, The	Tala Birell-Victor Varconi	June 16,'32	82	June 18,'32
Fast Companions	Tom Brown	June 23,'32	78	
Igloo	All Star	July 14,'32	58	July 16,'32
Impatient Maiden	Lew Ayres-Mae Clark	Mar. 1,'32	80	Feb. 6,'32
Law and Order	Walter Huston-Lois Marshall	Feb. 7,'32	73	Mar. 12,'32
Murders in the Rue Morgue	Bela Lugosi-Sidney Fox	Feb. 21,'32	61	Feb. 20,'32
Night World	Lew Ayres-Mae Clarke	May 5,'32	58	June 4,'32
Radio Patrol	Rob't Armstrong-June Clyde-Lila Lee	June 2,'32	68	July 23,'32
Rider of Death Valley	Tom Mix-Lois Wilson	May 26,'32	78	
Scandal for Sale	Chas. Bickford-Rose Hobart	Apr. 17,'32	75	Apr. 16,'32
Steady Company	Norman Foster-June Clyde	Mar. 14,'32		Jan. 30,'32
Stowaway	Fay Wray-Leon Waycoff	Apr. 11,'32	50	Mar. 19,'32
Texas Bad Man	Tom Mix	June 30,'32		
Tom Brown of Culver	Tom Brown	July 21,'32	70	July 16,'32
Unexpected Father, The	Slim Summerville-Zazu Pitts	Jan. 3,'32	62	Apr. 16,'32

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Afraid to Talk	Eric Linden-Sidney Fox			
Air Mail	Pat O'Brien-Ralph Bellamy	Nov. 3,'32		
All America	Richard Arlen-Ralph Graves	Oct. 6,'32		
Fourth Horseman, The	Tom Mix	Sept. 22,'32		
Laughing Boy	Zita Johann			
Merry Go Round (Tent.)	Eric Linden-Sidney Fox	Nov. 17,'32		
My Pal, The King	Tom Mix	Aug. 4,'32	75	July 9,'32
Once in a Lifetime	Jack Oakie-Sidney Fox	Sept. 22,'32	75	Aug. 27,'32
Okay America!	Lew Ayres-Maureen O'Sullivan	Sept. 8,'32	78	Aug. 20,'32
Old Dark House, The	Boris Karloff-L. Bond	Oct. 20,'32	74	July 16,'32
Tom's in Town	Tom Mix	Oct. 27,'32		

WARNER BROTHERS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beauty and the Boss	M. Marsh-W. William	Apr. 9,'32	66	Feb. 27,'32
Blessed Event	Lee Tracy-Mary Brian	Sept. 2,'32	84	
Crowd Roars, The	Cagney-Blondell	Apr. 16,'32	84	Apr. 2,'32
Expert, The	Charles "Chic" Sale	Mar. 5,'32	69	Mar. 5,'32
Heart of New York, The	Smith & Dale	Mar. 26,'32	74	Mar. 12,'32
Jewel Robbery	Wm. Powell-Kay Francis	Aug. 13,'32	68	June 11,'32
Man Wanted	Kay Francis	Apr. 23,'32	63	Mar. 25,'32
Man Who Played God	George Arliss	Feb. 20,'32	83	Feb. 13,'32
Mouthpiece, The	Sidney Fox-Warren William	May 7,'32	86	Mar. 26,'32
Play Girl	Loretta Young-Norman Foster-Lightner	Mar. 12,'32	61	Feb. 27,'32
Purchase Price, The	B. Stanwyck	July 23,'32	68	July 16,'32
So Big	Barbara Stanwyck	Apr. 30,'32	82	Mar. 19,'32
Stranger in Town	Ann Dvorak-David Manners (Reviewed under the title "Without Consent")	Aug. 6,'32	66	June 18,'32
Street of Women	Kay Francis	June 11,'32	60	June 4,'32
Two Against the World	Constance Bennett	Sept. 3,'32	71	July 30,'32
Winner Take All	James Cagney	July 16,'32	67	June 25,'32

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big City Blues	Joan Blondell	Sept. 18,'32	68	June 18,'32
Big Stampede, The	John Wayne	Oct. 8,'32		
Illegal	Ivor Barnard			
I Am a Fugitive	Paul Muni	Nov. 19,'32		
Match King, The	Warren William			
One Way Passage	Wm. Powell-Kay Francis	Oct. 22,'32	69	July 30,'32
Ride Him Cowboy	John Wayne-Ruth Hall	Aug. 27,'32	56	
Scarlet Dawn	D. Fairbanks, Jr. - Nancy Carroll	Oct. 29,'32		
Successful Calamity, A	George Arliss	Sept. 17,'32	72	
Telegraph Trail, The	John Wayne-M. Day			

WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor's Folly	Herbert Marshall-Edna Best	June 12,'32	69	July 2,'32
Cannonball Express, The	Tom Moore-Rex Lease-Lucille Browne	Feb. 7,'32	63	Mar. 19,'32
Crooked Circle, The	Ben Lyon-Irene Purcell	76	Aug. 20,'32	
Law of the West	Bob Steele	Mar. 20,'32	58	Mar. 26,'32
Man from Hell's Edges, The	Bob Steele	June 5,'32	61	June 4,'32
Mounted Fury	J. Bowers-Blanche Mehaffey	Dec. 1	65	Jan. 9,'32
Racetrack	Leo Carrillo	June 5,'32	78	
Riders of the Desert	Bob Steele	Apr. 24,'32	59	May 28,'32
Sign of Four, The	Arthur Wontner	Aug. 14,'32	74	July 30,'32
Son of Oklahoma	Bob Steele	July 17,'32	55	
South of Sante Fe	Bob Steele	Jan. 8,'32		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Breach of Promise	Chester Morris-Mae Clark			
Texas Buddies	Bob Steele	Aug. 28,'32		

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1931 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Running Time Minutes	Reviewed
CURIOSITIES			
C 230	Jan. 7,'32	1 reel	
C 231	Feb. 18,'32	1 reel	
C 232	Feb. 18,'32	1 reel	
C 233		1 reel	
C 236	July 26,'32	1 reel	
EDDIE BUZZELL SPECIALTIES			
Gall of the North	Feb. 15,'32	1 reel	
Love, Honor and He Pays	Jan. 14,'32	9	Apr. 23,'32
She Served Him Right	Dec. 10		
Soldiers of Misfortune	Oct. 26	1 reel	
Wolf in Cheap Clothing	Apr. 21,'32	1 reel	
KRAZY KAT KARTOONS			
Birth of Jazz	Apr. 13,'32		
Hash House Blues	Nov. 2	1 reel	
Hiccoups, the Champ	May 28,'32		
Hollywood Goes Krazy	Feb. 13,'32		
Lighthouse Keeping			
Love Krazy	Jan. 25,'32	6	Apr. 9,'32
Paperhanger	June 21,'32		
Piano Mover	Jan. 4,'32		
Restless Sax, The	Dec. 1		
Ritzy Hotel	May 9,'32		
Soldier Old Man	Apr. 2,'32		
What a Knight	Mar. 14,'32		
LAMBS GAMBOLS			
No Ladies Allowed			
MEDBURY SERIES			
Laughing with Medbury in Abyssinia	Mar. 2,'32	10	Apr. 30,'32
Laughing with Medbury in Wildwest		1 reel	
Laughing with Medbury in Mandalay	May 31,'32	1 reel	
Laughing with Medbury in Voodoo Land	Jan. 28,'32	1 reel	
Laughing with Medbury in India		1 reel	
MICKEY MOUSE			
Barnyard Broadcast	Oct. 9	7	Mar. 5,'32
Barnyard Olympics	Apr. 18,'32	7	May 21,'32
Beach Party, The	Nov. 4		Feb. 13,'32
Duck Hunt	Jan. 28,'32	7	Apr. 23,'32
Grocery Boy, The	Feb. 3,'32	1 reel	
Mad Dog, The	Mar. 5,'32	7	May 21,'32
Mickey Cuts Up	Dec. 2	1 reel	
Mickey In Arabia	July 20,'32		
Mickey's Revue	May 27,'32		
Musical Farmer	July 11,'32		
MONKEYSHINES			
Dangerous Dapper Dan	Dec. 16	1 reel	
Sez You	Jan. 30,'32	1 reel	
SCRAPPY CARTOONS			
Battle of the Barn	May 31,'32		
Camping Out			
Chinatown Mystery	Jan. 4,'32	1 reel	
Fare Play	July 2,'32		
Pet Shop, The	Apr. 28,'32		
Railroad Wretch	Mar. 23,'32		
Scrappy Minds the Baby	Nov. 16	7	Aug. 20,'32
Stepping Stones	May 17,'32		
Showing Off	Nov. 16	1 reel	
Treasure Hunt, The	Feb. 25,'32		
SILLY SYMPHONIES			
Bird Store, The	Jan. 16,'32	7	May 21,'32
Busy Beavers, The		7	
Fox Hunt, The	Nov. 18	1 reel	

EDUCATIONAL

Title	Rel. Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES			
For the Love of Ludwig	July 24,'32	19	
Giddy Age, The	Sept. 25,'32	21½	June 4,'32
Boudoir Butler, The	May 28,'32	22	
Heavens! My Husband!	Mar. 6,'32	30	Mar. 12,'32
His Royal Shyness	Aug. 28,'32	21	July 23,'32
Shopping with Wife	Feb. 7,'32	20	Jan. 9,'32
Speed in the Gay Ninties	Apr. 3,'32	18	Mar. 26,'32
BABY BURLESKS			
Pie-Covered Wagon		10	Aug. 6,'32
War Babies	Sept. 18,'32	9	Aug. 6,'32
BILL CUNNINGHAM'S SPORTS REVIEWS			
He-Man Hockey	Dec. 20	10	Jan. 9,'32
Slides and Glides	Feb. 21,'32	9	Mar. 26,'32
Speedway	Jan. 24,'32	9	Jan. 23,'32
BRAY'S NATURGRAPHS			
An Oregon Camera Hunt	Sept. 11,'32		
CAMEO COMEDIES			
Anybody's Goat	Jan. 24,'32	10	
Bridge Wives	Feb. 21,'32	16	Feb. 27,'32
Mother's Holiday	Mar. 20,'32	11	
Smart Work	Dec. 27	10	Jan. 9,'32
CAMERA ADVENTURES			
The Forgotten Island	Sept. 4,'32	11	
CANNIBALS OF THE DEEP			
Freaks of the Deep	May 29,'32	7	
Man Eating Sharks	Apr. 10,'32	8½	June 11,'32
Playground of the Mammals	Jan. 10,'32	9	Mar. 26,'32
Wrestling Swordfish	Nov. 8	8	
GLEASONS' SPORT FEATURETTES			
Off His Base	Sept. 18,'32	20	
HODGE-PODGE			
All Around the Town	Feb. 21,'32	9	
Bubble Blowers	Sept. 11,'32	10	
Fury of the Storm	July 3,'32	9	July 30,'32
Prowlers, The	May 1,'32	9	May 7,'32
Women's Work	Sept. 25,'32		
IDEAL COMEDIES			
Hollywood Lights	May 8,'32	20	Apr. 30,'32
Hollywood Luck (Brooks-Flynn-Dean)	Mar. 13,'32	21	Mar. 5,'32

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
MACK SENNETT COMEDIES			
Alaska Love	July 17,'32	20	
Candid Camera, The	June 19,'32	19	Aug. 13,'32
Divorce A La Mode	May 22,'32	22	May 21,'32
Flirty Sleepwalker (Stone-Granger)	Mar. 27,'32	19	Apr. 9,'32
Girl in the Tonneau	Jan. 31,'32	20	
Lady Please!	Feb. 28,'32	20	Jan. 30,'32
Line's Busy, The (Arthur Stone-D. Granger)	Apr. 24,'32	19	
Neighbor Trouble	Aug. 14,'32	19	
Pottsville Palooka, The (Gribbon-Granger)	Dec. 27	21	Jan. 16,'32
Young Onions (Harvey-Granger)	Sept. 18,'32	19	
MACK SENNETT FEATURETTES			
Billboard Girl (Bing Crosby)	Mar. 20,'32	21	Mar. 26,'32
Dream House	Jan. 17,'32	17	Jan. 9,'32
Hatta Marri (Harry Gribbon)	July 10,'32	20	July 2,'32
Spot on the Rug, The	June 19,'32	19	May 21,'32
MERMAID COMEDIES			
Big Flash, The	Sept. 11,'32		
It's a Cinch (Collins-Crane)	Mar. 27,'32	20	Apr. 9,'32
Keep Laughing	Jan. 24,'32	20	Feb. 20,'32
NOVELTIES			
War in China	Mar. 20,'32	19	Mar. 26,'32
OPERALOGUES			
Idol of Seville	Aug. 28,'32	21	July 30,'32
Milady's Escapade	May 15,'32	21	Apr. 30,'32
Vendetta	July 3,'32	20	July 30,'32
ROMANTIC JOURNEYS			
Lost Race, The	Mar. 13,'32		
Mediterranean Blues	Apr. 17,'32		
Road to Romance	Jan. 17,'32	10	Jan. 2,'32
Treasure Isles	Feb. 14,'32	9	
TERRY-TOONS			
Burlesque	Sept. 4,'32		
Bluebeard's Brother	May 29,'32	6	July 9,'32
Bull-ero	Apr. 3,'32	6	
China	Nov. 15	6	Nov. 7
Cocky Cock Roach	July 10,'32	6	July 16,'32
Farmer Al Falfa's Bedtime Story	June 12,'32	6	June 18,'32
Farmer Al Falfa's Ape Girl	Aug. 7,'32	6	
Lorelei, The	Nov. 29	6	Dec. 12
Mad King, The	June 26,'32	6	July 23,'32
Noah's Outing	Jan. 24,'32	6	Jan. 16,'32
Peg Leg Pete	Feb. 21,'32	6	Jan. 30,'32
Play Ball	Mar. 6,'32	6	
Radio Girl	Apr. 17,'32	6	Apr. 9,'32
Romance	May 15,'32	6	May 28,'32
Sherman Was Right	Aug. 21,'32		
Spider Talks, The	Feb. 7,'32	6	
Spring Is Here	July 24,'32	6	Aug. 13,'32
Summer Time	Dec. 13	6	
Villain's Curse, The	Jan. 10,'32	6	
Woodland	May 1,'32	6	
Ye Olde Songs	Mar. 20,'32	6	Mar. 12,'32
TOM HOWARD COMEDIES			
The Mouse Trapper	Sept. 11,'32		
TORCHY			
Torchy's Night Cap	Apr. 3,'32	20	Mar. 26,'32
Torchy Passes the Buck	Dec. 6	22	Nov. 14
Torchy Raises the Auntie	May 1,'32	19	Apr. 30,'32
Torchy Turns the Trick	Feb. 7,'32	21	Feb. 20,'32
Torchy's Two Toots	June 5,'32	20	May 14,'32
Torchy's Vocation	Sept. 18,'32		
VANITY COMEDIES			
For the Love of Fanny	Dec. 27	27	Jan. 9,'32
He's a Honey (Harry Barris)	Apr. 17,'32	21	Apr. 9,'32
Now's the Time (Harry Barris)	June 12,'32	20	June 4,'32
Ship A-Hooey (Glenn Tryon)	Aug. 7,'32	22	
That Rascal	Feb. 21,'32	21	Mar. 12,'32

METRO-GOLDWYN-MAYER

Title	Rel. Date	Running Time Minutes	Reviewed
BOY FRIENDS, THE			
Kick Off, The	Dec. 5	21	Dec. 5
Knockout	Dec. 5	21	
Love Pains	Feb. 13,'32	21	Apr. 23,'32
Too Many Women	May 14,'32	19	
You're Telling Me	Apr. 16,'32	19	
Wild Babies		17	
CHARLEY CHASE			
First in War	May 28,'32	20	Apr. 9,'32
Hasty Marriage	Dec. 19	21	Dec. 12
In Walked Charley	Apr. 23,'32	21	
Nickel Nurser	Mar. 12,'32	21	Feb. 13,'32
Tobasco Kid, The	Jan. 30,'32	21	Mar. 5,'32
Young Ironsides	Sept. 3,'32		

Title	Rel. Date	Running Time Minutes	Reviewed
DOGVILLE			
Trader Hound	Nov. 28	15	Jan. 9,'32
FISHERMAN'S PARADISE			
Color Scales		9	May 14,'32
Fisherman's Paradise	Aug. 15	10	
Pearls and Devilfish	Sept. 19	9	Nov. 7
Piscatorial Pleasures	Nov. 28	9	
Sharks and Swordfish	Oct. 24	10	
Trout Fishing		9	
FITZPATRICK TRAVELTALKS			
Bali, the Island Paradise	Dec. 5	10	Dec. 6
Barbados and Trinidad	Sept. 24,'32		
Colorful Jaipur	Mar. 19,'32	10	Dec. 5
Come Back to Erin		9	June 4,'32
Cradles of Creed	Feb. 6,'32	10	
Home Sweet Home	Jan. 9,'32		
Ireland, The Melody Isle	Jan. 9,'32	10	Mar. 26,'32
London, City of Tradition	Feb. 6,'32	10	
Melody Isle, The		9	Jan. 9,'32
Over the Seas to Borneo		9	
Tropical Ceylon	Feb. 27,'32	10	Dec. 12
World Dances, The		9	
FLIP, THE FROG			
Bully		7	
Fire, Fire		6	Mar. 5,'32
Milkman, The	Feb. 20,'32	7	
Puppy Love		7	
School Days		7	
Spooks	Dec. 21	7	
What A Life	Mar. 26,'32	7	Apr. 23,'32
HARRY LAUDER			
I Love a Lassie	Dec. 19	8	Jan. 9,'32
Nanny	Nov. 14	8	Dec. 19
LAUREL & HARDY			
Any Old Port	Mar. 5,'32	21	Feb. 13,'32
Chimp, The	May 21,'32	25	Apr. 9,'32
Come Clean	Sept. 19	21	Nov. 26
County Hospital	June 25,'32	20	Apr. 23,'32
Helpmates	Jan. 23,'32	20	Dec. 12
Music Box	Apr. 16,'32	29	Mar. 12,'32
One Good Turn	Oct. 31	21	Nov. 21
Scram	Sept. 10,'32		
NOVELTIES			
Desert Regatta			Pan. 9,'32
Duck Hunter's Paradise			Feb. 6,'32
Jack Cooper's Christmas Party			Jan. 2,'32
OUR GANG			
Big Ears	Aug. 29	21	
Choo Choo	May 7,'32	20	May 21,'32
Dogs Is Dogs	Nov. 21	21	
Free Eats	Feb. 13,'32	20	Feb. 18,'32
Pooch	June 4,'32	21	May 28,'32
Readin' and Writin'	Jan. 2,'32	21	Dec. 19
Spanky	Mar. 26,'32	20	Apr. 9,'32
PITTS-TODD			
Alum and Eve	Sept. 24,'32	18	Aug. 13,'32
Old Bull	June 4,'32	20	May 7,'32
On the Loose	Dec. 26	20	
Pajama Party	Oct. 3	20	Nov. 7
Red Noses	Mar. 19,'32	21	Mar. 26,'32
Seal Skins	Feb. 6,'32	21	
Strictly Unreliable	Apr. 30,'32	20	
War Mamas	Nov. 14	21	May 7,'32
SPORT CHAMPIONS			
Athletic Daze	Mar. 26,'32	10	June 11,'32
Desert Regatta	Sept. 17,'32		
Dives In	Feb. 2,'32	10	Oct. 31
Flying Spikes	Apr. 16,'32	9	
Lesson in Golf, A	Jan. 16,'32	10	
Olympic Events	Mar. 5,'32	10	May 28,'32
Splash	Oct. 3	10	
Timber Toppers	May 7,'32	9	
Whippet Racing	Dec. 12	9	
TAXI BOYS			
Strange Innertube	Sept. 17,'32		

PARAMOUNT PUBLIX

Title	Rel. Date	Running Time Minutes	Reviewed
HOLLYWOOD ON PARADE			
No. 1	Aug. 26,'32	10	Aug. 13,'32
No. 2	Sept. 23,'32	1 reel	
No. 3	Oct. 21,'32	1 reel	
ONE REEL ACTS			
Babbling Book, The (Burns and Allen)	Mar. 11,'32	10	May 7,'32
Backyard Follies (Haig Trio)	Dec. 12		
Beyond the Blue Horizon (Vincent Lopez)	Apr. 1,'32		
Breaking Even (Tom Howard)	Sept. 30,'32		
Bridge It Is (The Musketeers)	May 13,'32		
Bun Voyage (Lester Allen)	June 3,'32		
Cheaper to Rent (Willie West & McGinty)	Sept. 19	10	Apr. 23,'32
Close Harmony (Boswell Sisters)	Jan. 9,'32		
Coffee and Aspirin (Solly Ward)	Apr. 8,'32		
Hollywood Beauty Hints	July 15,'32		
Ireno (Ethel Merman)	July 1,'32		
Jazz Reporters (Charlie Davis & Gang)	Nov. 21		
Knowmore College (Rudy Vallee)	Apr. 15,'32		
Meet the Winner (Tom Howard)	May 6,'32		
Musical Doctor (Rudy Vallee)	Oct. 28,'32		
Naughty Cal (Lillian Roth)	Feb. 19,'32		
Oh My Operation (Burns and Allen)	Jan. 16,'32		
Old Man Blues (Ethel Merman)	Mar. 18,'32		
Old Songs for New (Technicolor)	Mar. 4,'32	10	Feb. 20,'32
Out of Tune (Herb Williams)	Feb. 12,'32		
Patents Pending (Burns and Allen)	Aug. 5,'32		
Pro and Con (Tom Howard-Alan Brooks)	July 8,'32		
Quit Your Kickin' (Red Donahue)	Jan. 23,'32		
Rhapsody in Black & Blue (Louis Armstrong)	Sept. 2,'32		
Rhythm in the River (Geo. Dewey Washington)	Feb. 5,'32	11	Feb. 6,'32
Roaming (Ethel Merman)	Nov. 28		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
Seat on the Curb, A	June	24,'32	7 Aug. 13,'32
Hugh Cameron - Arthur Aylesworth			
Singapore Sue	June	10,'32	10 Aug. 13,'32
Anna Chang			
Switzerland	Apr.	29,'32	
Lester Allen			
Taxi Tangle	Dec.	19	
Jack Benny			10 Mar. 19,'32
Ten Dollars or Ten Days	July	22,'32	
Eddie Younger and His Mountaineers			
Those Blues	May	27,'32	
Vincent Lopez			
PARAMOUNT PICTORIAL—STARTING AUGUST, 1931			
No. 5—A Drink for Six Million—Educated Toes—The Pony College	Dec.	26	7 Feb. 20,'32
No. 6—Vincent Lopez—Jewels—Lowell Thomas	Jan.	30,'32	1 reel
No. 7—Ann Leaf at the Organ — New Styles for Old — Film Editor's Nightmare	Feb.	26,'32	1 reel
No. 8—Mt. Vernon—Mittens on Keys—Down the World's Most Dangerous River	Mar.	25,'32	1 reel
No. 9—Harry Von Tilzer—Daddy of the Popular Song — Beauty on the Wing — Music from the Mines	Apr.	29,'32	1 reel
No. 10—Chasing Rainbows —Footnotes of 1932—Rubinoff and His Violin	May	27,'32	1 reel
No. 11—Threads from the Past—An Ancient English Water Trail—Nuts in Your Loud Speaker	June	24,'32	1 reel
No. 12—A Modern Caravan Conquers a Pre-Historic Desert — Aristocrat of Flowers — Hurricane House	July	29,'32	1 reel
PARAMOUNT PICTORIAL—NEW SERIES			
No. 1	Aug.	12,'32	
No. 2	Sept.	9,'32	
No. 3	Oct.	7,'32	
SCREEN SONGS			
I Ain't Got Nobody (Mills Bros.)	June	17,'32	
Down Among the Sugar Cane	Aug.	26,'32	
Lillian Roth			
Just a Gigolo	Sept.	9,'32	
Irene Bordoni			
Just One More Chance	Apr.	1,'32	
Let Me Call You Sweetheart	May	20,'32	1 reel
Ethel Merman			
My Baby Just Cares for Me	Dec.	5	1 reel
Oh, How I Hate to Get Up in the Morning	Apr.	22,'32	7 May 7,'32
Romantic Melodies	Oct.	21,'32	1 reel
The Street Singer			
Rudy Vallee Melodies	Aug.	5,'32	1 reel
Rudy Vallee			
Russian Lullaby	Dec.	26	1 reel
School Days	Sept.	30,'32	
Gus Edwards			
Shine On Harvest Moon	May	6,'32	1 reel
Alice Joy			
Show Me the Way to Go Home	Jan.	30,'32	1 reel
Sweet Jenny Lee	Jan.	9,'32	1 reel
When the Red Red Robin Comes Bob Bob Bobbin' Along	Feb.	19,'32	1 reel
Wait Till the Sun Shines, Nellie	Mar.	4,'32	1 reel
You Try Somebody Else	July	29,'32	10 June 25,'32
Ethel Merman			
SCREEN SOUVENIRS			
No 5—Old Time Novelty	Dec.	5	10 Jan. 23,'32
No. 6—Old Time Novelty	Jan.	2,'32	1 reel
No. 7—Old Time Novelty	Jan.	30,'32	1 reel
No. 8—Old Time Novelty	Feb.	26,'32	1 reel
No. 9—Old Time Novelty	Mar.	25,'32	10 Apr. 9,'32
No. 10—Old Time Novelty	Apr.	22,'32	1 reel
No. 11—Old Time Novelty	May	20,'32	1 reel
No. 12—Old Time Novelty	June	17,'32	1 reel
SCREEN SOUVENIRS—NEW SERIES			
No. 1	Aug.	5,'32	1 reel
No. 2	Sept.	2,'32	
No. 3	Sept.	30,'32	
No. 4	Oct.	28,'32	
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
SPORTS EYE VIEW			
Building Winners	Aug.	19,'32	1 reel
Fighting Fins	Oct.	14,'32	1 reel
Water Jamboree	Sept.	16,'32	1 reel
TALKARTOONS			
Admission Free	June	10,'32	
A Hunting We Did Go	Apr.	29,'32	1 reel
Any Rags	Jan.	2,'32	7 Dec. 26
Betty Boop's Bamboo Isle	Sept.	23,'32	
Betty Boop's Bizzy Bee	Aug.	19,'32	1 reel
Betty Boop Limited	July	1,'32	
Betty Boop, M.D.	Sept.	2,'32	
Betty Boop's Ups & Downs	Oct.	14,'32	1 reel
Boop-Oop-A-Doop	Jan.	23,'32	1 reel
Bum Bandit, The	Apr.	4,'32	1 reel
Chess Nuts	May	13,'32	
Crazy Town	Mar.	25,'32	1 reel
Dancing Fool	Apr.	8,'32	1 reel
Hide and Seek	May	27,'32	7 Apr. 16,'32
In the Shade of the Old Apple Sauce	Oct.	17	1 reel
Jack and the Beanstalk	Nov.	21	1 reel
Kidnapping (Tent.)	July	1,'32	1 reel
Mask-a-Raid	Nov.	7	1 reel
Minnie the Moocher	Feb.	26,'32	1 reel
Cab Calloway	Sept.	26	1 reel
Minding the Baby			
Robot, The	Feb.	5,'32	1 reel
Stopping the Show	Aug.	12,'32	
Swim or Sink	Mar.	11,'32	7 Apr. 16,'32
TWO REEL COMEDIES			
All Sealed Up	Mar.	18,'32	
Al St. John			
Arabian Shrieks, The	Mar.	4,'32	22 Feb. 13,'32
Smith & Dale			
Auto Intoxication	Oct.	17	
Ford Sterling			
Big Splash, The	Jan.	17,'32	
Weismuller-Kruger			
Bridge It Is	May	13,'32	
The Musketeers			
Door Knocker, The	May	27,'32	
Al St. John			
Dunker, The	Apr.	1,'32	19 May 7,'32
Billy House			
Harem Scarem	June	10,'32	
Al St. John			
Hawkins and Watkins, Inc.	July	8,'32	
His Week End	May	13,'32	
Johnny Burke			18 Mar. 12,'32
Jimmy's New Yacht	June	3,'32	
Light House Love	May	6,'32	
Ma's Pride and Joy			18 Aug. 27,'32
Mlle. Irene The Great	Nov.	7	
Al St. John			
Meet the Senator	May	20,'32	
Mysterious Mystery, The	Feb.	12,'32	
Johnny Burke			
Pretty Puppies	Jan.	2,'32	
Ford Sterling			
Put Up Job, A	Jan.	23,'32	
Dane & Arthur			
Rookie, The	Apr.	29,'32	
Tom Howard			
Shove Off	Oct.	31	
Dane & Arthur			
Singing Plumber	Sept.	23,'32	
Donald Novis			
Summer Daze	Apr.	15,'32	20 May 14,'32
Dane-Arthur			
Twenty Horses	Apr.	29,'32	
Ford Sterling			
Unemployed Ghost, The	Dec.	19	
Tom Howard			
Up Popped The Ghost	July	22,'32	
What Price Air	June	24,'32	20 June 18,'32
Tom Howard			
Where East Meets Vest	Nov.	28	
Smith & Dale			

RKO PATHE SHORT SUBJECTS

Title	Rel. Date	Running Time Minutes	Reviewed
AESOP'S FABLES			
Ball Game, The	July	30,'32	7
Cat's Canary, The	Mar.	26,'32	7
Chinese Jinks	July	23,'32	7
Circus Romance	June	25,'32	7
Farmerette	June	11,'32	6
Fly Frolic	Mar.	5,'32	7
Happy Pole	May	14,'32	
In Dutch	Nov.	9	7
Last Dance, The	Nov.	23	8
Magic Art	Apr.	25,'32	7
Nursery Scandal	Aug.	26,'32	7
Romeo Monk, A	Feb.	20,'32	7
Spring Antics	May	21,'32	7 May 21,'32
Stone Age Error	July	9,'32	7½
Toy Time	Jan.	27,'32	8 Jan. 30,'32
Wild Goose Chase, The	Aug.	12,'32	7 Aug. 6,'32
BENNY RUBIN COMEDIES			
Dumb Dicks	Mar.	21,'32	19
CHARLIE CHAPLIN			
Cure, The	Aug.	19,'32	
FRANK McHUGH COMEDIES			
Big Scoop, The	Nov.	16	19
Extra, Extra	Apr.	4,'32	20 May 7,'32
News Hound, The	Jan.	25,'32	20
Pete Burke, Reporter	June	13,'32	20
Promoter, The	May	30,'32	17 June 4,'32
GAY GIRL COMEDIES			
Gigolettes	May	23,'32	18
Niagara Falls	July	18,'32	19 Apr. 23,'32
Only Men Wanted	Feb.	8,'32	20
Riders of Riley	Oct.	26	
GRANTLAND RICE SPORTLIGHTS			
Bob White	Mar.	12,'32	9
College Grapplers	Jan.	27,'32	10 Feb. 20,'32
Ducks and Drakes	Dec.	14	10
Flying Leather	Feb.	27,'32	8
Pack and Saddle	Oct.	19	11
Slim Figuring	Feb.	6,'32	10
Take Your Pick	Mar.	26,'32	10 Apr. 9,'32
Uncrowned Champion	Nov.	30	10
MASQUERS COMEDIES			
Iron Minnie	July	4,'32	
Rule 'Em and Weep	May	2,'32	19 May 21,'32
Wide Open Spaces	Dec	28	20
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Bon Voyage	Feb.	22,'32	20
Giggle Water	June	28,'32	20 May 21,'32
Golf Chump, The	Aug.	5,'32	20 Aug. 13,'32
Mother-In-Law's Day	Apr.	25,'32	20
PATHE NEWS			
Released twice a week			
PATHE REVIEW			
Released once a month			
RUFFTOWN COMEDIES (JAMES GLEASON)			
Battle Royal	Feb.	29,'32	18
Doomed to Win	Dec.	21	10
Stealing Home	May	9,'32	19 Apr. 23,'32
TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)			
Blondes by Proxy	Apr.	11,'32	17 July 2,'32
Perfect 36	June	20,'32	17
Stop That Run	Feb.	1,'32	19
VAGABOND ADVENTURE SERIES			
Children of the Sun	Dec.	21	9
Door of Asia	Feb.	22,'32	8 Feb. 20,'32
Drums of the Orient	June	18,'32	9
Empire of the Sun	Apr.	25,'32	
Fallen Empire	July	27	10
Land of Ghandi	Jan.	18,'32	10 Feb. 6,'32
Second Paradise	Mar.	19,'32	9
Shanghai	May	23,'32	
Singapore	Aug.	5,'32	9
Wild New Guinea	July	23,'32	9

RKO-RADIO PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLES "CHIC" SALE SERIES			
County Seat, The	Aug.	15	20
Cowslips	Sept.	19	15 Jan. 2,'32
Ex-Rooster	Jan.	30,'32	19 Jan. 30,'32
Hurry Call, A	Mar.	12,'32	16
Many a Slip	Dec.	19	19
Slip at the Switch, A	Apr.	16,'32	18 May 7,'32
HARRY SWEET COMEDIES			
Iceman's Ball, The	Aug.	12,'32	20 Aug. 13,'32
HEADLINER SERIES			
House Dick, The	Oct.	17	18
Jimmy Savo			
Jitters, the Butler			22 Aug. 20,'32
Clark and McCullough			
LIBERTY SHORT STORIES SERIES			
Beautiful and Dumb	Apr.	16,'32	11 Apr. 30,'32
Double Decoy	Dec.	16	11
Endurance Flight	Feb.	13,'32	20
Ether Talks	Dec.	12	11
Secretary Preferred	Mar.	26,'32	11 May 14,'32
LOUISE FAZENDA SERIES			
Blondes Prefer Bonds	May	16	21
MICKEY McGUIRE SERIES			
Mickey's Big Business	May	21,'32	
Mickey's Busy Day	Sept.	2,'32	18 Aug. 6,'32
Mickey's Golden Rule	June	4,'32	19
Mickey's Helping Hand	Dec.	19	18
Mickey's Holiday	Mar.	5,'32	19
Mickey's Sideline	Dec.	26	19
Mickey's Thrill Hunters	Sept.	19	18
Mickey's Travels	Feb.	20,'32	20
Mickey's Wildcats	Sept.	12	18
NED SPARKS SERIES			
Strife of the Party, The	Oct.	17	16½ Jan. 30,'32
When Summons Comes	Feb.	20,'32	18
NICK HARRIS DETECTIVE SERIES			
Facing the Gallows	Sept.	26	21
Mystery of Compartment C	Oct.	31	21
Swift Justice	Jan.	2,'32	21
Self Condemned	Feb.	27,'32	20 Apr. 9,'32
ROSCO ATES SERIES			
Never the Twins Shall Meet	Feb.	13,'32	20
Use Your Noodle	Oct.	31	20
TOM AND JERRY SERIES			
In the Bag	Mar.	26,'32	7
Joint Wipers	Apr.	23,'32	
Jolly Fish	Aug.	19,'32	
Jungle Jam	Nov.	14	8
Plane Dumb	June	25,'32	7
Pets and Pans	May	14,'32	8
Rabid Hunters	Feb.	27,'32	7
Redskin Blues	July	23,'32	7
Rocketeers	Jan.	30,'32	7
Swiss Trick, A	Dec.	19	7
Tuba Tooter, The	June	4,'32	7 May 21,'32

STATE RIGHTS

Title	Rel. Date	Running Time Minutes	Reviewed
ATLANTIC FILM			
Sportsmen's Paradise		10	July 30,'32
B. I. P. AMERICA			
Land of the Shamrocks		10	Apr. 9,'32
Mystery of Marriage, The		18	Apr. 9,'32
Special Messengers		9	Mar. 26,'32
CAPITAL			
Japanese Rome		10	Mar. 5,'32
Isle of Isolation		10	July 30,'32
CENTRAL FILM			
In Old New Orleans			May 28,'32
Syria			May 21,'32
FEATURETTES, INC.			
A Night in the Jungle		10	Apr. 30,'32
Holy Men of India		10	May 7,'32
FILM EXCHANGE, INC., THE			
At the Race Track		9	
Could I Be More Polite		9	
Living Book of Knowledge:			
3—Solace of the Hills		7	
4—Silvery Salmon		6	
5—Lonely Soul		7	
6—Flying Fleet		9	
LOUIS SOBOL			
Newsreel Scoops		9	Mar. 19,'32
OLYMPIAD PRODUCTIONS			
Tenth Olympiad		19	Apr. 2,'32
PRINCIPAL			
Cock-Eyed Animal World		35	July 23,'32
Get That Lion		29	Aug. 27,'32
Killing the Killer		11	July 30,'32
Mexico		43	June 11,'32
Isle of Peril		32	July 16,'32
STANLEY			
I Love a Parade			
Pep, Vim and Vigor		7	
UFA			
Cod Liver Oil Preferred		22	June 11,'32
German Students on a Ramble Through Greece		11	Mar. 26,'32
Last Pelicans in Europe		10	May 7,'32
Secrets of an Eggshell		13	Mar. 26,'32
Steel		10	May 21,'32

TIFFANY

Title	Rel. Date	Running Time Minutes	Reviewed
TIFFANY CHIMP SERIES			
12—Broadcasting	Jan.	31,'32	18 Jan. 30,'32
VOICE OF HOLLYWOOD SERIES (NEW) STATION S-T-A-R			
No. 6—John Boles & Helen Chandler	Oct.	11	9
No. 7—Roscoe Ates	Oct.	25	11 Dec. 5
No. 8—Monte Blue	Nov.	8	11 Nov. 21
No. 9—Pat O'Brien	Nov.	22	11
No. 10—Andy Clyde	Dec.	6	11 Dec. 12
No. 11—Marjorie White	Dec.	20	10 Jan. 2,'32
No. 12—Franklyn Pangborn	Jan.	3,'32	9 Jan. 23,'32
No. 13—John Wayne	Jan.	17,'32	11 Jan. 30,'32

UNITED ARTISTS

Title	Rel. Date	Running Time Minutes	Reviewed
MICKEY MOUSE		1 reel	
SILLY SYMPHONIES			
Bears and Bees		1 reel	
Bugs In Love		1 reel	
Flowers and Trees		1 reel	
Just Dogs		1 reel	

UNIVERSAL

Title	Rel. Date	Running Time Minutes	Reviewed
OSWALD CARTOONS			
Beau and Arrows	Mar.	28,'32	7 Apr. 23,'32
Busy Barber	Sept.	12,'32	1 reel
Carnival Capers	Oct.	3,'32	1 reel
Catnipped	May	23,'32	7 June 25,'32
Clown, The	Dec.	21	6 Jan. 16,'32
Day Nurse	Aug.	1,'32	1 reel

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
Fisherman, The	Dec. 7	7	Jan. 9,'32
Foiled	Apr. 25,'32		
Grandma's Pet	Jan. 18,'32	8	June 4,'32
Great Guns	Feb. 29,'32	1 reel	
In Wonderland	Jan. 4,'32	6	Dec. 5
Jungle Jumble, A	July 4,'32	1 reel	
Let's Eat	Apr. 25,'32	7	Apr. 30,'32
Making Good	Apr. 11,'32	7	July 23,'32
Mechanical Cow	Jan 4,'32		Jan. 30,'32
Mechanical Man	Feb. 15,'32	1 reel	
Oh, Teacher	Feb. 1,'32	1 reel	
To the Rescue	May 23,'32		
Wet Knight, A	June 20,'32	1 reel	
Wild and Wooly	Oct. 31,'32		
Winged Horse	May 9,'32	1 reel	
Wins Out	Mar. 14,'32		
POOCH CARTOONS			
Athlete, The	Aug. 29,'32	1 reel	
Butcher Boy, The	Sept. 26,'32	1 reel	
Crowd Snores, The	Oct. 24,'32	1 reel	
SHADOW DETECTIVE SERIES			
No. 4—House of Mystery	Dec. 16	16	Jan. 2,'32
No. 5—The Red Shadow	Jan. 20,'32	2 reels	
No. 6—Circus Showup	Feb. 17,'32	18	Feb. 6,'32
SPORT REELS			
Basket Ball Reel No. 2 — Doc Meanwell	Dec. 28	1 reel	
Basket Ball Reel No. 3 — Doc Meanwell	Jan. 4,'32	1 reel	
Notre Dame Football			
Developing a Football Team — Pop Warner Football	Nov. 2	10	
Fancy Curves — Babe Ruth No. 4	Mar. 7,'32	1 reel	
Just Pals — Babe Ruth No. 2	Feb. 22,'32	1 reel	
Over the Fence — Babe Ruth No. 5	Mar. 14,'32	1 reel	
Perfect Control — Babe Ruth No. 3	Feb. 29,'32	9	May 14,'32
Running with Paddock — Chas. Paddock	Apr. 11,'32	10	Apr. 23,'32
Slide, Babe, Slide — Babe Ruth No. 1	Feb. 15,'32	1 reel	
Victory Plays — Tilden Tennis Reel	May 2,'32	9	May 7,'32
STRANGE AS IT SEEMS SERIES			
No. 17—Novelty	Feb. 22,'32	9	Mar. 26,'32
No. 18—Novelty	Apr. 18,'32	9	May 14,'32
No. 19—Novelty	May 16,'32	1 reel	
No. 20—Novelty	July 18,'32	1 reel	
No. 21—Novelty	Aug. 22,'32	1 reel	
No. 22—Novelty	Sept. 19,'32	1 reel	
No. 23—Novelty	Oct. 17,'32	1 reel	
UNIVERSAL BREVITIES			
Dr. Jekyll's Hide	Sept. 26,'32	1 reel	
Greeks Had No Words for Them, The	Oct. 24,'32	1 reel	
Runt Page, The	Apr. 11,'32	1 reel	
Unshod Maiden, The	Apr. 18,'32	1 reel	
UNIVERSAL COMEDIES			
(1931-32 SEASON)			
Around the Equator on Roller Skates	July 28,'32	2 reels	
Around the World in 18 June Minutes	15,'32	18	
Dancing Daddies — E. Lambert		17	May 21,'32
Doctor's Orders	June 29,'32	2 reels	
Hollywood Kids	July 13,'32	2 reels	
Foiled Again	June 1,'32	2 reels	
Hollywood Handicap, A	Aug. 10,'32	2 reels	
In the Bag	Apr. 5,'32	21	Mar. 26,'32
Eyes Have It, The — Slim Summerville	Mar. 9,'32	2 reels	
Marriage Wow, The — Bert Roach	Apr. 20,'32	16	Mar. 26,'32
Meet the Princess — Slim Summerville	May 4,'32	17	Apr. 16,'32
Monkeyshines — Daphne Pollard	Mar. 23,'32	2 reels	
Robinson Crusoe & Son — Lloyd Hamilton	Feb. 24,'32	2 reels	
Running Hollywood	Jan. 27,'32	19	Jan. 23,'32
Sea Soldiers' Sweeties	Feb. 10,'32	2 reels	
Sold at Auction — Daphne Pollard	Jan. 13,'32	18	Jan. 9,'32
(1932-33 SEASON)			
Kid Glove Kisses — Slim Summerville	Sept. 21,'32		
Union Wages — Louise Fazenda	Aug. 31,'32	2 reels	
Who, Me — Frank Albertson	Sept. 7,'32	2 reels	
Yoo Hoo! — James Gleason	Oct. 5,'32	2 reels	

VITAPHONE SHORTS

Title	Rel. Date	Running Time Minutes	Reviewed
ADVENTURES IN AFRICA		2 reels	
BELIEVE IT OR NOT—ROBERT L. RIPLEY			
No. 7		1 reel	
No. 8		1 reel	
No. 9		1 reel	
No. 10		1 reel	
No. 11		1 reel	
No. 12		1 reel	
BIG STAR COMEDIES			
No. 1—Lucky 13 — Thelma White and Fanny Watson		21	Nov. 21
No. 2—The Smart Set-Up — Walter O'Keefe		2 reels	
No. 3—Of All People — Thelma White and Fanny Watson		22	Nov. 21
No. 4—Relativity and Relatives — Dr. Rockwell		18	Dec. 12
No. 5—Her Wedding Night-Mare — Thelma White and Fanny Watson		18	Jan. 30,'32
No. 6—Shake a Leg — Thelma White and Fanny Watson		17	
No. 7—The Perfect Suitor — Benny Rubin		2 reels	
No. 8—Maybe I'm Wrong — Richy Craig, Jr.		18	May 28,'32
No. 9—The Toreador — Joe Penner		17	May 7,'32
No. 10—On Edge — Wm. and Joe Mandel		19	May 7,'32
No. 11—Poor but Dishonest — Thelma White and Fanny Watson		2 reels	
No. 12—In the Family — Thelma White and Fanny Watson		2 reels	
BOOTH TARKINGTON SERIES			
No. 1—Snakes Alive — Billy Hayes-Bobby Jordan		1 reel	
No. 2—Batter Up — Billy Hayes-Bobby Jordan		1 reel	
No. 3—One Good Deed — Billy Hayes-Dave Gorcey		9	
No. 4—Detectives — Billy Hayes-Dave Gorcey		9	Mar. 5,'32
No. 6—His Honor, Penrod — Billy Hayes-Dave Gorcey		9	Mar. 19,'32
No. 7—Hot Dog		1 reel	
No. 8—Penrod's Bull Pen — Billy Hayes-Dave Gorcey		1 reel	
BROADWAY BREVITIES SERIES			
No. 3—Footlights		19	Jan. 16,'32
No. 4—Hello, Good Times! — Barbara Newberry-Albertina Rasch Girls		17	
No. 5—The Imperfect Lover — Jack Haley		19	Feb. 13,'32
No. 6—Subway Symphony		18	Mar. 26,'32
No. 7—Sea Legs		19	Apr. 23,'32
No. 8—Absentminded Abner — Jack Haley		2 reels	
No. 9—A Regular Trouper — Ruth Etting		19	July 23,'32
No. 10—A Mail Bride — Ruth Etting		18	June 4,'32
No. 11—Artistic Temper — Ruth Etting			
No. 12—What an Idea — Harriet Hilliard		18	June 25,'32
HOW TO PLAY GOLF—BOBBY JONES		1 reel (each)	
JERRY WALD'S RADIO NEWS REEL			
No. 1—Rambling Round Radio Row			
LOONEY TUNES SERIES			
SONG CARTOONS			
NEW SERIES			
No. 1—Bosko's Shipwrecked		7	
No. 2—Bosko, the Doughboy		7	
No. 3—Bosko's Soda Fountain		7	Nov. 21
No. 4—Bosko's Fox Hunt		7	Jan. 23,'32
No. 5—Bosko at the Zoo		7	Mar. 5,'32
No. 6—Battling Bosko		7	Feb. 6,'32
No. 7—Big Hearted Bosko		7	Apr. 16,'32
oN. 8—Bosko's Party		7	May 7,'32
No. 9—Bosko and Bruno		7	
No. 10—Bosko's Dog Race		8	July 9,'32
No. 11—Bosko at the Beach			
No. 12—Bosko's Store		7	
MELODY MASTER SERIES			
No. 4—Horace Heidt and His Famous Californians			
No. 5—It's a Panic		8	
Benny Meroff and His Band		1 reel	
No. 6—Up on the Farm — Henry Santrey and His Band		9	Apr. 23,'32
No. 7—Pie, Pie, Blackbird — Eubie Blake and Band-Nina Mae McKinney		9	June 25,'32
MERRY MELODIES SONG CARTOONS			
No. 1—Smile, Darn Ya, Smile		1 reel	
No. 2—One More Time		1 reel	
No. 3—Ya Don't Know What You're Doin'		7	Dec. 5
No. 4—Hittin' the Trail for Hallelujah Land		7	Dec. 19
No. 5—Red Headed Baby		7	
No. 6—Pagan Moon		7	
No. 7—Freddie the Freshman		7	Mar. 12,'32
No. 8—Crosby, Columbo and Vallee		7	Apr. 9,'32
No. 9—Goopy Gear		6	Apr. 30,'32
No. 10—It's Got Me Again		6	June 11,'32
No. 11—Moonlight for Two		7	July 2,'32
No. 12—The Queen Was in the Parlor		7	July 23,'32
No. 13—I Love a Parade		7	
THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH			
The Naggers at the Opera		10	Feb. 13,'32
NEW SERIES			
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
The Naggers Go Ritzy		10	June 4,'32
Spreading Sunshine		10	Apr. 23,'32
Movie Dumb		1 reel	
Four Wheels—No Brakes		10	July 30,'32
NOVELTIES			
Bigger They Are, The — Primo Carnera		2 reels	
Gypsy Caravan — Martinelli		1 reel	
Handy Guy, The — Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The — Christmas Special		5	
Trip to Tibet, A		1 reel	
Washington, The Man and the Capital — Clarence Whitehill		18	
ONE-REEL COMEDIES			
Baby Face — Victor More			
Bitter Half, The — Ann Codde		9	Feb. 13,'32
Military Post, The — Roberto Guzman			
No-Account, The — Hardie-Hutchison			
No Questions Asked — Little Billy			
Second Childhood		7	Dec. 26
Strong Arm, The — Harrington-O'Neill			
Travel Hogs — Hugh Cameron-Dave Chasen		9	Nov. 28
ORGAN SONG-NATAS			
For You — Organ-Vocal		1 reel	
Say a Little Prayer for Me — Organ-Vocal		1 reel	
When Your Lover Has Gone — Organ-Vocal		1 reel	
JOE PENNER COMEDIES			
Moving In		2 reels	
Rough Sailing		16	
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	
PEPPER POT SERIES			
No. 1—The Eyes Have It — Edgar Bergen		10	Dec. 12
No. 2—Thrills of Yesterday			
No. 3—Hot News Margie — Marjorie Beebe			
No. 4—High School Hoofer — Hal Le Roy		10	Jan. 9,'32
No. 5—Free and Easy — Edgar Bergen			
No. 6—Cigars, Cigarettes — Marjorie Beebe		10	Mar. 26,'32
No. 7—The Movie Album		10	Mar. 26,'32
No. 8—The Wise Quacker — Novelty with cast of ducks		9	
No. 9—Remember When		9	May 7,'32
No. 10—Campus Spirit, The — Douglas Stanbury and N. Y. U. Glee Club		9	May 21,'32
No. 11—Napoleon's Bust — Dan Coleman-Ted Husing		10	June 25,'32
No. 12—Featurette Movie Album			
No. 13—Movie Album Thrills		10	July 23,'32
NEW SERIES			
No. 1—Love Thy Neighbor			
No. 2—You're Killing Me			
No. 3—If I'm Elected			
No. 4—Babe O'Mine			
No. 5—Nickelette			
No. 6—Around the World in 8 Minutes		8	Aug. 20,'32
SPORTSLANT SERIES—TED HUSING			
No. 4		9	Feb. 20,'32
No. 5		9	Feb. 13,'32
No. 6		9	Apr. 16,'32
No. 7		8	Apr. 23,'32
No. 8		1 reel	
No. 9		1 reel	
No. 10		1 reel	
No. 11		1 reel	
No. 12		1 reel	
No. 13		1 reel	
S. S. VAN DINE MYSTERY SERIES (Donald Meek-John Hamilton)			
No. 1—The Clyde Mystery		21	Oct. 31
No. 2—The Wall Street Mystery			
No. 3—The Week-End Mystery			
No. 4—Symphony Murder Mystery			
No. 5—Studio Murder Mystery			
No. 6—Skull Murder Mystery, The		2 reels	
No. 7—The Cole Case		20	Apr. 23,'32
No. 8—Murder in the Pullman		20	June 4,'32
No. 9—The Side Show Mystery		20	June 11,'32
No. 10—Campus Mystery, The			
No. 11—Crane Poison Case, The			
No. 12—Transatlantic Mystery, The			
TECHNICOLOR MUSICAL REVUES			
No. 1—C'est Paree			
No. 2—Tee For Two			
No. 3—Hey! Hey! Westerner			
No. 4—Northern Exposure			
No. 5—Pickin' a Winner			
No. 6—Pleasure Island			
TWO-REEL COMEDIES			
Dandy and the Belle, The — Frank McGlynn, Jr.-Mary Murray			
For Two Cents — De Wolf Hopper			June 6
Freshman Love — Ruth Etting			
Old Lace — Ruth Etting			
Politics — George Jessel		18	Jan. 30,'32
Regular Trouper, A — Ruth Etting			
Sherlock's Home — Jack Haley			
WORLD TRAVEL TALKS—E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—South American Journeys		9	June 25,'32
No. 9—Soviet Russia		1 reel	
No. 10—Paris Glimpses		9	July 30,'32
No. 11—Dear Old London		1 reel	
No. 12—When in Rome		9	June 18,'32
No. 13—Berlin Today		1 reel	
WORLD ADVENTURES E. M. NEWMAN (New Series)			
No. 1—Dancing Around the World			
No. 2—Transportation of the World			
No. 3—An Oriental Cocktail			

SERIALS

RKO VAN BEUREN

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Last Frontier — Creighton Chaney	Sept. 2,'32		

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Air Mail Mystery — Jas. Flavin-Lucille Browne	Mar. 28,'32	18 (each)	Apr. 16,'32
Detective Lloyd — Jack Lloyd	Jan. 4,'32		Jan. 16,'32
Heroes of the West — Noah Berry, Jr.	June 20,'32	18 (each)	June 18,'32
Jungle Mystery — Tom Tyler	Sept. 12,'32		
Lost Special — Frank Albertson	Dec. 5,'32		

STAGE ATTRACTIONS
FOR PICTURE THEATRES

DANCERS

Burly Lubos and Chicos
New Orleans Orpheum

This is a dance act consisting of a pretty young woman who does solo work, a man and girl team, a pianist and a harpist, all of which share the spotlight at one time or other. The dancers are conventional, usual, poor selection of music making one of the dances almost funny, with the orchestra jumping continually from a Gypsy number to a Hungarian dance. The pianist takes a spot at the harp with another harpist, playing popular numbers for closing.

Harris Twins and Loretta
Denver Orpheum

The twins open the act with a "twin" idea, a novelty dance number, each duplicating the other. In perfect unison, the same effect could have been produced by one only with the aid of a huge mirror. They escort Loretta to the stage, and she does a dance that calls for bends and twists that prove she is plenty limber. The twins and she, scantily dressed, do a smart adagio act, and while standing on the head of a twin she puts one leg up her back at better than right angle. A graceful trio, with an act possibly more beautiful than spectacular, although much of it is difficult.

Bernice and Emily
New York Capitol

These two girls offer a dance, which includes taps, kicks and acrobatic flips, all done on a flight of stairs. They finale by walking down the stairs on their hands in a spread-eagle. Well-applauded.—H. P.

Roy and Romeo Revue
Omaha Orpheum

This act includes four girls and two men. Their feature number is a duo waltz. Ballroom and tap dancing features; costumes are changed often and color is added in proportion. Athletic dancing is not at all overdone; cartwheels and springs and flips seem to fit gracefully, and not forced, where they are used.

Muriel Gardner
San Francisco Fox

Muriel Gardner, blonde and statuesque, appears with the Collenette Ballet and demonstrates that the art of high kicking has not been entirely forgotten. Her well rounded offering is received with considerable enthusiasm.

Art Henry and Company
Detroit Michigan

Two clowns and a doll-girl offer a charming dance fantasy of the type not seen here for many a moon. The act is principally picturresque pantomime, but before it closes there is a brief bit of comedy, also in pantomime, that amuses the audience. Good for audiences of the average or better than average taste.

(*Continued on next page, column* 1)

Tampa Solution In Stage Shows

Vaudeville in midsummer has been decidedly unusual in Florida, until this year. When the public protested plans to close the Tampa theatre, Jesse Clark, district manager for the Sparks circuit, rounded up a jazz orchestra and sufficient acts for a revue. It was held over. Then Clark booked in a number of companies, but the Tampa has a comparatively small stage, so the vaudeville was shifted to the Victory. The companies were played in other cities after the Victory and then returned to other houses working in conjunction with the circuit.

The stage shows proceeded to pull business from the other houses and were moved next to the Park, a mile away, and the Victory was closed.

Today practically every theatre in Tampa is playing some kind of stage entertainment.

"Beer Garden" Theatre at Canton

Five acts of vaudeville, with the possible inclusion of pictures, will be featured at an outdoor theatre soon to be opened at Canton, Ohio, by George Marlowe, who has just returned from abroad. The plan of operation will be similar to the beer gardens of Europe. Canton has been without vaudeville for over two years.

Oakland Orpheum Drops Vaudeville

The RKO-Orpheum, of Oakland, Cal., has eliminated vaudeville acts and is offering an augmented bill of film subjects and music. Owen Sweeten and his orchestra have been given a more important place on the bill and are offering overtures with scenic effects.

"Bootblack Blues," by Rainger

"Bootblack Blues" has been composed by Ralph Rainger, who wrote the tunes for Paramount's "The Big Broadcast."

Returns to N. Y. Paramount

After a week at the Brooklyn Paramount, the George Jessel-Norma Talmadge-Burns and Allen stage show returns for another week at the New York Paramount.

This sets a precedent for return engagements.

Vitaphone Signs Creager Band

Willie Creager and his band is the latest musical aggregation to join the list of orchestras signed by Vitaphone.

SINGERS

Nick Lucas
New Orleans Orpheum

Working in a straight, legitimate manner, with his guitar, Nick Lucas demonstrated that another vogue of crooners has not displaced him in the popularity of audiences here and that he can still hold the featured spot and have the audience asking for more. Lucas offered "One Hour With You," interpolating a hot guitar chorus, "Lullaby of the Leaves," which scored heavily, and then, by request, "Tip Toe Through the Tulips." Called back for more, he asked for suggestions and sang "Mardi Gras," then as a heckler insisted upon "Side by Side," he obliged, much, apparently to the heckler's embarrassment, since whenever Lucas reached the line "side by side," he would gaze slyly to the spot where the heckler sat.

Aileen Stanley
New York Capitol

Miss Stanley, accompanied by two pianists, offers "Jimmy and Me," "I'll Never Be the Same" and "We Just Couldn't Say Goodby." Miss Stanley possesses a pleasant voice and her efforts were well received.—H. P.

Anna May Wong (2)
Baltimore Century

Miss Wong appeared with "Hollywood on Parade" and has an act, with piano accompaniment, in which she gives some dramatic as well as comedy and jazz work. She starts with a dramatic Chinese specialty song, and recitation in Chinese and then a translation. Then she goes into her "An American Girl" song and "Boys Will Be Girls and Girls Will Be Boys," thanking the audience in Chinese, French, German and Jewish.

Winifred LeBlanc
New Orleans Orpheum

This charming young miss with the demure smile did not even win a place in the RKO amateur contest, probably because she forgot to have her crowd there to applaud, but someone connected with the house was impressed by her work, with the result that she was booked for a week to sing with the orchestra. Working in an aisle, under the glare of a white spot and handicapped by a weak opening routine, she manages through sheer charm to put over "Mardi Gras." The customers are walking in and out as she sings and her voice is not of the strongest, but her appearance, the almost shy manner in which she sings, goes a long way to putting her over. She phrases nicely and with a showman to train her should become a strong act.

Frank Stever
Baltimore Century

Stever sang effectively the opening song of "Chains" in a prison scene. He was dressed as a ragged jailer. The chorus of girls, in chains, went into a dance, Stever finishing the song.

(*Continued on next page, column* 1)

ATTENTION EXHIBITORS BOOKING TALENT! This department aims to serve you in booking acts. We have on file the information on how to get in touch with any act reviewed. Write to Stage Attractions Department, Motion Picture Herald, 1790 Broadway, New York City.

STAGE ATTRACTIONS

REVIEWS OF ACTS FOR PICTURE THEATRES

(Continued from preceding page)

Dave Jones and Peggy
Denver Orpheum

The act is introduced by two unprogrammed girls who act as mistresses of ceremony and also assist in the act. After a comedy entrance, Dave and Peggy dance together and are followed by Dave Kraft, who does an acrobatic dance on a twin set of stairs. Jones and Peggy do thir ballroom tap number, which they introduced in "The Little Show." All five are on for the finale and the applause is heavy.

Jean and Lynta
Detroit Fisher

This pair offer a rag doll dance and from all appearances the girl has several times her share of joints. Her partner is an attractive boy whose appearance is a considerable addition to the act. One for any audience.

Fritz and Jean Hubert
Detroit Michigan

Here is a bit of inebriate pantomime that is a riot. Thunderous applause followed the exit of Fritz and his sister, who returned for a bow and a thank-you speech.

Wallin and Barnes
San Francisco Fox

This dumb but limber pair, in the guise of sailors, get a lot of laughs with their listless air. They wobble aimlessly about the stage with no apparent effort but keep perfect time to the music.

Ivan Livoff
Detroit Michigan

This is a brief acrobatic bit worked into the final. What there is of it is good entertainment.

Lewis Twins
New Orleans State

The blondes do a precision tap which is rather the usual thing.

SINGERS

(Continued from preceding page)

Lita Grey Chaplin
Omaha Orpheum

Lita Grey Chaplin displays her talents as a blues singer. The singer opens her act with a recitative song impersonation from the earlier days. She tells in song what impressions Ted Lewis, Ethel Barrymore, Bing Crosby and Sophie Tucker had on her. To impersonate Ted Lewis she uses a small crushed topper hat and a cane. "Walking on Air" and "Without a Man" are the two songs which bring her a round of applause. She has her own accompanist. Her stage appearance is generally very pleasing, but the reception from the house is not particularly pronounced over that for the other acts.

Arthur (Street Singer) Tracy
New York Palace

Opening with his well known theme song, "Marta," Tracy gets a fine reception on his entrance, and, accompanied by his pianist, proceeds to sing several popular songs into a "mike." His rendition of "Paradise Lost," with a most effective recitation, proves his ace and clicks. Called back, Tracy favors with "When Irish Eyes Are Smiling." This name act should draw anywhere.—H. P.

Frank DeVoe
New Orleans Orpheum

This personable young man with the witty remarks and the confident manner lets the audience speak for him. After singing over twenty minutes of song, stopping the show and singing some more, he still had them wanting more. The majority of his songs are light affairs, done in a comical manner, with laugh-getting remarks interpolated, but he does pull out the sob stops for one. His "Mama's Growing Young, Papa's Growing Old," despite its age, took the house. It's surefire entertainment.

The Funnyboners (3)
Baltimore Hippodrome

The trio went into their act around a microphone; one at the piano. Songs were "Theme Song," "Down in Mexico," an imitation of Stoopnagle and Budd, then "Ding Dong Daddy," some old jokes and another song.

INSTRUMENTAL

Alex Hyde and Orchestra (13)
New York Palace

The efforts of Hyde and his all-girl orchestra of talented musicians, and a charming singer named Ruth Burns, were well received. The pianist offers a tap dance while playing, followed by a trio singing the "Scat Song." Alex then follows with a violin solo of "My Silent Love," the repeat chorus a la Fritz Kreisler, receiving a nice hand. In the finale the band plays Tschaikowsky's "Fourth Symphony." It's an entertaining act, capably directed by the likable Alex Hyde.—H. P.

Buddy Rogers
New York Capitol

Opening with his radio theme song, Buddy takes to the drum for a hot rendition of "Somebody Stole My Gal," during which one member offers a comical bit at the xylophone. John W. Green, popular composer, is then introduced, and plays a selection of his own compositions including "Coquette," "I'm Yours," "Out of Nowhere," "Living in Dreams," "Rain, Rain Go Away," and "Body and Soul," earning himself an enthusiastic reception. Raymond Baird then offers a difficult clarinet solo to a nice hand, after which Buddy offers a travesty on Hollywood. In the finale Rogers proves that he plays several instruments well. This act should please anywhere.—H. P.

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COMEDY

Leon Errol (2)
New York Capitol

After a three year absence from Broadway, Errol proves that his "inebriate business and rubber legs" still make the customers laugh. Assisted by a man who acts as a butler, Leon proceeds to wreck a number of antiques, this business funny throughout. Later in the show, Errol's letter-mailing bit is sure-fire for laugh. —H. P.

Daphne Pollard
New York Palace

Miss Pollard is a throwback to the comediennes of oldtime vaudeville and her efforts, in hick costume, provide plenty of laughs. In the finale, her love scene with a policeman on a park bench is sure-fire. This audience liked her immensely.—H. P.

Florence Robinson
San Francisco Golden Gate

Petite and saucy Florence Robinson, with a wealth of freckles and titian hair, adds gaiety to this week's bill. She dances, and this is enjoyed, but it is her clever verbal sallies and extemporaneous fun that really make the hit.

Jay C. Flippen
New York Capitol

Flippen, with his famous cigar manipulations, acts as master of ceremonies for the show and is liked. His offerings include several gags and anecdotes which are funny. A good man for any bill.—H. P.

NOVELTY

Three Olympics
New York Palace

Two boys and a girl offer a routine of acrobatics on roller skates. This flash act should be a good opener for any bill.—H. P.

Monroe Bros. (2)
Denver Denver

This starts as a tramp act, with the brothers asleep. Using a huge spring tank they get the laughs with their antics. One peels off his "coat" and finds it is a pair of pants. The other enters with music in hand, and mouth moving as though singing. He turns and shows a portable phonograph strapped to his back.

Vernon Rathburn (5)
Baltimore Hippodrome

This starts with a novelty dance of funny figures in radium against a black drop, turning to a dance of a skeleton that removes its head and is revealed as a girl, when the lights on on. Next comes a man with a bass saxophone in solo with comedy interruption by another with a baby sax. This is followed by a girl in a burlesque ballet and toe dancer. Then comes a younger sax player in some fast scale work. The act winds up with all members in a sax rendition of "St. Louis Blues." It went over well.

Evans and Mayer
Denver Orpheum

Ray Mayer is a red-shirted cowboy with a two-gallon hat, and an only average foil for Edith Evans. They try a line of chatter that's not so hot, and she sings "That's My Idea of Heaven," with a pleasing voice.

STAGE ATTRACTIONS

ORGAN SOLOS

TED CRAWFORD (Phoenix Orpheum), recently presented perhaps the funniest organ solo that he ever has offered. It introduced the last word in wild tongue-twister. Using the idea that women are braver than men, Crawford called his solo "Heroes Are Born, Not Made." To prove his theory, Ted called upon the women separately, likewise the men, to sing the almost impossible lyrics and parodies to currently popular songs. It took real bravery to sing the "Fish-Sauce-Shop" parody to "Blue Heaven," and from the hearty way in which the women, especially, participated, Ted had to admit their superiority, though the men joined in equally heartily with their applause at the finish.

ADA RIVES (New Orleans Loew's State) is doing organ solos again after they had been abandoned for several weeks. Her short little offering, entitled "It's the Bunk," proves to be genuinely funny. Based on the fact that song writers write for money, not art, she opens with an explanation of her purpose to the melody of "It's the Girl." Follows a song which a night watchman must have written, says Miss Rives, going into "O Lord, You Made the Night Too Long." A husband whose wife deserted him writes "Humming to Myself," while the audience sings it, and the close comes from the pen of a presumably homesick lyricist, being "Lullaby of the Leaves."

BERNIE COWHAM (New York Flushing RKO). The "Adopted Son of Flushing" put over another of his entertaining organ novelties and as usual had the entire audience joining in the fun. The song, "Voice of the RKO," which Bernie always uses to open his programs, is sort of a paean to this audience and the finish of it always calls for lusty applause.

Bernie opened his "singing class" with a clever parody to "Roll On, Mississippi," and followed it up with an oral introduction and talk on the balance of the program. The numbers used for singing were "Night When Love Was Born," "Clouds Will Soon Roll By," and then a group of three numbers, "Love's Old Sweet Song," "Covered by the Moon" and "Good Night Sweetheart." The "Merry Widow Waltz" was played by Bernie, rhythmically, softly, and in varied and pleasing combinations for the finale. Bernie rates and receives good applause as usual.

FRANCIS "GUSS" FARNEY (Salt Lake City Capitol), brought back to this house for the anniversary program, proved to everyone's satisfaction that he is just as popular with this audience as the day he was let out for the summer, and from the way the patrons responded with applause at the close of each of his solos, he most certainly should be back before long as the featured attraction at this house.

His solo for this week was a novelty of the composition "Dizzy Fingers," which he played terrifically fast. This type number, with its tricky passages, is seldom heard correctly presented on the organ. Farney is undoubtedly the best organist in this section, from a standpoint of musicianship, personality and ability.

ARMIN FRANZ (Detroit Fox) calls a solo "Ship Ahoy," and then on slides between lyrics attempts to cajole his audience into singing with rough, sea-going language, all in the best of humor, of course. His program includes "I'm Hummin' to Myself"; "Lies," an oldtimer; "Night Shall Be Filled with Music," and "My Mom." His efforts brought fair response and a good hand.

UP AND DOWN THE ALLEY

The first concentrated step toward repopulating the vaudeville stages of America has been undertaken by **Radio-Keith-Orpheum** in its recent "Opportunity Revues," which were presented for the past six weeks in **RKO** theatres throughout the United States. . . . To date thirty-five winners have been given contracts and within a fortnight they'll all be in New York for a two-weeks' rehearsal for the "National Opportunity Revue," which will open in one of **RKO's** New York theatres for a 40 weeks' booking. . . . **Bobby Connolly** is scheduled to stage the revue. . . .

▽

Sophie Tucker, the "Last of the Red-Hot Mammas," currently playing the Capitol, has been breaking attendance records in every spot in which she has played. . . . Yes, sir, even in these hectic days. . . . Just prior to this engagement, Miss Tucker's appearances called for five record breaking weeks at the Dells in Chicago. . . . Following her appearances at the Capitol she goes to the Paradise and other **Loew** circuit houses. . . .

▽

The newest **Fred** and **Dorothy Stone** musical show, "Smiling Faces," which relighted the Shubert theatre last Tuesday, has in its cast a troupe of the world-famous **Murrial Abbott Dancers.** . . .

▽

An orchestra leader and an organist were standing in idle conversation at the stage entrance of their theatre. . . . Asked the ritualistic "Is business pretty good here?" they chorused speedily and in no soft tones, **"We Hope Not!"** . . . At the time, both artists were out because of a temporary straight picture policy which explains. . . .

▽

All you out-of-town members of the world renowned **"Noon Day Club"** will be happy to hear that Childs' 46th witnessed a foregathering of many of the old clan. . . . **Ted Meyn** (the name is Mine) flew in from Kansas City to have lunch with us. . . . **Herbie,** formerly of the Saenger and for the past five months featured at Shea's Buffalo, and over WBEN, drove down with his charming wife's brother, a Mr. **Miller,** and is back on the job by this time. . . . Last week **Arthur Gutow** of Detroit dropped in for lunch, as did **Leo Weber,** who just returned from Europe. . . . **Arlo Hults,** who was also in K. C., is back in town with his beauteous better half who, incidentally, is the girl who posed for a number of well known national advertisements. . . .

▽

Jack Yellen has left the partnership with **Milton Ager** and has gone in the music publishing business independently. . . . **Billy Chandler** until recently professional manager for **Robbins,** is his general manager, and **Marty Bloom,** who has been with **Gene Austin** for a number of years, is Jack's professional manager. . . .

ED. DAWSON

OVERTURES

HARRY SILVERSTADT (Brooklyn Metropolitan) capably directed his orchestra through the difficult overture, "Slavische Rhapsodie." It is surprising to note the great job an orchestra of only 12 musicians can do when they are under good leadership. It is due to the clever arrangements of Silverstadt that this small orchestra plays as if it were much larger. This stirring concoction of Slavic melodies gave the audience an entertaining ten minutes and earned a grand reception for the popular leader and his orchestra.

SAMUEL BENAVIE (Detroit Fisher) and Arsene Siegel, organist, resort to one of their old favorites for stirring up interest, in a program entitled "A Musical Debate." Benavie opens with a brilliant presentation of "Dance of the Hours." Siegel's slide tells the audience he can surpass that with one hand, and as proof offers "By the Waters of the Minnetonka" with one hand behind his back. Benavie requests the audience to sing "Hummin' To Myself" with the orchestra, and they respond well. Siegel then takes over the audience's voices with "In My Hideaway." The return of the orchestra is "The Bells of St. Mary's," given a touch of originality through the distribution of the chimes. Siegel declares novelty is his forte, and proceeds to give imitations of various things. Then orchestra and organ combine in "The Pilgrim Chorus" from Tannhäuser.

JOE FULCO (New Orleans Loew's State) offers a short overture consisting of "It's So Beautiful" and "You're in the Palm of My Hand." Fulco and his orchestra work in the pit earnestly, not displaying much showmanship but doing their work well, catering to the rabid type of jazz which the customers seem to like.

FRED SCHMITT, (Denver, Denver) celebrated his 7,000th appearance at this house as orchestra leader last week, and pleased the audiences with some of his violin solos. The introduction was comprised of his own cadenzas, and was followed by "Sweet Mystery of Life," a "Mazurka," and the closing was also his own composition. He used "End of a Perfect Day" for a fadeout. Schmitt and his orchestra are one of the best and most consistent draws the Denver has. He has led the orchestra from the opening of the theatre.

Vivienne Fay Heads Roxy Ballet

Vivian Fay of the "Vanities" has been selected as premiere ballerina to head the Roxy theatre ballet corps. Albertina Rasch will act as consultant to Frank Cambria, and other dance numbers will be presented by Russell Markert's 32 Roxyettes.

Radio Team at Theatres

Stoopnagle and Budd, radio comedy team, will engage in an extended tour of personal appearances at Midwest theatres in St. Louis, Chicago, Milwaukee, Cincinnati, Indianapolis, Detroit and other cities. The team begins a new series of radio engagements on Labor Day over a national WABC-Columbia network.

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—*Paramount, Atlanta*

"First week of 'Horse Feathers' doubles business of previous week." —*Paramount, Los Angeles*

"First day's business tops first four days of preceding week's gross." —*Asheville, North Carolina*

"First five days Chevalier's 'Love Me Tonight' exceeds entire gross for two previous weeks." —*Newport, Rhode Island*

"Biggest opening in 1932."
—*Rivoli, New York*

"Opening day 'Love Me Tonight' doubles gross of same day preceding week."
—*Paramount, Boston*

"Opening day 'Love Me Tonight' equals one-half of gross of preceding week."
—*Capitol, Little Rock*

HAROLD LLOYD
in "MOVIE CRAZY"
WITH
CONSTANCE CUMMINGS
PRODUCED BY HAROLD LLOYD CORP.

4 MARX BROTHERS
IN
"HORSE FEATHERS"

MAURICE CHEVALIER
IN "LOVE ME TONIGHT"
WITH
JEANETTE MacDONALD

Paramount Pictures

Paramount's PARAMOUNT Year

Paramount Pictures

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

What They Really Want

Exhibitors name stories they would like to see made into motion pictures

School and Screen

Rita C. McGoldrick opens season of industry's service to the classroom

LABOR AND THEATRE: Savings in New Contracts

Vol. 108, No. 11 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* **September 10, 1932**

"MOVIE CRAZY"–"HORSE FEATHERS"–
"LOVE ME TONIGHT"



...and NOW
ANOTHER
Paramount
HIT!

Marlene
DIETRICH
in "BLONDE VENUS"

HERBERT MARSHALL • CARY GRANT
Directed by JOSEF VON STERNBERG

Paramount Pictures

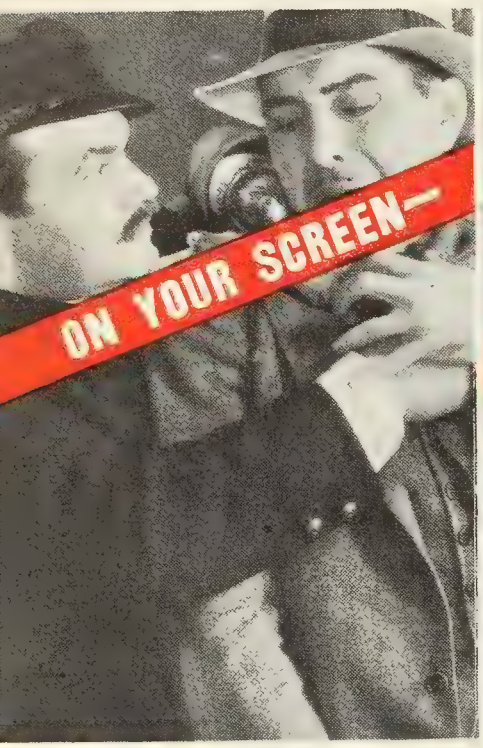


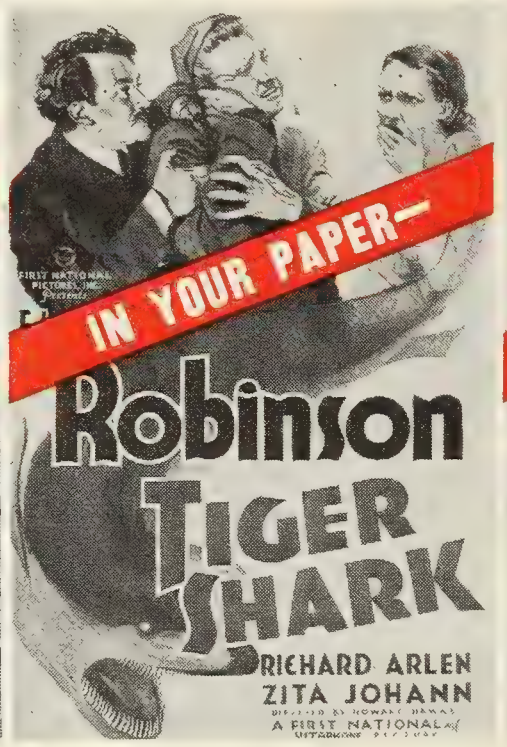
THE LION ROARS!

"STRANGE Interlude" has opened
AT the $2 Astor Theatre, New York—
NORMA Shearer and Clark Gable
AND a brilliant supporting cast,
DIRECTED by Robert Z. Leonard,
ARE winning unstinted acclaim
IN Eugene O'Neill's masterpiece—
"GRAND Hotel" fades from the Astor screen
AFTER five happy months!
IN 700 cities this Star-Studded hit
HAS been road-shown at advanced prices!
NOW it comes at Popular Prices to a
NATION of 123 million people whose
TICKET-buying possibilities have
SCARCELY been touched!
THE LION ROARS!

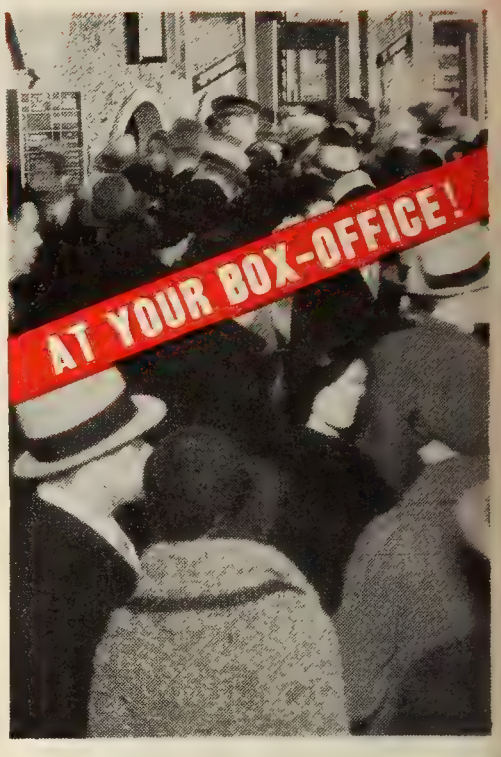
You're going to get

ACTION









50 men risked bloody death to make sure YOU wouldn't risk a penny when you bought "Tiger Shark!" The most ferocious animal action of the year, in a setting never filmed before! The jungle holds no terrors like these bloodthirsty white-bellied cannibals!

When you get

EDWARD G.
ROBINSON
in
"TIGER SHARK"
with
RICHARD ARLEN - ZITA JOHANN

A First National Picture — Directed by Howard Hawks

You're getting Action week after week from

WARNER

VITAGRAPH, INC.,
DISTRIBUTORS

R O X Y

BUYS IT!

•

ADS LIKE

THIS WILL

SELL IT!

HAIL!...

The Screen's GREATEST LOVERS!

America's leading actress and her sensational leading man portraying roles so real, so vital and sincere! The finest picture they've ever made, either singly or as a team!





RUTH CHATTERTON IN "THE CRASH" WITH GEO. BRENT

Ruined men—and their pampered women, desperate for the thrills of other days . . . .

Wives seeking the *easy way out* of the monotony of poverty. . .

BUT, over all, a spirit that transcends tragedy and makes you *proud* of this giant drama as an epic of our times!

A First National Hit!



Gowns you'll copy! Latest fashions direct from Paris modelled by Ruth Chatterton show the season's trend! See them!

THEATRE NAME AND POLICY HERE

BROS.

You got it two weeks ago in "LIFE BEGINS" . . . You got it last week in "BLESSED EVENT" (did you read those RAVEiews?!) . . . You'll get it this week from CHATTERTON and BRENT in "THE CRASH" at the Roxy . . . next week in "TIGER SHARK" at the Winter Garden.

the thrill of the week



Still photograph from
"PIRATE ISLES"
Magic Carpet of Movietone
Distributed by Fox Film Corporation
52 Issues a Year

Were this the photograph of an oil painting from the brush of a world-famous landscape artist the composition and lighting could not be better conceived. One feels the blazing tropic sun and the languid sultriness of the air... and senses the glittering sea beyond... the peaceful aftermath of the olden days when swashbuckling buccaneers trod the island, buried here their golden doubloons and sailed away for further bloodshed and booty.

AWARD of MERIT
Outstanding Short Films
1931-32
FILM BUREAU

[Adv.]

©CIB 166001

SEP -9 1932

MOTION PICTURE HERALD

Vol. 108, No. 11 — September 10, 1932

PLEASE, MR. OCHS!

THE New York Times is a great and fine newspaper, and that is why we can get so hotly annoyed by it. Someone who writes for the editorial page thinks very little of the motion picture, and continually lays upon the whole of the art the sins of the individuals. We might as fairly credit Mr. Adolph Ochs with what Mr. Bernarr Macfadden does. Now comes The Times, and this writer, quoting the while from two great Organs of Bellyache, the New Republic and The Nation, to say that the "movies have corralled the majority which prefers the obvious and the stereotyped" so that ". . . the people who want drama which is original, stimulating and related to life are surely going to get it. The movies are actually forcing inspiration and initiative on the theatre." This under date of September 2, 1932.

The New York Times editorial would have been much to the point and very correct, in some few respects, if it had been written about 1914.

The difficulty with the standard editorial page utterance of the New York Times on the subject of the motion picture is that it is written with an attitude which assumes that there is something sacred about the art of the stage.

Now we ask you, if the stage can be made intelligent only by having the masses taken away from it, who gets the credit and the glory—and if any, what?

△ △ △

PAUL BERN

THE unhappy passing of Paul Bern takes from the creative forces of the motion picture one who can ill be spared. He made the final exit in his forty-second year, the eighteenth of his motion picture career, with a rich background of experience and attainment and the bright prospect of important contribution and progress to come. Mr. Bern was very considerably more the scholar and the thoughtful student of the screen than some of his more spectacular contemporaries. A charter member of what may be called the Hollywood production community, he could laugh at its foibles while defending it. His most earnest assertion was: "Anyway, Hollywood is the best producing machine evolved, thus far."

△ △ △

A SPECIALIZED AUDIENCE

THE use of the motion picture, all too often thought of as exclusively the servant of the amusement business, goes quietly along extending its fields of application as an instrument of publication. Just now at hand are the new figures from Mr. M. F. Leopold on the circulation of the Bureau of Mines film library for the fiscal year ending June 30, last. The 1,817 reels served 26,103 audiences, or 3,037,795 persons.

SCHOOL AND SCREEN DAYS

SEPTEMBER, golden rod and schooldays are here again, and in this issue the first of the new season's School and Screen sections, in which Rita C. McGoldrick resumes and continues Motion Picture Herald's endeavour to adequately inter-relate the interests of this industry of the motion picture and the purposes of education in those products and sectors of activity which are in sympathy. The first year of School and Screen achieved the most substantial success which has ever attended any such effort. Building upon that now, it is to be anticipated that the motion picture exhibitor and the educator will find a wider appreciation of the possibilities and an increasingly ready acceptance. The motion picture industry can find School and Screen, and the line of public relations involved, of large service.

△ △ △

UP-STAGE, BACKWARDS

MR. LAWRENCE LANGNER, a director of the Theatre Guild, and a producer, speaking to the Silvermine Guild of Artists up in Connecticut the other night, made a plea for the return of scene painting in the theatre, "to liberate it from the interior decorators." Mr. Langner is annoyed at the realism of the three dimensional set. Anything he may be able to do further to flatten and conventionalize the stage will be a service to the screen.

△ △ △

COINCIDENCE

A FEW weeks ago we came back to the office one sultry afternoon from a banking house confab way "downtown," where our advice had been sought on a project which contemplated inspiring a motion picture calculated to speed recovery from "the depression" by holding certain business falsehoods and foibles up to ridicule, along with some economic exposition. On the desk was an announcement and synopsis of "American Madness" from Columbia. We folded it up and mailed it to the bank with the notation: "Quick results, your picture is now made!"

Now Mr. George Brown of Columbia Pictures Corporation has assembled a most impressive array of editorial utterances from across the nation indicating that the picture is proving a service to the public and a contribution to the status of the screen. For instance, The Daily Times of Chicago remarks:

"American Madness" proves that the hopes once entertained of the film as a means of education may someday be realized. Without any effort at preaching or propaganda and as naturally as a man learns by talking with his pals, the audience gets the real lowdown on such subjects (usually considered abstruse) as credit, liquidity, bank reserves and the social functions of banking.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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Zulu Show-Business

DURBAN *Principal seaport of Natal, east coast of British South Africa. Population* 146,000 (57,000 *Europeans*). *Climate, hot and humid. Natives of Zulu family. Chief exports are maize, wattle bark and wool. Also important in sugar and whaling industries. First permanent white settlement in Natal made in* 1824 *by British. Dutch later attempted an independent state. Durban flourishes as a seaside resort.*



IN a communication from a branch of the motion picture industry 'way off in Natal, a British colony in South Africa, Mr. C. Moylan of the African Consolidated Theatres' Princess theatre in Durban, scans the local scene and muses over the distinctions between it and the main body of the industry with which he is constantly in professional contact. It is a letter patently written with a chuckle, as he thought of his brother exhibitors in the Western world—and also, apparently, of daintily frocked, pink and white girls as they might step from their motor cars on Broadway and Main Street to shop sophisticatedly for their entertainment. Mr. Moylan employs his present material to advantage in its natural habitat—but what he'd do with it in New York or London!—

"I often think of the abundance of material for good publicity an overseas manager could make use of, either in America or England, if only a few of the sights commonplace in this town of Durban could suddenly be transplanted to New York or to the West End of London.

"It is quite an ordinary occurrence to see a few Zulu belles in their native costumes studying the stills outside the theatre. Here, of course, they can be seen in any part of the town, at any time, and nobody takes any notice of them. I like to imagine, however, the excitement they would cause outside one of New York's leading cinemas.

"Many patrons also arrive and depart in the kind of conveyance shown on this page. What would happen if half a dozen of them suddenly drew up and unloaded passengers outside the Capitol in New York? I'm sure the manager would rope them in for a week or two for publicity purposes.

"A good vestibule display could be made out of a 'Zulu Wurlitzer' (native performing on a local make of xylophone), particularly if a native Jesse Crawford could be found to play it, with a well-known conductor doing a war dance and conducting with an *assegai* at the same time."



RADIO TAX INCLUDES SOUND PARTS; ELECTRICS PLAN TO APPEAL RULING

Five Per Cent Tax Would Raise Cost of Parts to Exhibitor; RCA, Erpi to Plead Radio and Theatre Are Separate Fields

Would Affect Vacuum Tubes, Reproducing Units, Power Packs, Electric Transcription, Amplifiers, Speakers

The Federal government has declared that the five per cent radio manufacturers' tax is also applicable to certain parts used in theatre sound reproducers and RCA Photophone and Electrical Research Products are preparing to appeal to Washington for relief. If the electrics are successful, exhibitors will be relieved of a burden in the nature of increased costs on vacuum tubes, reproducing units, power packs and electrical transcription records, amplifiers and speakers.

The taxability of these parts hinged on a single phrase of Section 607 of the Revenue Act of 1932, which levied a five per cent manufacturers' tax on apparatus "suitable for use in connection with or as part of radio receiving sets." On July 29, a manufacturer requested a ruling by the Federal Revenue Bureau as to the interpretation of the words "suitable for." The government agency replied the other day that "where it is found that any of the articles enumerated in section 607 of the Act have been or are being used in a radio receiving set, they are considered as 'suitable for' use in connection with or as a part of such sets and are taxable." Tubes, reproducing units, power packs and other parts are mentioned in Section 607.

Complete theatre sound reproducing systems are not taxable as such, but the ruling said that "if electrical transcription records or phonograph records are used in such systems, they are subject to tax," and continuing, "also, any parts used therein such as the tubes, power packs and reproducing units enumerated and specifically taxed by section 607."

It is further stated that "the fact that vacuum tubes are sold for a nontaxable use"—as for theatre systems—"does not exempt them from tax."

The legal departments immediately commenced a study of the recent ruling and found that the government made itself quite clear in the matter. It was then decided by RCA Photophone to appeal in an attempt to convince the authorities that radio and theatres are different amusement mediums and in view of the fact that the last Congress definitely mentioned radio exclusively in the tax bill, theatre parts should not be included. In the meantime, according to an RCA official, it was decided to interest ERPI in making a joint appeal, which will be taken within a few days.

Although the five per cent is a levy on manufacturers, it is understood that they will pass along the tax to theatres and others by increasing factory prices to dealers, which in turn would raise prices to consumers accordingly. It is illegal to pass on as such a manufacturers' tax to dealers or theatres, but apparently the factories may get around this merely by raising factory prices on the grounds of an increase in manufacturing costs.

Tax experts and legal departments and executives of important manufacturers and the motion picture electrical companies were quietly debating the situation for many weeks before a ruling was sought at Washington. Interpretation of the tax measure differed insofar as the taxability or suitability of theatre sound parts is concerned. When the problem was first presented to officials, they pointed out that where theatrical vacuum tubes, amplifiers, speakers and other parts are not suitable for radios, even though manufactured by a combination radio and sound system company like RCA, they are not subject to taxation. However, at that time some few weeks ago, Washington authorities pointed out that the "suitability" of the apparatus and not the use to which it is put controls its taxable status. Officials of the Internal Revenue Bureau then went into a huddle and the new ruling is the result.

While omission of the word "suitable" would have made possible the exemption of theatre parts, it was explained last month by the Bureau that such action would have greatly intensified the difficulties of tax administration, since it then would have been necessary to follow each piece of apparatus from original manufacturer to final user to determine the use made of it. By applying the tax to all material "suitable for," the work of collecting revenues under Section 607 has been simplified. In the meantime, theatre owners may be compelled to pay added charges for accessories.

In reporting preliminary discussions of the situation, MOTION PICTURE HERALD, in the issue of August 6, said, in part:

"The bureau is not 'hard boiled.' Officials are said to recognize that if two theatre sound systems are manufactured, one of which uses parts suitable for radio purposes and the other employs material which cannot be so used, the former is at a great disadvantage if held subject to tax. They have no desire to work a hardship on anybody, it was learned, but they are faced with the task of interpreting the law in conformity with the apparent intent of Congress—if they fail to do so, Congress will censure them or the United States Supreme court will hold their action invalid.

"Because Electrical Research Products cannot engage in radio merchandising, having been barred from the home field by terms of a patents agreement of the large electrics, that company makes few vacuum tubes for theatre systems which are also adaptable to radios. But RCA Photophone, which is one of the largest radio manufacturers, makes several theatre tubes which are suitable for radios and vice versa.

"An executive of one important tube distributor declared that in the event the Government ruled to include theatre vacuums, his concern would be forced to pass on the levy to exhibitors in the form of increased costs of manufacturing because competition in the field is so keen, he said, that an additional 5 per cent might spell the difference between profit and loss."

This Week

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Warners May Try Exclusive Runs

The latest in the exclusive run movement involves Warners and RKO, with the former understood to have a desire to study the plan for possible use in at least a few situations, and RKO definitely voicing opposition against it.

Whether Warners will adopt a broader policy on exclusives depends entirely on the success of a possible try-out in two or three key Warner houses in the east. Loew's-Metro, first to adopt the selling and playing of certain films exclusively to selected theatres, is understood to have designated Richmond, Virginia, as a situation.

General discussion among exhibitors regarding the possible effect was followed this week by word coming unofficially from RKO that the plan will not be considered for theatres of that circuit.

Loew's Declares Dividend

Loew's, Inc., has declared a quarterly dividend of 70 cents on the common stock, payable September 30 to stockholders of record September 5. This is the dividend action postponed a few weeks ago when lack of a quorum prevented directors from meeting.

EXHIBITORS NAME STORIES

Sex Conspicuous by Its Absence Among the Dramatic Types Cited in the HERALD's Survey of the Nation's Theatres

Out of all suggestions for motion picture story material made by American exhibitors, the "sexiest" is William Shakespeare's "Hamlet."

Having been willing to approach that close to the erotic, ostensibly under the protection of academic classicism, these retailers of the motion picture veer away from all such, and with certain casual nods toward the romantically adventurous, assert their faith in the appeal of sentiment.

Those long conversant with the likes and dislikes of the American exhibitor, in business and elsewhere, will recognize this expression of his attitude toward story material as merely a confirmation. It has come in response to a survey conducted by MOTION PICTURE HERALD, in which the exhibitors were asked to name any books or plays which they would like to see produced for the screen. It comes also at the beginning of a new season, and at the end of one during which the exhibition branch of the industry frequently found itself engaged in condemning what Hollywood was giving it to sell.

Criticism Is Constructive

To appreciate the true tenor of the responses, of course, one must understand that the suggestions were not made in direct criticism of any group of product. The inquiry was arranged to obtain only a positive result. Many of the stories cited are typified in pictures being constantly released, while a few were produced in the days of the silent film. What analysis of the replies interprets these exhibitors as saying is simply this:

"Let us have pictures exploiting the variety of emotions common to all of us and experienced daily in the normal pursuit of Life's great experience."

In this interpretation, the love interest restrict itself to its generally accepted social aspects, at the same time extending itself to those other manifestations of the emotion which civilization has given us. Parental and filial love. Friendship. The love of man and woman predominant, of course, but less as the sheer biological urge that it has come to be in certain schools of post-war thought.

Against the Sensational

The absence of titles suggesting stories dependent for their appeal upon sensational love interests, however, is not the only phase of the survey permitting interpretation. One notes abundant taste for action built around a strong or picturesque character, for narrative elements drawn from the soil. Perhaps these exhibitors have noted an ascendancy of superficial plots concocted to exploit some passing public interest reflected in the day's news, or built upon phenomena merely modern. One senses that they wish to express in their suggestions a desire for stories more concerned with the eternal. One exhibitor goes so far as to fear the present Hollywood technique in this respect entirely. "I wouldn't want to see my favorite the way they are making them now," is his sole comment.

Many of the titles were accompanied by interpretive or explanatory comment, and this has been taken into account in the general analysis of the returns. With specific reference to the love interest, one exhibitor remarks: "I would be delighted to see the filth cut out of pictures as was promised

Material Representing

¶ Following is a list of titles of books and plays chosen from among the total number of those cited by the exhibitors as stories they would like to see made into motion pictures. The titles in this list are typical of all the phases of exhibitor opinion expressed in the returns to the survey.

BOOKS

The Nature Man.
Zane Grey's stories.
Pilgrim's Progress.
Cap'n Eri.
North of '36.
God Got One Vote.
Runaway Wife.
Alimony Queens.
Man of the Hour.
Ingomar.
The Harvester.
Tarzan Stories.
The Kid's Last Fight.
The Painted Stallion.
The Go-Between.
Dr. James Ball Naylor's books ("Cabin in the Big Woods," "In the Days of St. Clair," "Under Mad Anthony's Banner," all dealing with the early settlers of Ohio).
Jo's Boys.
The White Flag.
The Good Companions.
Treasure Hunt.
The Gold Bug.
The "Cappy Ricks" series by Peter B. Kyne.
Slippy McGee.
King Dode.
Jennie Gerhart.
Winesburg, Ohio.
To Have and to Hold.
Captain Blood.
93 of France.
Treasure Island.
The Pay-Off.
Little Women.
Ivanhoe.
Maine woods stories by Herman Whitaker.
Two Make a World.
Prelude to Love.
"Don Juanes."
The Blazed Trail.
The Christian.
Girl Into Woman.
John Brown's Body.
David Copperfield.
Pollyanna.
Giants of the Earth.
The Street of Forgotten Men.
Simon Called Peter.
J. S. Fletcher's detective stories.
Spawn of the North.
Jews Without Money.
The Shuttle.
And Life Goes On.
The Blue Castle.

THEY WOULD LIKE FILMED

Exhibitor Preferences

War of the World.
The Law West of the Pecos.
The Magnificent Ambersons.
The Magnificent Obsession.
The Return of Peter Grimm.
Arms and the Man.

FOR REVIVAL

The Four Horsemen.
Ramona.
King of Kings.
Ten Commandments.
Humoresque.
'Way Down East.
The Last Laugh.
The Three Musketeers.
Scaramouche.
Janice Meredith.
Little Old New York.
The Way of All Flesh.
The Goose Woman.
The Crowd.
Hearts of the World.
The Green Archer.
Male and Female.
Feet of Clay.
Dante's Inferno.
The Hunchback of Notre Dame.
Ponjola.
What Price Glory?
Monsieur Beaucaire.
Goose Girl.
Show Boat.
The Cock-Eyed World.
The Volga Boatman.
Robin Hood.
Keeper of the Bees.
The Kid.
Pollyanna.
Peter Pan.
Freckles.
Lord Jim.
When Knighthood Was in Flower.
Blood and Sand.
The Sheik.

PLAYS

Queen Elizabeth.
Hamlet.
Green Pastures.
If I Were Rich.
The Jest.
Sis Hopkins.
Peg O' My Heart.
Mourning Becomes Electra.
Uncle Tom's Cabin.
Berkeley Square.
Porgy.
The Servant in the House.

MUSICALS

Blossom Time.
Student Prince.
Rose-Marie.
Merry Widow.
My Maryland.
Of The I Sing.
The Band Wagon.
Hot-Cha.
Little Jesse James.
Prince of Pilsen.
Irene.
Mary.

With Few Exceptions, Selections Reflect Showman's Desire for Pictures Based on the More Permanent Values of Life

. . . "More home-spun yarns." . . . "Action without the absurdly impossible; more children pictures, less foreign, gangster and Broadway settings." . . . "Forget cycle pictures." . . . "Give us pictures with musical background."

This last remark is eminently representative. The suggestions that more pictures incorporate in their narration some type of musical performance, amount to a general appeal. "We're bleeding for a cheerful type of feature and music," declares one showman, and he has plenty of supporters, both in thought and emphasis.

Concerning the titles listed elsewhere, it is to be noted that they were chosen as typical examples of all those cited. In many cases the same story was suggested by a number of exhibitors.

by Will Hays—the drunkenness, the bedroom and bath scenes of nude women and the illicit love of some other men's wives. There never was a stronger demand than now to clean up the screen. No wonder the small town theatres are going broke."

Other typical comment is: "It's the stars and the good company that make pictures B. O." . . . "Cut out the problem plays; give us more romance with plenty of comedy injected into the stories." . . . "Less slow love dramas and wild-eyed women."

MGM Arranges Exclusive Runs

All M-G-M feature product is to be shown exclusively in Loew's Midland, Kansas City, according to an announcement by John McManus, manager of the house. Negotiations are in progress with United Artists, as well, to obtain the productions of that company for exclusive runs.

The policy will become effective on September 16, with the opening at the theatre of "Grand Hotel." Certain pictures may be given extended runs at higher admission prices, in accordance with the plan, it is understood. Under the arrangement no other Kansas City theatre except the Midland will show M-G-M product, and no other theatre elsewhere in the territory will show that product until 90 days after the run at the Midland.

Hippodrome on Way Out

The Hippodrome, large and once most spectacular theatre in New York, will be sold for commercial purposes in the near future, thus concluding its interesting career. RKO's negotiations to renew its lease on the house have failed, and the City Bank-Farmers Trust Company will dispose of the property.

Publix Merges Districts

Publix theatre and real estate departments supervising a large portion of the Midwest territory, are being centralized at Des Moines. The Kansas City real estate office has been moved there. Evert S. Cummings, Publix Omaha district manager, has been transferred to Des Moines with the merging of the two districts.

Sidney Kent to Coast

Sidney R. Kent, president of Fox Film, will leave New York on Saturday for the Coast studio.

EXHIBITORS MAY MEET IN CHICAGO SEPT. 18 OR 19

Lightman in New York to Confer With Myers on Proposed Harmony Gathering of MPTOA and Allied States

The proposed harmony meeting between leaders of the Motion Picture Theatre Owners of America, headed by M. A. Lightman, of Memphis, and Allied States Association, of which W. A. Steffes, of Minneapolis, is president, will in all probability be held in Chicago on September 18 or 19, when these two exhibitor organizations jointly will discuss theatre conditions and attempt to launch concerted efforts to effect better relations with distributors.

Mr. Lightman arrived in New York Wednesday to arrange for the attendance of MPTOA leaders from the East and also to confer with Abram F. Myers, chairman of the board of Allied, regarding a program for the Chicago conference. There has been no definite understanding as to subjects which will be discussed, but Allied intimated some few weeks ago that its platform of eight planks concerning so-called "evils" and "ills" of the industry would be brought before the delegates.

The MPTOA officials have been particularly active of late seeking adoption of the 5-5-5 uniform contract, and following inability of Mr. Lightman to convince distributors that the agreement should be offered theatres as an alternate form, it is expected he will go to Chicago with an outline for "a new deal," contractually, which he said his organization will demand.

Following a formal invitation by the Allied board of directors to Mr. Lightman and his organization to meet jointly in what will be virtually a "peace conference," Mr. Myers last week telegraphed Mr. Lightman that he believes an "informal discussion between representatives of the two organizations may be productive of good, and certainly can do no harm." In the meantime, Lightman is attempting to induce state exhibitor associations not affiliated with either MPTOA or Allied to join in the Chicago conferences.

One important phase of the discussions may revolve around the answers to a detailed questionnaire which Allied has sent to all state affiliates. From the information to be gathered, Allied hopes to effect rental reductions on new product and to determine sales policies of large distributors. The questionnaire asks Allied exhibitors for the following information concerning Columbia, Educational, Warner-First National, Fox, Universal, MGM, Paramount-Publix, RKO and United Artists:

"What companies are demanding increased rental for their 1932-33 product?

"What companies have lowered their prices for 1932-33 product?

"What film companies are attempting to sell you percentage pictures?

"Have you been approached on any exclusive runs? If so, by what companies?

"What companies' product have you purchased for 1932-33?

"What film companies are insisting that you buy their complete block of pictures?

"Are there any film companies insisting that you purchase shorts or newsreels before accepting contracts? If so, which ones?

"What companies have cooperated with you with adjustments on 1931-32 contracts?

"What companies refused adjustments on 1931-32 contracts?

"State briefly whether any company is giving protection to chain theatres over your theatre."

Member exhibitors also are being provided with form sheets which they are invited to return to Allied headquarters with comment on the nature and performance of specific productions.

Sisk Announces Appointment Of Eckles to Studio Post

Eddy Eckles this week assumed the duties of publicity and advertising director at Radio studios in Hollywood, succeeding Don Eddy, according to Robert F. Sisk, in charge of advertising and publicity for the various RKO interests, who arrived in New York from Hollywood on Tuesday.

Mr. Eckles was editor of the RKO theatre house organ, which he instituted four months ago, and recently was appointed exploitation director at the studio. Perry Lieber, in charge of fan magazine publicity, succeeds Mr. Eckles in charge of coast exploitation.

Court Upholds Chaplin

Winfield Sheehan said that Fox had entered into contract with Lita Grey Chaplin in good faith when informed on the Coast that the Los Angeles court had banned the appearance of her two sons in pictures as asked by Charlie Chaplin, their father. W. I. Gilbert, attorney for Mrs. Chaplin, is considering an appeal.

Wilson, Stunt Flier, Killed

Al Wilson, noted screen stunt flier, was killed in an airplane crash at Cleveland on Labor Day when his machine locked with an autogyro in midair. He had doubled for screen stars in Hollywood for the past 13 years and served the Canadian air forces during the World War.

Louisiana Tax Effective

A new Louisiana corporation franchise tax went into effect last week. The levy is at the rate of $1 for each $1,000 capital, surplus and undivided profits of each corporation, provided that the minimum tax be not less than $10. Returns must be made as of August 1 each year.

Jack Fuld with United Artists

Jack Fuld, previously associated with Paramount, United Artists and Columbia in exploitation work, has returned to Hal Horne's staff at United Artists to assist in a special drive on the Mickey Mouse cartoons released by the company.

QUIGLEY GOLF TOURNEY AT LAKESIDE OCT. 15-16

The sixth annual Hollywood Motion Picture Golf Tournament sponsored by the Quigley Publications will be held at Lakeside Country Club October 15 and 16. Jack L. Warner is general chairman and George Marshall is treasurer. Entries should be sent to Quigley Publications, 6305 Yucca Street, Hollywood.

Wilby, Kincey Take 20 Publix Houses in South

R. B. Wilby of Atlanta and H. F. Kincey of Charlotte, N. C. have completed an operating deal with Publix in the southeast whereby they take over the operating management of all Publix houses in 14 southern cities, effective September 17.

Publix will continue actual operation in only two towns of the entire southeastern district, Miami and West Palm Beach, Fla., as a result of the deal, which is in reality an extension of the present operating agreement between Publix and Mr. Kincey. Approximately 20 additional Publix theatres now come under the operating control of Kincey and Wilby. Publix will retain its ownership interest in all the houses, however, according to R. J. O'Donnell, Publix southern director.

Kincey and Wilby, operating under the temporary firm name of Kincey and Wilby Company, now have an operating interest in more than 100 theatres in 37 cities in the southeast.

The theatres involved in the deal include the Paramount, Atlanta; Tivoli, Rialto and State in Chattanooga; Alabama, Birmingham; Tennessee, Riviera and Strand, Knoxville; Paramount, Nashville; Paramount and Strand, Bristol, Va.; Paramount, Charlottesville, Va.; Paramount and Strand, Lynchburg, Va.; Paramount, Newport News, Va.

Myers to Aid Prosecution In Federal Restraint Suit

Abram F. Myers, chairman and general counsel of Allied States Association, national exhibitor organization, will appear in New Orleans in the fall to assist the federal government in the prosecution of the restraint of trade cases recently filed against United Theatres and major distributors. The appearance of Mr. Myers was confirmed by Henry Lazarus, secretary of the Allied Theatre Owners of Louisiana, on his return to New Orleans from a board meeting of the national organization in Chicago.

Hugh Wilkinson, celebrated locally as a criminal lawyer, and attorney for Allied, who returned with Mr. Lazarus, will also assist in the prosecution, it is understood. Mr. Wilkinson is a partner and personal friend of Huey P. Long, senator from Louisiana.

THE CAMERA REPORTS



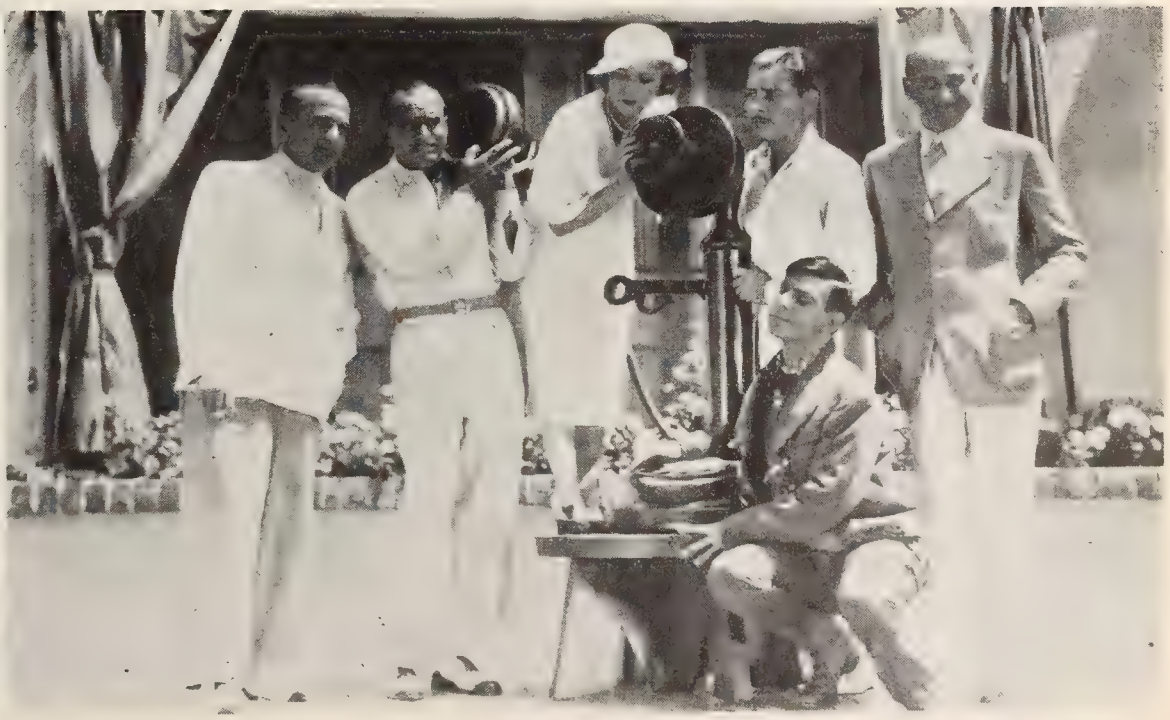
APPRECIATION. (Above) Betokened in a placque presented by the Fox sales organization to James R. Grainger, general sales manager. Harry Buxbaum, New York manager, made the presentation. Others: Joe Lee, New Jersey sales manager; George Blenderman, New York booker; Felix Jenkins, assistant secretary of Fox; Jack Sichelman, assistant sales manager; George A. Roberts, personnel director; E. C. Grainger, Eastern divisional sales manager; Glenn Griswold, vice-president in charge of public relations; I. J. Schmertz, Cleveland; Moe Sanders, office manager; E. H. Collins, exchange supervisor; Irving Maas, foreign department; and Clayton P. Sheehan, general foreign manager.

GIVEN CONTRACT. (Below) Thus becoming another new feminine personality of the screen assured of regular assignment. She is Lorena Layson, who has been signed to a long-term agreement by Warners'.





EUROPE BOUND. Katherine Hepburn, stage star recently signed by RKO Radio, as she arrived in New York the other day to sail for a vacation abroad.



OKAY, LONDON. By way of celebrating the announcement of a three-year agreement between United Artists and the British and Dominions Film Corporation, these U. A. folk tele-talked the other day with Jack Buchanan and other London stars. Shown making an event of it are Al Jolson, Douglas Fairbanks, Eddie Cantor, Ronald Colman, Mary Pickford and Joseph M. Schenck.

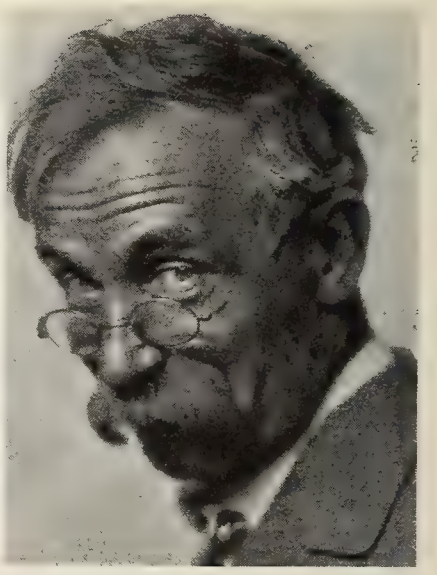


MOULDERS OF OPINION. One as a maker of the world's entertainer-instructor; the other as a great newspaper editor. They are Carl Laemmle, head of Universal; and Arthur Brisbane of the Hearst organization, a recent Coast visitor.



OCEAN FLYER. (Above) Capt. James A. Mollison, shown with his bride, Amy Johnson, also a flyer, as in "Dual Control," which they made for Powers Productions.

GETTIN' WED. (Right) Andy Clyde (shown here as he appears in Educational comedies), who has announced his engagement to Elsie Tarron, dancer and singer.



EXOTIC. (Below) And that's why Lupe Velez is so naturally native in "Kongo," MGM story of tropical romance with Walter Huston.



PREVIEW IN JAIL. As city officials and fiilm people attended a special showing of World Wide's "The Last Mile" at the Los Angeles county jail. In the foreground are shown Ben Verschleiser, World Wide producer; Tony Archer, exchange manager; Eugene Biscaliuz, under-sheriff; William I. Traeger, sheriff; Mayor John C. Porter; Roy E. Steckel, chief of police; and Samuel Bischoff, director of "The Last Mile."





ROYAL FAMILY. (Above) Two of them, at any rate. John and Ethel Barrymore, who, with Brother Lionel, are in MGM's "Rasputin." Also shown above is Diana Wynyard.



WINSOME. (Left) A mild word for it, of course, since she is Tallulah Bankhead. Miss Bankhead's latest is "Tinfoil," MGM picture with Robert Montgomery in the male lead.



ONE POOCH IS PLENTY. Oliver Hardy and Stan Laurel find themselves a bit too doggy upon their return from a vacation. The Hal Roach comedians are shown arriving in New York from Europe. They left soon after for Hollywood.

RECOVERED. (Below) Mae Clarke, now recovered from her recent illness, as she appears in the feminine lead of World Wide's "Breach of Promise."





SMILIN' THROUGH. To another birthday. Production on "Smilin' Through" was halted at the MGM studio for this party, which was in tribute to the star of that picture, Norma Shearer. And with her around the big cake (can you count the candles?) are Donald Ogden Stewart, writer; Fredric March, Mrs. Howard Hawks, Irving Thalberg, MGM production executive and Miss Shearer's husband; Sidney Franklin, Albert Lewin and Leslie Howard.

HUGE SUMS SAVED EXHIBITORS AS RESULT OF NEW UNION AGREEMENTS

Salary Reductions Ranging from 5 to 25 Per Cent Agreed Upon by Operators, Stagehands and Musicians Locals

Negotiations Undertaken Without the Strife of Other Years; Keen Competitive Employment Situation Is One Factor

Economic conditions and a keen competitive employment situation which has been created by so-called "outlaw" unions not affiliated with the International Association of Theatrical Stage Employes and Motion Picture Operators (AFL), has compelled union projectionists and stage hands and musicians to agree to reductions in salary scales throughout the country. In practically every situation where labor contracts with theatres expired on September 1, or Labor Day, as is customary, exhibitors were successful in gaining reductions ranging from 5 to 25 per cent.

For the first time in many years, the unions negotiated without stormy strife which has marked previous contract discussions and adjustments. This year, the unions appear to have a full realization that prolonged general business conditions of the past have influenced box office receipts accordingly, and that theatre owners in many territories are no longer reluctant to engage members of the socalled "rump" locals when they are unable to come to terms with the IATSE affiliates. Generally, theatre owners submitted demands and the unions were found receptive. There was little thought on either side of strike or lockout. Both appeared to be actuated only by a desire to reach a compromise fair to all under the present trying conditions. While union employes and theatre managers and operators for circuits have been engaged in negotiations for a few weeks, men in the booth, in the pit or backstage continued at their posts awaiting conclusion of negotiations.

While no definite combined figure is available representing yearly savings to theatres, it is apparent that enormous sums will be gained in theatre operation and overhead as a result of the new union contractual relations, a factor in readjustment of the economic structure of theatre operation.

The one-man-to-a-booth agitation of last year did not appear in negotiations this season. About 2,500 projectionists were involved in the dispute in August and September, 1931, when exhibitors in 15 large cities, representing some 1,100 theatres, fought to reduce the compulsory staff of operators, many being successful in their demands.

At the outset of discussions this season, William C. Elliot, president of the IATSE, sounded a keynote for the 695 affiliated locals to follow in their negotiations with exhibitors. Diplomacy and caution to avoid strikes was urged by Mr. Elliot, who pointed out that while no general formula for adjustment could be applied to negotiations generally, all unions should take into consideration local business conditions. That the unions did give thought to conditions is obvious, what with Baltimore unions accepting a 15 per cent reduction in wages, Allied obtaining a 25 per cent reduction from the scale originally demanded in Cincinnati territory, theatres in Columbus expecting a 10 per cent cut, Detroit theatres having agreed to a new scale whereby reductions are made in existing contracts, and further reductions expected at Houston.

When Kansas City houses negotiate a contract in November, they hope to lower the present scale. Negotiations are under way in Los Angeles. Labor Day found Milwaukee houses operating on a reduced scale. New Haven unions have been in dispute and there the matter stands on a picket basis. New Orleans circuit and independent houses expect a 20 per cent reduction. The situation in New York is tense, what with a hectic battle under way between rival unions.

Houses in many Ohio towns secured reductions, and so did others at Dallas, Denver, Des Moines, Minneapolis and Tampa.

The situation in Philadelphia affects musicians, principally. Portland, Ore., operators are negotiating with indications of cuts resulting. Contracts were signed at Providence. At Racine, Wis., competitive unions have begun to picket each other's theatres. Richmond operators and others in Virginia have accepted a 5 per cent cut. Picketing is causing minor difficulty at St. Louis, while a new scale at San Antonio calls for a 20 per cent reduction. All is quiet along the San Francisco labor front, after a 10 per cent reduction. Unions at Washington, D. C., quietly agreed to reduced scales. Wilmington contracts have expired, but negotiations have not been launched. The situation throughout Canada is practically the same as in the United States.

The status of the labor situation throughout the country and in Canada follows in detail:

Baltimore Operators Take 15 Per Cent Cut

At Baltimore new contracts were signed with the AFL operators' and musicians' unions, by which the operators receive a 15 per cent cut and the musicians a 10 per cent reduction, starting September 1. Negotiations with the stage hands come up for final settlement September 7. The musicians for the Century and Keith's became $75 for seven days with a minimum of 10 orchestra men. Leaders' scale is $112, but George Wild, at the Century, receives more.

Most residential houses employ operators in the local Independent Operators' Union, not affiliated with AFL.

▽

Birmingham Contracts Do Not Expire Until January 1

There is little to report in the matter of Birmingham projectionist contracts. Most houses will make contracts January 1. Only two or three of the second-run houses have made new contracts for September 1. In each case union projectionists will be used at practically same wage scale.

Several months ago the union projectionists of the city met with theatre owners and accepted a voluntary cut of about 10 per cent.

▽

Chicago Situation Quiet After 20 Per Cent Cut

Following an agreement reached last January when operators took a 20 per cent cut and agreed to one man in each booth for smaller houses, which was preceded by lockouts and bombing of 16 theatres, the situation at Chicago has since been peaceful. Any discussion of changes in existing agreements are not due until December.

▽

Ohio Houses Go In Heavily For Lower Wage Scales

The labor situation at subsequent runs in Cleveland is not an issue. Early in June a new wage scale was signed providing for a reduction ranging from 17 per cent to 22 per cent.

The first-run situation in Cleveland is reported to be in process of negotiation at present. It is understood Harland Holmden, of the operators' union, is in New York now working on a deal for the new season, which will cover all Cleveland affiliated circuit houses.

Frank Phelps, Warner theatre division manager, reports that deals have been closed in Massillon, Lima, Portsmouth, Elyria, Findlay and Canton providing for lowered wages. C. E. Prinsen, district manager of Publix theatres, joined Phelps in securing settlements.

Mansfield and Youngstown are still open. No deals have been closed. It is stated that operators in these two towns have taken no cuts and are unwilling to consider a reduction.

Toledo started going non-union last spring and has been getting more so ever since. The Fleischman houses, many of the Charnas houses and the O'Connell houses are being operated with non-union operators. Occasional stench bombs have been thrown, but the disturbance has been slight.

Steubenville has been a troublesome spot. It is reported that inability to reach a wage agreement with operators early in the summer was the cause of closing three major houses in the town. These theatres are reopening.

Akron has also been operating many houses with non-union operators, but stench bombs, explosions and picketing have been the answer to this practice. Some houses are still persisting in the policy, but the majority changed to union operators.

▽

Allied Gets 25 Per Cent Cut Under Demands of Cincinnati Men

Cincinnati exhibitor members of Allied, after a 10-day conference with Clyde Weston and E. J. Tinney, vice-presidents of the IATSE, agreed upon a settlement whereby operators are to be employed at $62.50 weekly for Class A houses, $50 for Class B, and $45 for Class C, one man in the booth. They represent an average reduction of 25 per cent from the scale originally demanded, which resulted in employment of operators from the Movie Projectionists' Union of America, a local organization, the outgrowth of a Cincinnati trade school. Members of the operators' local sent out pickets. In several cases stench bombs were hurled.

IATSE headquarters ordered the operators' local to withdraw pickets, and when this was not done, the charter of Local 165 was revoked, and more than a dozen members, including the president, vice-president and business agent, were expelled. The local now has been reorganized and rechartered as Local 327.

Isaac Libson, independent theatre operator

THEATRE LABOR SITUATION ANALYZED

not affiliated with Allied, has come to terms with the local for his downtown subsequent-grind houses. The new scale is $55 weekly for the Star and Bijou, and $62.50 for Gifts, as compared with $60 and $65 respectively. The contract is for two men in the booth, double shifts. Keith's, downtown first-run operated by Mr. Libson, is to continue with a double shift of two men each, although a sizeable wage cut is understood to have been agreed upon.

In a reported agreement between RKO and the IATSE, eight stagehands will be retained for the "vaudefilm" houses, and two maintenance men backstage at the straight picture houses, in addition to the operators. It is understood that the circuit houses will participate in the wage cut.

▽

Columbus Houses Expected to Work on 10 Per Cent Cut

A satisfactory agreement for next season is reported to have been reached with the operators' union at Columbus by J. Real Neth, who controls one downtown and five suburban independent houses. Nothing definite is reported from RKO and Loew's, each operating two houses. However, under a temporary agreement, operators in the downtown houses are working under a 10 per cent cut for a 10-week period, which expires soon. Such an arrangement in a new contract is said to have the approval of Mr. Elliott.

▽

Dallas Seeking 100 Non-Union Operators

Efforts were made at Dallas by theatre circuits to line up at least 100 non-union projectionists to man their machines in case an unmendable breach comes between the unions and the theatres. It is probable that the unions will work out a satisfactory working agreement and wage scale, but this time theatre circuits and individual owners are going to be prepared.

▽

Operators at Denver Take A Five Per Cent Cut

Labor conditions at present are not serious in the Rocky Mountain region. Operators signed for another year with Harry Huffman and his four houses in the RKO-Huffman pool and also Huffman's two neighborhoods. Publix also has signed in Denver. The contract with the four Fox houses has a year or so to go. The operators took a five per cent cut, but the same number will be employed. The Tabor, Rialto and Aladdin wanted to cut to one operator on a shift. Most of the neighborhood houses are using one.

At Colorado Springs Publix wants to cut their booth cost by eliminating a man a day, keeping two on, in their three theatres there, the Paramount, Rialto and America, at $50, $45 and $40 per man respectively.

At Pueblo the Rialto asked for $42 scale for seven days of eight hours and one preview a week at no extra cost.

Publix is also negotiating for cuts and other concessions in Greeley, and Grand Junction, Colo. Fox wants reduction in Cheyenne and Rawlins, Wyo., and Ft. Collins, Colo.

The Orpheum and Denver are negotiating with the musicians and stage hands and both sides are optimistic in regards to a settlement.

▽

Des Moines Theatre Owners Operate Own Projectors

In three instances in Des Moines machines in suburban houses are being operated by owners of the theatres, who in turn are hiring men to act as managers. Harry Mitznick, owner of the Ritz, has been in the booth since August 1, when the contract with the operator ran out. Park Roebuck, owner of the Ideal, has been in the booth since fall, and Sam Ellman, of the Grand, East Des Moines, has been operator at his house since June 1.

In a number of Iowa cities union operators have agreed upon a cut. At Boone operators took a 20 per cent cut on June 1. Operators at Fort Dodge agreed on August 1 to a 15 per cent cut.

▽

Detroit Working Harmoniously After Cuts Were Agreed To

Satisfactory negotiations have been completed between the Detroit projectionists' union and all local theatre owners, except Publix-Michigan Theatres, a group ordinarily employing 40 to 50 projectionists, which demands a 20 per cent reduction but is expected to compromise at 10 per cent. Publix contracts expired August 31.

Terms of new contracts between projectionists and owners are:

RKO Uptown, employing four projectionists at $102.50 each, a reduction of $2.50 a week per operator; RKO Downtown, employing four at $109 each, a reduction of $11 a week per operator; Fox theatre, employing seven projectionists at $102 each, a reduction of $8. This theatre will continue to operate on a straight picture policy until differences with the stagehands' organization have cleared.

Allied and independent theatres (contracts signed in July) have signed old contracts with a rider carrying a 20 per cent reduction until November. This affects more than 100 projectionists.

▽

Further Reductions Expected At Houston Theatres

Negotiations have been under way at Houston for several days, with contracts announced as set by the RKO Majestic, and still pending for the Metropolitan, Loew's State, Kirby, and three Horwitz theatres.

The start of vaudeville at the RKO Majestic September 30 necessitated adjustments with musicians as well.

No trouble is anticipated by Houston exhibitors. Sixty days ago Houston operators voluntarily took a 10 per cent cut, creating a new scale, from $56.50 to $70. They probably will be asked to take another 10 per cent cut before new contracts are signed September 30.

Stagehands' scale is now from $56.50 down, and musicians from $58 down, with leaders drawing 25 per cent more. Exhibitors say stagehands will be asked to take a further cut.

▽

Kansas City Contracts Stand; Independents See Another Cut

The labor situation in the Kansas City territory has been comparatively quiet since the settlement last fall, preceded by bombings, one death and the breaking up of a "rump" union.

Last year, a settlement with neighborhoods was not effected until November 25. New proposals will be submitted November 1, with about 30 days for discussion.

Projectionists' union contracts with the four downtown first-runs in Kansas City terminate January 1, which also is later than usual because of the extended discussions required last fall on salary reductions. The Kansas City IATSE accepted a wage cut last year and circuit and independent exhibitors indicate a further reduction will be asked this year.

Musicians' and stagehands' contracts with Kansas City houses expired September 1. Negotiations are now in progress.

In Kansas City and most larger towns two men in a booth is the rule. In Kansas City, Kan., the IATSE local has branded four neighborhood houses "unfair" and there is some picketing. The Gauntier has obtained a federal injunction against picketing. In Wichita, Kan., the Crawford has applied for an injunction against the operators' union, affiliated with the IATSE.

▽

Negotiations Now On in Los Angeles; Independents Awaiting Results

Circuit contracts with operators at Los Angeles, involving RKO and Fox Wesco, principally, expired on September 1 and negotiations are expected to lower present scales. Independent operators are awaiting termination of the circuit discussions.

There has been no labor trouble during the past year, with the exception of some minor disturbance between the operators and the former Hughes-Franklin circuit, which petered out when H-F disbanded.

▽

Milwaukee Working Under Reduced Salary Scale

Milwaukee exhibitors and IATSE operators reached an agreement providing for a reduced scale beginning last May 1, of approximately 10 per cent for first-runs, to about 30 per cent for outlying houses.

Under the new contract, which will run for another year, operators in the Milwaukee first-runs, except the Wisconsin theatre, are receiving $77.70 for a 42-hour week. The Wisconsin scale is $81.90. Theatres in class 1B, including the Majestic, Miller and Princess, second-run downtown, are paying $65.10 and the Whitehouse, also a downtown second-run, $63.

In Class 2, which includes de luxe neighborhood houses, the old scale of $2.05 an hour was reduced to $1.75, and Class 3 from $1.85 to $1.50 with a $49.50 week minimum. Theatres in Class 4 are paying $52.80 for booth costs, and $42.90 is the Class 5 figure.

▽

Four Publix Theatres at Minneapolis Seek Cuts

Four Publix theatres at Minneapolis demanded operator wage reductions. They are the Aster, loop house; the Empress, Arion and Rialto. A number of other Publix houses and 17 independent theatres are concerned in the present controversy.

Negotiations for wage reductions have been carried on over a period of months.

Unions Lose Ground in New Haven After Dispute

Harry Arthur's circuit in the New Haven territory is expected to go non-union September 12. Mr. Arthur obtained an anti-picketing injunction against the union which refused to arbitrate differences following a strike.

▽

New Orleans Negotiating 20 Per Cent Cut for All

Twenty per cent cut in all salaries with the same working conditions as last year—these are the terms the New Orleans Associated Theatre Managers are presenting musicians, operators and stagehands unions. At present, operators receive $50 to $65, with two men to a booth in the larger houses; stagehands average $70; musicians, employed only in Loew's State and RKO Orpheum, receive $77 for 28 shows a week.

It is said that managers are demanding a 20 per cent cut from musicians and projectionists.

Independents are handling their situations separately, but their problem is not serious.

New Orleans stagehands signed a contract for a 7 per cent salary cut, but retaining the regular number of men to a crew.

Projectionists are understood to have made some kind of concession already to circuits.

Present salaries and working conditions are: Stagehands, $70 a week for six days and six-hour days, size of crew varying. Projection-

SETTLEMENTS MADE IN MOST CITIES

ists, $50 to $65 a week, two to three men in a booth in downtown houses, one in neighborhood houses, day averaging six hours.

Musicians, $75 a week; minimum number of men clause, working hours about six.

▽

New York Situation Difficult Between Competitive Unions

The situation in New York is tense, with IATSE union locals at odds with members of the non-affiliated Empire State Operators' organization formed some time ago. The IATSE affiliates have taken their fight before the public in a vigorous newspaper campaign in leading dailies, in which an appeal is made to theatregoers for support on the ground that houses operated by IATSE locals are in the hands of "safety crews."

Some 260 circuit and independent theatres in boroughs have signed new contracts to continue with Local 306, and the names of these theatres are listed daily in newspapers as "fair to organized labor." The Empire State organization also is vigorously presenting its case to exhibitors. The leading circuits, including RKO, Loew's, Skouras, Warner, Paramount Publix and others, agreed to continue as heretofore.

House-for-house picketing was started this week by Empire State union for every theatre in which its men are working and is being picketed by its rival, Local 306.

It is understood that approximately $515,000 will be saved by Century, Manhattan and Lee Ochs circuits in switching from Local 306 to Empire State union. The contract with the circuits is for five years. Under terms of the deal, Century will save $255,000; Manhattan Playhouses, $190,000, and Lee Ochs, $70,000.

Pickets of 306 are parading Century's 26 houses.

In the last week, Empire has replaced Local 306 men in 105 theatres. Practically all independent exhibitors in New York are dickering with Empire, and it is said that although Randforce signed with Local 306 for another year, the circuit is willing to switch to Empire at the end of the new agreement.

Instrumental in the move for change in union affiliations is said to be the success of Springer & Cocalis in fighting Local 306 in 26 of its theatres. The circuit recently won an injunction against open-air shows in neighborhoods where it was represented and is a defendant of the suit filed by Local 306 against the local exchanges, the Hays organization and the New York Film Board of Trade.

Arguments for a preliminary injunction to restrain distributors from further alleged boycotting of open-air theatres operated by Local 306, were heard the other day before Supreme Court Justice Alfred M. Frankenthaler.

Local 306 charges the distributors and several independent theatre operators with restraint of trade and discrimination. It seeks to compel the distributors to service its three open-air theatres, and also seeks $200,000 damages from the defendants.

▽

Musicians and Stagehands Problem at Philadelphia

On October the 30-day deadline for negotiations will be reached at Philadelphia. Because of musicians' difficulties last season, the new contracts are dated from November 1.

The problem this year concerns musicians and stagehands, the projectionists apparently being satisfied with present arrangements. The musicians will be especially hard hit with the closing of the Mastbaum theatre, which employed 65 to 80 in the pit. With the exception of the Earle, no house in the Stanley-Warner circuit has any definite need for musicians, though the melody men undoubtedly will fight to hold the 130 men contracted for last season by this company for Philadelphia and Camden. William M. Goldman has tendered the musicians' union an offer for the coming season. The agreement calls for a cut in personnel, it is understood, and the outlook is for a long period of arbitration.

▽

Hamrick to Negotiate With Portland Operators

Negotiations will be opened soon between John Hamrick and the union operators at Seattle to decide on rates and hours at his various houses, which now include one first-run, the Oriental, and three subsequent-run houses, the Blue Mouse, Alder and Music Box.

▽

Situation Peaceful at Providence Showhouses

Contracts with operators at Providence already have been signed and stagehands and exhibitors now are in a huddle to fix the new schedules.

Downtown theatres experience little labor trouble, whatever flare-ups come usually are in small neighborhood houses, where a few stench bombs have been placed, but these could not be attributed directly to labor difficulties.

▽

Competitive Unions Picket Each Other's Houses at Racine

Racine, Wis., theatregoers were treated to an interesting spectacle recently as the result of four neighborhood houses reopening with projectionists belonging to a local Wisconsin union. Operators of IATSE Local 460 immediately started picketing, whereupon members of the opposing union, Local No. 110, picketed two downtown theatres employing IATSE operators.

Police sought in vain to stop Local 110 from picketing the downtown theatres. Finally an agreement was reached whereby Local 460 indicated it would call off its pickets if 110 did likewise.

In Racine five neighborhood houses closed July 2 when operators of the IATSE refused a cut of 33 1-3 per cent. Four theatres, the Crown, Douglas, Granada and Uptown, reopened August 13 on a six months' contract employing members of Local 110. Picketing by both organizations followed.

▽

Richmond, Other Virginia Operators Take Cut

In the Richmond area all is calm. Elmer Brient, manager of Loew's, acted as chief arbiter when operators virtually declined to accept a proposed 20 per cent pay reduction. They finally offered to accept a 5 per cent reduction, effective September 1, and continuing until the expiration of the two-year contract. Operators in the Petersburg and Hopewell areas did not fare so well. It is reported the Petersburg local has accepted three cuts in pay in the last six months, a total of 25 per cent. In other areas cuts were made earlier.

▽

Picketing Causes Trouble In St. Louis Territory

At St. Louis union projectionists and stage hands continue to picket the Gayety theatre in large numbers. The pickets pass out handbills announcing the show is "unfair" and yell that pronouncement rather lustily as police look on.

▽

New Scale at San Antonio Calls for 20 Per Cent Cut

Peace reigned in San Antonio, operators, stagehands and musicians signed new wage contracts a few weeks ago, the unions taking as much as a 20 per cent wage slash.

Under the new scale four operators remain in all theatres with a weekly wage of $55 and $50. The old scale was $65 and $62.50.

Stagehands took a cut from $72.50 to $55. Each theatre is working one stagehand, all houses being under a straight picture policy.

▽

San Francisco Quiet After 10 Per Cent Cut

San Francisco is now enjoying the most harmonious situation it has had in years. There are no theatres employing non-union help. A few months ago projectionists and stagehands accepted a general 10 per cent reduction in salaries.

The musicians union is continuing the arrangement of the past few years as to salaries and numbers of men employed.

▽

Tampa Houses Sign New Deal With 10 Per Cent Cut

All Tampa theatres except one, which has been operating with non-union operators, have signed a new contract with union operators, or have signified intentions of signing.

Early in the summer the union agreed to a 10% cut, though contracts did not expire until September 1st, and the new contracts call for a continuation of the present scale.

▽

Washington Unions Cooperate And Take Salary Reduction

Theatrical employees in the District of Columbia will work during the coming 12 months at considerably lower wages.

The projectionists have already settled, accepting cuts of 10 to 15 per cent, and stagehands in the legitimate houses have agreed to a reduction of 7 per cent.

Negotiations are still under way, however, between officials of the stagehands' and electricians' unions and officials of the Loew and Warner circuits. The stagehands are being asked to agree to a cut of approximately 25 per cent and there is also a suggestion of a 50 per cent reduction in personnel. It was indicated that lesser cuts would be acceptable.

Musicians are also being asked to take heavy cuts and are attempting to work out a less onerous schedule.

▽

Wilmington Contracts Expire, But No Arrangements Discussed

A. B. Williams, of Brack-Ex, Delaware, business agent of the operators' Local 473, of Wilmington, said neither the projectionists nor theatre owners have negotiated new labor contracts as yet, nor has a date been set. No trouble is expected.

▽

Labor Difficulties Do Not Exist In Canada, Checkup Shows

No theatre labor difficulties are in prospect anywhere in Canada, but some disputes of a year or more standing still hold, such as a lockout of operators at Ottawa and Hamilton by independent owners. Last spring Famous Players negotiated new wage scales with operators providing a second cut within a year for this circuit. Allied exhibitors of Ontario threaten to demand a reduction to one operator in the booth, but this battle may not develop until the provincial legislature meets at Toronto next February. Some disputes have been noted among small theatres where owners decided to take over projection themselves when holding government license.

EVERY MAN A LIVING TARGET!

RICHARD DIX



HELL'S HIGHWAY

With TOM BROWN
and Rochelle Hudson

Sugar Coated? *Hell, No!* It's Real! Brutal and True! The clank of leg irons!..the swish of the snake whip..the crack of rifle shots aimed at men with targets on their backs! Drama big as Life itself, this blistering story of the Chain Gangs and of a man with hell in his heart, death in his powerful arms..and a girl, waiting, praying for his return. You will say, "CAN THIS BE AMERICA?"

DIRECTED BY ROWLAND BROWN

RKO Radio PICTURES

DAVID O. SELZNICK
Executive Producer

Mr. PYTHON, *m*

...you're both members

Box-Office



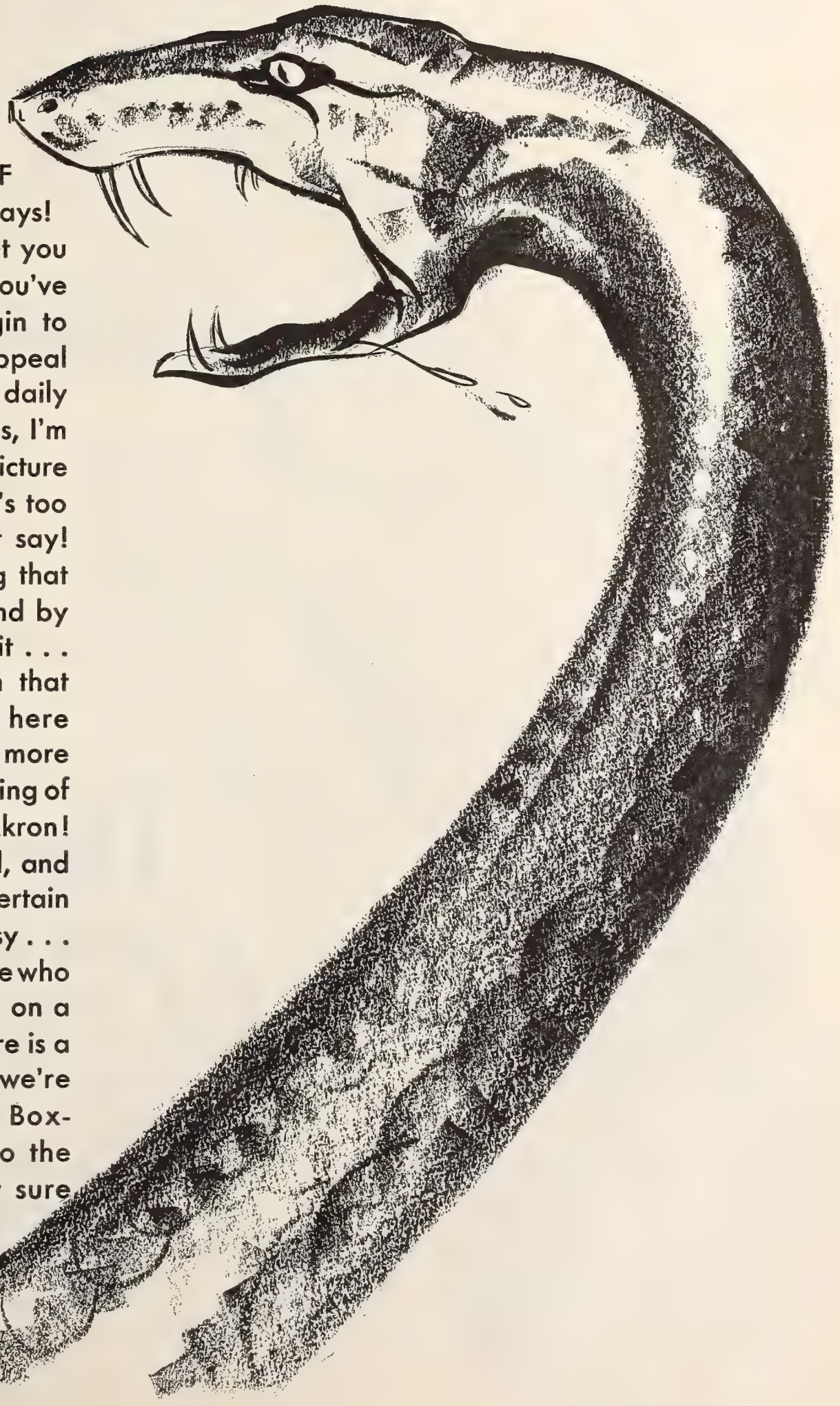
"Congratulations, Mr. Python . . . I just read in Motion Picture Herald that you're the *Box-Office Champion* for July, heading the list of the ten best attractions! And on top of that Ben Shlyen who runs Associated Publications out in Kansas City pins the August BLUE RIBBON FAMILY PICTURE AWARD on your manly chest! You sure did "BRING 'EM BACK ALIVE" and wrap yourself around some mean attendance records! Some Snake, I calls you! But did you hear the latest? Your little girl friend, Luana, just wriggled the folks in Cleveland out of four thousand more smackers on the week than you were able to squeeze out of 'em, and did I hang 'em on the chandeliers in New Orleans! Say, they were standing in the rain for hours! Lots of other towns said it with records too . . . I guess we're just a couple of real box-office babies! . . . I'm coming into New York next week . . . that Mayfair record of yours is going to be hard to beat . . . gosh! New York must be a big town if nearly a half million people saw you there . . . Well, wish me luck.

Aloha,

Luana, "THE BIRD OF PARADISE"

eet "The BIRD"

of the RKO-Radio Club!...



"Well, Congratulations to you, Luana . . . I'll say you are some Bird . . . a real "BIRD OF PARADISE" to Theatres these days! I have just been reading about you in *VARIETY* and those records you've been smashing made me begin to wonder if I was losing my sex appeal . . . but I guess not from the daily reports that are coming in! Yes, I'm real proud of that Motion Picture Herald award and Ben Shlyen's too . . . but then I deserve it! But say! . . . What's the idea af busting that Toledo record of mine? . . . And by almost double too! And Detroit . . . I thought I was head man in that town for years to come and here you go and nip my record by more than three thousand, to say nothing of good old Kansas City and Akron! Certainly am proud of you girl, and while there is bound to be a certain amount of professional jealousy . . . still I can't help admiring anyone who can get a better strangle hold on a box-office than I can and it sure is a great feeling to know that we're "Bringing 'Em Back to the Box-Offices." Give my regards to the folks on Broadway . . . they sure treated me swell.

As ever, FRANK BUCK'S
BAD BOY, "PYTHY."

WAKING WOMANHOOD DISCOVERS LIFE IN A SOUL DEEP DRAMA OF LOVE UNDER THE NEW RULES!

What is virtue? . . a new generation shouts the answer at 80 miles an hour in a story that's great because it's human . . good because it's true!



THE STARS OF TOMORROW *in*
Youth's Own Story Of Today! . . .

DOROTHY WILSON
(The girl you've been reading about who stepped from a typewriter to stardom in a day)

Richard Cromwell
Arline Judge, Eric Linden, John Halliday, Aileen Pringle

The AGE OF CONSENT

[When a Little Knowledge is a Dangerous Thing]

•

DIRECTED BY GREGORY LaCAVA

RKO Radio PICTURES

DAVID O. SELZNICK
Executive Producer

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

UNCLE SAM'S official photographer "muffed" the taking of motion pictures for the records of the B. E. F. rioting and eviction at Washington. This part of Government business is handled by the Photographic Division of the Signal Corps which dispatched an officer to New York last week to negotiate with certain newsreel companies for the acquisition of prints of the evacuation. The newsreels frequently help out the Government, and in return they are given inside tracks which bring them pictures of air or fleet manoeuvers, and so on.

One newsreel crew, permanently stationed at Washington, was covering some affair at the White House when the B. E. F. battle broke out and failed to arrive on the scene until it was nearly over, obtaining only a few mild shots of the close of the dramatic episode. The company then tried to sell its competitors and the Government the idea that it would be a good thing for all to hold out scenes of the actual battling, supposedly because of the effect it "might" have on the public and the possible antagonistic reaction toward the administration for ordering troops to the scene. When the competitive reels heard what prompted the "suggestion" they gave the rival a "Bronx cheer" and left the tardy newsreel to its grief.

▽

The American broadcasting industry—represented for the most part by National and Columbia Broadcasting systems—spends $75,000,000 annually to maintain its services to the public, including more than $20,000,000 for talent, according to Martin Codel, a newspaperman who has specialized in radio for the last seven years.

▽

A young and aspiring exploitation man for one of the large theatre circuits wrote a letter to Governor Roosevelt the other day telling the Democratic presidential candidate that he would serve the cause by "stump" speechmaking in his territory. "The purpose of this letter," he told us, "was to get a finger in the political pie. This will make my job easier, because when you have a finger in the political pie you can get anything you want—perhaps additional patrons for our theatres!" What an appetite for pastry is possessed by that boy, Al Zimbalist, who works for Warners out Jersey way!

▽

A reporter for the Kansas City Star, who has met many of Hollywood's players, passes on the anecdote about Edward Robinson, who, he says, "likes to take it big over his interviewers." Once Mr. Robinson told a newsman about a visit to Westminster Abbey. He appeared annoyed when he learned that his interviewer had been there, too.

"Of course," said the actor, "they have things there that everybody can't see, special bodies of kings and such stuff, that they showed me specially."

▽

Seen on the marquee of the Renaissance Theatre in New York's Harlem:

"MAN WANTED"—Also Ken Maynard.

▽

Fifteen thousand dollars were spent in building a second miniature plaster model of the interior of a single building in the Rockefeller Center amusement group. All of which gives a slight idea of how some of that $250,000,000 is being spent. The original model was made of clay, one-fourth the size of the new one which took four months to build. It is a replica of the International Music Hall.

MICKY FREE PICQUET CAROLINA'S HANDY MAN

Likened to Micky Free, handy man of the dragoons in one of Charles Lever's stories, to whom the commander remarked, "We did not know what in the devil to do with you when we took you on, but now we realize that we would not know what in the devil to do without you," tribute is paid editorially to Charles W. Picquet, president of the Theatre Owners of North and South Carolina, in The Pilot, Aberdeen and South Pines, North Carolina.



"The ideal Micky Free, the man who creates happiness every time he smiles," is how the editorial writer describes Mr. Picquet, who finds time for his exhibitor organization while operating the deluxe Carolina theatre at Pinehurst, N. C., polo center and winter playground of America.

OLIVER HARDY, who returned from Europe the other day with Stan Laurel aboard the steamer Paris, did not fall for the racketeering line of the alleged French steamship baggage master who called him at his New York hotel trying to sell him "real stuff, right off the same boat" which brought the pair back from a vacation. But Mr. Laurel did—and how! Stan, who, by the way, is the "business" man of the team, paid $18 for the contents of three authentic looking Heidsieck Champagne bottles, which upon investigation proved to be nothing stronger than carbonated water.

The next day, another schemer phoned Mr. Laurel and read to him a flowery and highly flattering editorial which had been supposedly written for publication in an important periodical. Mr. Laurel was highly appreciative and said he would accept a few copies which the caller offered. Later, a messenger arrived at the hotel and handed Stan an envelope containing rough galley proofs and a bill for $17.50. No money changed hands this time.

We visited with the Metro comedians before they returned to Hollywood and learned that they have never bought a story in their somewhat lengthy and successful career on the screen as a team. They write their own material and Mr. Hardy said 80 per cent of the situations develop on the set.

▽

The thrilling race between Gar Wood and Kaye Don on Lake St. Clair in the two fastest speedboats in the world brings to mind the excitement which followed the first Harmsworth Trophy races in this country on Huntington Bay, Long Island, in 1908, when E. C. Schroeder, of Jersey City, attained the astounding speed of 36.11 miles per hour, and J. Stuart Blackton, then a pioneer motion picture producer, heading Vitagraph in Brooklyn, predicted that powerboats might some day go a mile a minute. They laughed at Mr. Blackton, but before he quit he had the satisfaction of going at the unbelievable speed of 40 miles an hour. Wood and Don have done better than 100, with ease.

ADOLPHE MENJOU doesn't look half so bored with the world in real life as he does on the screen, and maybe that's a lot better. There was even a kindly expression in his blue eyes as he sat talking to reporters down in New Orleans the other day, while en route to New York and Europe. He refused to discuss his "public" and even went so far as to say that he doesn't care a whoop for fan mail on the grounds that few are intelligent while most are silly. Whether others in Hollywood agree is another matter.

Stars should be kept from the public, particularly from personal appearances, he believes, because of all things, they find out "you are just an every day person like them." Then bingo goes the glamour!

Another thing, Mr. Menjou said, "I have become a type." Of the "few characters" in Hollywood, he mentioned Douglas Fairbanks, for his "jumping"; Mary Pickford, for her "curls"; Charles Chaplin, for his "foolishness," and Harold Lloyd, for his "glasses."

The talk about Constance Bennett receiving the highest salary in Hollywood was "all the bunk," the actor insisted. Miss Bennett, he explained to the press, merely got $30,000 a week for ten weeks and this only made $300,000 a year. Evidently a mere trifle; others were much better paid, he concluded.

▽

Ray Perkins of the NBC entertainment forces has completed a $10,000 collection of comedy songs accurately indexed and catalogued. He and several competent aides have spent years on the compilation, and now that they have completed and presented his brainchild to mankind and to posterity, Mr. Perkins is looking for some one to tell him what to do with it.

▽

The number of sales contracts signed during the week of Warner's "National Exhibit" totaled 50 per cent of all contracts that had been signed since the company started to sell its new product on June 6. What had previously been accomplished in two months was equaled in a few days.

▽

Radio gets lower and lower: Sunday, September 11, in the first broadcast of its kind ever attempted, from a depth of 2,640 feet on the bottom of the sea at Nonsuch, ten miles off Bermuda, William Beebe, noted explorer, lowered encased in a steel ball, will speak to a microphone.

▽

Harold Lloyd said in Hollywood that he has been saving a certain gag for five years, looking for the right spot in which to use it. It will probably be bequeathed to somebody in Mr. Lloyd's will.

▽

We received from Mr. Arch Reeve the other day a story which said: "Cecil B. DeMille's 56 pictures to date total 15,000,000 film-feet... would encircle the world 600 times and tangle up lots of folks." It certainly tangled Mr. Reeve's arithmetic.

▽

Herbert M. Woolf, Kansas City financier and holder of an interest in the Fox Midland Theatres, is quite proud of the fact that he has played some part in a gift to Franklin D. Roosevelt, presidential candidate. Mary-Clay, a Missouri-bred saddle mare, has been shipped to the Democratic nominee by C. P. ("Jumps") Cauthorn, a candidate for secretary of state in Missouri. The animal was sired by Limestone McDonald, famous stallion owned by Mr. Woolf, and was purchased by friends of Mr. Cauthorn, who offered it to the New York governor.

SCHOOL AND SCREEN

by RITA C. McGOLDRICK

SEPTEMBER! The gates of the new theatrical season have swung open. At the same time, the children of the nation are assembled and organized to answer the classroom bell. The parents and teachers of Young America with a new awareness of the importance of selected entertainment as well as scholastic education in the programs of their boys and girls are developing ways and means to correlate the two. Within the past two years three thousand film councils have sprung into being. Each council represents a combination of clubs ranging in membership from 10 to 350 units. This whole activity expresses an anxiety on the part of the intelligent American mother and dad to see that the family's entertainment is highgrade as well as brightly entertaining.

On the other hand, the theatre managers of the country, well aware of the growing force of the organized groups, have expressed themselves in conventions and at club meetings as being eager to offer the fullest measure of cooperation. The average manager is happier and more successful when his community leaders are with him in his enterprise. He considers it important to give to his town or city something of constructive value. He wants to be a useful respected citizen.

MOTION PICTURE HERALD through the *School and Screen* service presents a plan to bring these factors into closer synchronization. It offers each month an advance study of the current motion pictures that are important to the student, with an analysis of each picture for the use of parent, or teacher, in the home or the classroom. Simple questionnaires on outstanding films are designed to enlarge the young person's experience by making him conscious of the fact that his entertainment may contribute directly to his education. For the child mind is, in itself, a highly sensitized film. It records impressions of sounds and words; but it is particularly susceptible to visualized information. The screen, used with wise guidance, is the greatest teacher of them all. The South Sea Islands, the igloos of the frightening north, a trans-Atlantic flight, the Olympic games, the technically perfect pictured record of a solar eclipse, the laughter and tears of the fundamental human values in daily living are best translated and presented through the motion picture.

The screen is rich in mental calories and vitamines. It has its indigestible bits as well as its caviar and stimulants. But the answer to growth lies in the regulation of diet; and this task has been recognized and accepted by the Parent-Teacher Associations, the teaching profession as a unit, by Films Councils, church and club groups and thoughtful citizens. Through the endorsed lists distributed monthly by various national organizations, and the cross section list of *selections* offered by MOTION PICTURE HERALD, public groups and theatre men may select with new assurances the type of entertainment for the millions of young people who are to be the idealists, the builders, the voting citizens of this nation's next generation.

Down to Earth

At this moment of psychological turning point in world economics it is typically American to rebound with a philosophy of acceptance and a willingness for laughter. And so the new theatrical season has opened in a burst of comedies, all needed and each one clever and acceptable for family audience entertainment.

Will Rogers has sounded the keynote in his delicious bit of film satire, "Down to Earth." In this, he is the tired business man and indulgent father to a highly expensive family. The banks with which he is connected fail. He cannot accomplish the necessary loans. His son gambles with the few securities that have weathered the storm, and loses them. The father has to face the discharge of servants and the breaking up of magnificence. From an inflated life of luxury his family have to come down to earth! All this is accomplished in the best Will Rogers manner, in a humorous play that is punctuated by his soundly sensible, barbed comments on a situation that has affected every family. Will Rogers as a buffoon may have made funnier pictures, but he has never appeared more truly in his own role than in this delightful family audience picture. There is a highly important lesson in it for young people.

Mr. Robinson Crusoe

Most important in the current month is Douglas Fairbanks' adventure story of the South Seas, which he has titled with proper grace, "Mr. Robinson Crusoe." The genius that made Mr. Fairbanks famous has come to the top again, like good cream. Only he could have done it, and he achieved his objective with consummate skill.

The film tells the story of a group of sportsmen yachting in southern waters bound for Sumatra in quest of big game. As the boat finds its way among the dreamy, uninhabited islands of the South Seas, Mr. Fairbanks, as Steve Drexel, wagers he could live like a king on one of these islands without any assistance but Dame Nature's. The wager is taken. Steve takes off his wrist watch and shoes, poises for a moment on the ship's rail and dives for the lonely shore. His dog plunges after him and they are off on a grand adventure.

The tropical island is a paradise of wild beauty. There are parrots and monkeys, a luxuriance of wild fruits. The intrepid Steve has to find fresh water, make tools, plan a habitation. This part of the film is a classic, not only in photographic splendor, but in delightful entertainment quality. From a great shell, a strong young tree and a sturdy vine he makes his ax. He collects a monkey, a parrot, whose monosyllabic lines are the best in the picture, two goats, a giant turtle and, of course, his dog. He puts them all to work for him and with a grand inventive genius sets about to harness all sorts of gadgets to bring him the comforts of Park avenue.

Movie Crazy

Harold Lloyd has contributed his biennial feature which he has styled "Movie Crazy." This picture in no way compares with some of the other things he has done. It smacks of sophistication. It moves slowly in spots, but, like all his pictures, it has gay moments and a few new, hilariously original situations. It tells the story of the small-town boy who dreams of being a motion picture star. Through an accidental mailing he sends the picture of a good looking friend to Hollywood instead of his own. He is invited to go on for a screen test. His blunderings in and out of the studios and the predicaments into which he manages to get himself provide the laughs for a trite story. "Movie Crazy" does not lend itself to the questionnaire purposes of *School and Screen,* but it is worth noting as one more type of acceptable screen comedy.

Seeing the U. S. A. by States

A highly important series of educational two-reel subjects is in course of production by Motion Picture Classics. In these bright and entertaining little features each state tells its own dramatic story, historically, geographically and pictorially. The map of the state is shown on the screen and then one adventures up and down its highways and lovelier romantic byways. Each state becomes an individual personality with its battlefields and great institutions; its garden spots and rivers; the agricultural pursuits peculiar to its own territory and the factory pursuits that make the state an important link in the nation's chain.

Two pictures of the series are complete, Georgia and Maryland. Georgia has lent itself with beautiful grace to dramatization. Clever cameras have caught something of its gentle, quiet beauty. Its surprising, teeming cities are placed in sharp contrast to its woods draped in hanging moss. Here is the land of the Suwanee River of song and legend; of forgotten gold mines; of important commercial activities. In this film the charm, poetry and importance of Georgia are brought to the screen with a new quality of interpretation. The picture is synchronized with a finely chosen musical score of semi-classical and patriotic selections. This series of pictures is definitely important for Junior Shows and Family Friday Nights. They will lend themselves to important classroom discussion and to composition.

The Newsreels

There is no phase of screen entertainment more important, educationally, than the newsreels. We are inclined to accept so casually the tremendous thing that they offer to us. Within the past week we have been privileged to see, in all our theatres, the exciting pictures of a complete solar eclipse.

Newsreels of this type deserve a longer life. They provide invaluable material for Junior Shows and for classroom discussion. *School and Screen* will point out in each issue of the coming year the newsreels that should not be overlooked by those groups constructively interested in the intelligent development of their young people.

This Department Offers You

A selection of the month's best pictures. . . . A HERALD *Service.*
Reports of Weekly Radio Broadcast on News and Notes of the Studios, and a Review of the Week's Best Pictures. . . .
Helpful Literature for Those Making Public Addresses. . . .
A Motion Picture Study Program.

SCHOOL AND SCREEN

a monthly service for schools and theatremen.

Letters of Introduction to Club Leaders in Your Locality.
Detailed Information on the Formation and Development of Junior Motion Picture Clubs.

A postal card will bring you any one, or all, of these pamphlets without cost.

SUGGESTIONS FOR THE CLASSROOM

Down to Earth

Fox Films

Will Rogers, Dorothy Jordan, Irene Rich, Matty Kemp.

This is a delicious bit of satire on economic conditions as expressed in the humorous and barbed comments of Will Rogers. It tells the story of the harassed financier whose family has been living in magnificent luxury. When the crash comes and he cannot get the necessary loans to save him from wreckage he is obliged to tell his family that the time has come to "Get Down to Earth." Here is a delightful family audience picture with a background of important, plain philosophy.

Describe the following types of comedy:

1. Satire.
2. Musical comedy.
3. "Slap Stick."
4. Broad comedy.
5. Name four motion pictures that you have seen, or read about, which represent the above types.
6. In which class would you place Will Rogers' latest picture, "Down to Earth"?
7. Why do you think Will Rogers is popular as a screen personality?
8. What is meant by the title "Down to Earth"?
9. Why is this picture important at this time?
10. Has this picture a plot?
11. Tell the story of the picture briefly.
12. Describe one "set" of the picture that interested you.
13. Tell three quotable things that Will Rogers said.
14. Why did these seem important to you?
15. What did you consider the best bit of acting in the picture?
16. What did you consider the funniest moment in the picture?
17. What did you consider the picture's climax?
18. Will Rogers is famous for his dry wit and human philosophy. What do these terms mean to you?
19. What part of the picture did you think was exaggerated? Why?
20. What moment of the picture seemed most true?

Write a 250-word composition on "Getting Down to Earth."

National Guard Uses Films

The Delaware National Guard plans the inclusion of a course in the use of the motion picture in the period of training of the military organization. Pictures will be used for training and lecture purposes.

Mr. Robinson Crusoe

United Artists

Douglas Fairbanks, William Farnum, Earle Browne, Maria Alba . . . and native chiefs, tribesmen and native girls.

This is one of the most entertaining pictures that Douglas Fairbanks has made. Adventuring into the South Seas, he makes a wager that he could get off the yacht and live on an uninhabited island in comfort without the assistance of any modern or mechanical help. He and his dog fare forth to an island that is a jungle paradise. His inventive genius, the comedy provided by the animals he collects about him and the magnificence of the background make this one of the most entertaining pictures that he has ever made.

1. Where are the South Sea Islands?
2. Name some of the group.
3. Where is Sumatra?
4. Are the South Sea Islands on the route to Sumatra?
5. Describe the wager made among the men.
6. What was the first thing Douglas Fairbanks as "Steve" in the picture sought to find on the island?
7. What was the first tool that he made?
8. Name fifteen other implements that he invented for his use.
9. Name ten sources of food supply that he found he could use.
10. Describe three ingenious devices that he created.
11. Describe the foliage and undergrowth on the island.
12. Out of what did he make his tools?
13. Out of what did he make his home?
14. Describe the plan of the house.
15. Mention five amusing comforts he put into his house.
16. How many animals did he gather about him?
17. How did he get his butter?
18. Describe his method of catching fish.
19. How did he build his radio set?
20. Who wrote the book, "Robinson Crusoe"?

Write a 250-word composition on "Alone on An Island."

Exhibitors Praise Showing

Thirty-three exhibitors of the Rocky Mountain section, who attended the Warner National Exhibit of feature pictures, held recently throughout the county, presented a resolution of praise to Charles R. Gilmour, Denver branch manager for Warner.

Forms Industrial Film Firm

Harold H. Taft, formerly in charge of films for American-Hawaiian Steamship Company, has organized Pacific Films, Ltd., with headquarters in San Francisco, to make and exhibit industrial pictures.

Seeing the U. S. A. by States

Motion Picture Classics

A series of two-reel features.

Georgia

This is a delightful dramatization of a state's history and natural beauties. Accompanied by an interesting screen talk and a fine musical score, the picture shows the wonder spots of one of the most interesting states in the Union. This series of films will have important classroom value.

1. After whom was Georgia named?
2. Trace an outline map of the state from the geography.
3. Name five important cities in Georgia.
4. Name its surrounding states.
5. What famous river known in song and legend runs through it?
6. What is the climate of Georgia?
7. Describe its deep forests.
8. What metal was mined there long ago?
9. When was the first settlement in Georgia made?
10. What battles were fought there?
11. Name three wellknown institutions in Georgia.
12. What are the chief manufactured products of the state?
13. How does cotton grow?
14. How is resin accumulated?
15. How important are these products to the state?
16. Describe the people living in camps in southern Georgia.
17. Describe its largest city.
18. What impressed you most about the history of this state?
19. Did this story of a state interest you?
20. What is the outstanding thing that you will remember about the state of Georgia?

Write a 200-word composition on "Georgia: the State."

Will Hays and Levee Attend Academy Finance Meeting

The finance committee of the Academy of Motion Picture Arts and Sciences meet in Hollywood Tuesday afternoon, with M. C. Levee presiding and Will H. Hays in attendance. Finances of the organization were arranged for and Mr. Levee after the session that "everything is satisfactory financially in Academy affairs."

The Academy has admitted several new members to the actor group. They are Tullulah Bankhead, Lionel Barrymore, El Brendel, June Clyde, Kay Francis, Minna Gombel, Clark Gable, Walter Huston, Alexander Kirkland, Myrna Loy, Polly Moran and Elizabeth Paterson.

MAYBE we're too modest

What do YOU think?



There's been so much shouting around the trade that we were beginning to wonder just how good we are . . . until we took a peep at the records.

- And what a comfort that was.
- "THE FIRST YEAR"... you know what it did in your town for you or *(God forbid!)* your opposition.
- "CONGORILLA"... hold-out crowds to a land-office business *everywhere.*
- "REBECCA OF SUNNYBROOK FARM" tied with "Bring 'Em Back Alive" as top national grosser for July *(M.P. Herald figures).*
- FOX STARS copping three out of the first six places in M. P. Herald's box-office star survey.

• WILL ROGERS in "Down to Earth"—going great guns in Los Angeles, Minneapolis, Portland, Cincinnati and Chicago.

• "CHANDU the Magician" with Edmund Lowe and Bela Lugosi coming up. Tremendous openings guaranteed by a ten million dollar radio broadcast (62 stations in 40 states) with bang up thrills to sustain tremendous interest.

• And "HAT CHECK GIRL" with Sally Eilers, Ben Lyon, Ginger Rogers. It shows the heart behind Broadway's flash. Eilers is glorious.

• Maybe we're too modest. But we know you know that the barrel with the honey in it doesn't make the most noise.



A "SILENT" SOLUTION

Milwaukee Exchange Manager Sees Reversion to Silents a Remedy for Present Weakness

That the industry must come back to the silent picture because sound denies the patron that relaxation for which he goes to the theatre, is the suggestion advanced by Charles Koehler, office manager for the B. N. Judell exchange, in Milwaukee, and connected with the picture business for the past 25 years.

Mr. Koehler contends that before the industry will again be able to enjoy business comparable with that in past years, it will have to revert to the silent picture. People, he maintains, come to a theatre for entertainment and an opportunity to relax, but the "talkies" do not permit them to do this. They are obliged to concentrate in order to hear and see and consequently do not derive the enjoyment from the motion picture that they did during the silent days.

Other angles enter the situation, according to Mr. Koehler. There is the matter of people who are deficient in hearing and who as a result do not attend because they cannot completely comprehend or enjoy the picture. The fact that dialogue, rather than action, plays an important part in pictures today does not simplify this problem.

The Whitehouse theatre, in Milwaukee, next to the last house in that city to go to sound, played to as many as 200 to 300 deaf persons per day. This is pointed out as only one example. Mr. Koehler believes there are many others. Then there are the hundreds of foreigners who, before the "talkies," knew enough English to grasp the plot from the titles, but who today are hopelessly at sea when they attempt to follow sound dialogue.

Mr. Koehler is quite emphatic in his contention that if producers returned to making silent films, it would result in the reopening of hundreds of theatres which have been forced to close since the advent of sound. He admits that certain of the larger cities are overseated, but at the same time there are sections without theatres at all. He cites as an example a route from Menominee, Mich., to Norway, Mich., a distance of approximately 50 miles.

Along this route there are such towns as Stephenson, Daggett, Bagley, Powers, Hermansville, Vesper and Vulcan, all of which boasted theatres during the silent days but which today are without houses. It is significant that there is a considerable foreign element in this district and that there are few people driving their own cars. Other situations are comparable in other sections of Michigan as well as in sections of Wisconsin, according to Mr. Koehler.

The exhibitor did not want sound pictures; they were foisted upon him by the producers, and they have driven hundreds of people away from the theatre as a result, says Mr. Koehler.

Sees Increase in Business With Dropping of Bargains

Fred Wehrenberg, president of the Motion Picture Theatre Owners of St. Louis, eastern Missouri and southern Illinois, has announced a definite increase in gross theatre receipts since the complete abandonment of "penny-nites" and other bargain arrangements by all houses in the St. Louis district. It was discovered that these artificial stimuli to business failed to conclusively improve business in the long run.

Mr. Wehrenberg and other exhibitor leaders of the territory prevailed upon the owners involved to discontinue the practice. The MPTO president is at the moment concentrating his attention on the elimination of the triple-feature condition, currently threatening St. Louis. He has requested distributors to join the fight against the practice.

Government Action Against Warner Postponed 3 Months

The hearings in the Department of Justice action against Warner alleging that the Clayton anti-trust law was violated in the acquisition of control of First National by Warner, have been postponed for a period of three months by mutual consent of both parties, according to the Warner legal department.

The trial was originally scheduled for September 1, when the application for postponement was made. Under the present arrangement, hearings will be resumed some time during December.

Fox Midwest Withdraws Kansas City Zoning Plan

Government investigation of zoning in Kansas City has been averted by recall of a zoning plan which Fox Midwest had submitted to distributors. The plan stipulated protection for Fox houses over non-circuit theatres. Elmer C. Rhoden, Fox division manager, said the plan was merely suggestive and that he has ordered it withdrawn.

The Kansas City Independent Theatre Owners Association had consulted attorneys who wired sales managers in New York protesting adoption of the proposed Fox system. Independents declared they were prepared to file a complaint with the government in event the plan was adopted. As the situation stands now, uniform zoning is out in the territory. Exchangemen there say any protection arrangement will have to be entered into between individual distributors and individual theatres.

Powers Has Mollison Film

P. A. Powers has just released a single reel subject, "Dual Control" starring Captain James A. Mollison and his wife Amy Johnson, also a flyer, which was completed just prior to the Captain's successful hop to America.

Form New Film Company

Paramount Films, of India, Ltd., has filed a certificate of incorporation at Dover, Del., to deal in motion picture films of all kinds. C. S. Peabbles, L. E. Gray and L. H. Herman of Wilmington were the incorporators.

Columbia, U.A. Renew Agreement

United Artists has renewed its foreign distribution contracts with Columbia, extending its release of Columbia product for the new season in the British Isles, India, Brazil, Spain, the Balearic Islands, the Canary Islands and Spanish Morocco.

Under the agreement, United Artists will distribute for Columbia 27 features, six romantic melodramas, eight Buck Jones films, eight Tim McCoy films, 71 one-reel shorts and 24 two-reel shorts.

United Artists has also signed a distribution agreement with British and Dominions, British producer, whereby United Artists will distribute the English product in Great Britain, Australia, India and Canada, and ultimately in all other countries.

Zukor Speaks at Ohio Gathering

Adolph Zukor, president of Paramount Publix, discussed industry problems Wednesday night in Columbus, at a dinner held in his honor at the Wallick hotel, before a group of 250 exhibitors, newspaper editors and critics and men active in civic and business life in Ohio. Mr. Zukor said large producers are changing their policies in screening stories which will meet with public approval.

The occasion was another in the series of key city talks being given by Mr. Zukor, who already has addressed the trade in New York, Boston and Chicago.

Mr. Zukor arrived in Columbus Wednesday morning and was interviewed by the press. Conferences with local Paramount executives and employes followed, and the group then witnessed screenings of new Paramount product.

Skouras Division Managers Open New York Conference

Conferences between officials of Fox West Coast, Fox Midwesco and Skyros Skouras on circuit matters and new product began in New York Tuesday and will continue for at least one week. Purpose of the meeting is to discuss buys, percentage terms, splitting of product in numerous situations and other details.

Charles Skouras, in charge of Fox West Coast, and District Managers Arch M. Bowles, San Francisco; Frank Newman, Seattle; William Stegee, Montana; Al Hanson, Los Angeles and Southern California, and Rick Ricketson, Rocky Mountain, are in New York.

United Artists Promotes Hilton

Robert Hilton, for several years in charge of the film department of United Artists, has been appointed manager of the company's warehouse in the East. Mr. Hilton will succeed Matthew Singer, who was killed with three other persons in an automobile accident Sunday. Funeral services were held Tuesday at Riverside Memorial Chapel, in New York.

NEW AMPA PRESIDENT



HAL HORNE

director of advertising and publicity of United Artists, on Thursday will be inducted into office as president of the Associated Motion Picture Advertisers of New York. He succeeds Ed Finney, also of United Artists.

New AMPA officers for 1932-33 include Rutgers Nielson, RKO, vice-president; Marvin Kirsch, The Film Daily, treasurer; Al Sherman, New York Morning Telegraph, secretary, and the following board of directors: Ed Finney; Vincent Trotta; Mike Simmons; Ray Gallagher, MOTION PICTURE HERALD, *and Paul Benjamin, National Screen Service. George Harvey was elected chairman of the auditing committee, which also includes Charles Barrell, Western Electric, and Tom Hamlin, of Film Curb Weekly. Glenn Allvine will be a trustee for three years and Paul L. Thompson, Western Electric, continues as national counselor to the U. S. Chamber of Commerce.*

Mr. Horne, a graduate of Harvard and a newspaperman of Boston, started in pictures as production manager for Raoul Walsh and Mayflower Photoplay. He was exploitation representative for Famous Players in the Middle West and then managed theatres for Harold B. Franklin in Memphis and for United Artists in Los Angeles. Next he became general manager of Far West Theatres and later operated his own houses in northern California. About two years ago, he arrived in New York to assume his present post.

Acquires Majestic Franchise

Thomas A. Branon president of Affiliated Producers, Inc., of Atlanta, has acquired the Majestic Pictures franchise for the southeastern states. Majestic Exchanges is being organized to handle the product.

MAJORS DELIVER ALL BUT 32 IN 1931-32

359 Features Scheduled by 11 Companies Last Season; 296 Completed and 11 "Specials" Released; Six Fill Programs

All but 32 features, of 359 scheduled for last season by 11 large companies, will be delivered to theatres.

A total of 296 have already been completed and an additional 11, comprising so-called "specials" or pictures acquired from foreign companies, have been released.

Six of the 11 companies will complete and deliver full schedules as announced last season and five will not, it was said. Sales executives, in outlining the current status of 1931-32 schedules to *Motion Picture Daily,* said, in most cases, that the reason for abandoning certain productions was the decline in box-office value of stories originally intended for production. Because of waiver clauses in most sales contracts, the exhibitor retains no claim to scheduled pictures which are unmade at the end of the season, and the producer-distributor, therefore, is not required to make contract adjustments, because of uncompleted schedules. If, however, the producer completes pictures this season which were on last year's schedule, he is required to deliver them on the old contract and the exhibitor is obligated to play or pay for them.

The check-up on last season's deliveries reveals that the following six companies have completed, or will complete, their entire schedules as announced:

COLUMBIA: Scheduled 26; has delivered 24 and will deliver the remaining two.

FOX: Scheduled 48; has delivered 46; remaining two will be delivered this month.

RKO RADIO: Announced 36, but later revised this to 26, which it has delivered.

TIFFANY: Scheduled 12 and has delivered 12.

UNITED ARTISTS: Scheduled 12; has delivered 11, and distributed four additional pictures from outside studios. Will deliver the complete schedule.

UNIVERSAL: Scheduled 26 and delivered 26.

The following five companies will not complete schedules announced for 1931-32:

FIRST NATIONAL: Announced 35; delivered 27, one special and one extra additionally and will deliver one more scheduled feature, or a total of 28.

MGM: Announced 48; delivered 35 and may deliver 47. The company will be unable to deliver the second Garbo picture it scheduled last year, as the actress is not under contract now.

PARAMOUNT: Announced a maximum of 70; delivered 56, and will deliver one more or a total of 57.

RKO PATHE: Announced 21; delivered 17 and in October will deliver one more, or a total of 18.

WARNER BROS.: Announced 35; delivered 26 and two specials; will deliver one more scheduled production, or a total of 27.

"Specials" and extra pictures acquired for distribution probably will total 15 additional.

Fox West Coast Policy Attacked

Allegedly unfair tactics being resorted to by Fox West Coast Theatres, Inc., in the Pacific Northwest territory were disclosed and discussed in Seattle this week by a meeting of 30 independent exhibitors from various cities in the state of Washington. According to these exhibitors, Fox West Coast is rapidly buying up all film and the independent exhibitors will soon be unable to procure pictures for exhibition.

The cities involved include Seattle, Tacoma, Spokane, Bellingham, Everett, Yakima, Wenatchee and Bremerton. First, second and third run exhibitors from these points and other neighboring cities made up the group that met with James M. Hone, executive secretary of the Allied Amusements of the Northwest.

According to the minutes of the meeting, information was given to the group that Fox West Coast Theatres had contracted for all the product of the major producing companies, purchasing first, second, third and fourth runs in Seattle; and first, second and third runs in all cities where Fox has one or more theatres and where there are competitive independent theatres.

"Conditions appear so serious for the independent theatres that the body of thirty exhibitors has decided that if necessary they will call upon the forces that have so efficiently brought relief from this condition in other districts," Mr. Hone said. "If there is no relief immediately from these serious rumors so prevalent, the machinery will be put into motion for relief."

SMPE to Vote On New Officers

Members of the Society of Motion Picture Engineers have received ballots permitting them to vote on the officers of the organization for the coming year. Dr. A. N. Goldsmith is the only person named for president, and he will consequently continue for another year in the office he now holds.

Nominees, as recorded on the ballots, are as follows: for vice president, A. W. C. Kunzmann, A. C. Hardy; secretary, J. H. Kurlander; treasurer, H. T. Cowling and M. W. Palmer; governors, W. C. Hubbard, R. E. Farnham, M. C. Batsel, H. Griffin.

The Society will hold no fall convention this year. Instead, a meeting will be held on October 5, probably at the Electrical Institute, Grand Central Palace, New York. Arrangements are being made for a technical program, and an informal dinner will probably precede the meeting.

ONCE LIFE

"Last night's audience did everything but roll in the aisles to express their pleasure in the entertainment. ...Riotously silly... all good fun."
—N. Y. Daily News

"Grand entertainment... Hurls fun at Hollywood...and we who watch can hardly sit in our seats for laughing...completely hilarious."
—N. Y. Sun

Hilariously funny."
—N. Y. Times

"Uproarious...ought to be made compulsory for movie fans ... Exhilarating."
—N. Y. Eve. Journal

What the critics said of the play goes DOUBLE for the picture!

With JACK OAKIE, SIDNEY FOX, Aline McMahon, Russell Hopton, Louise Fazenda, Gregory Ratoff, Zasu Pitts, Onslow Stevens. From the play by Moss Hart and George S. Kaufman. Produced by Carl Laemmle, Jr. Directed by Russell Mack. Presented by Carl Laemmle.

IN A TIME

"An evening of almost ceaseless laughter . . . wise-cracks come tumbling out so rapidly they almost trip over one another."
N. Y. Evening Post

"A blue-ribbon show . . . all of us laughed loud and long . . . See 'Once In a Lifetime' and die—laughing."
—Walter Winchell, N. Y. Mirror

"Hilarious . . . almost too funny for comfort."
—N.Y. Herald-Trib.

"The funniest satire the movies have yet met . . . sizzling and uproarious . . . monumentally funny travesty."
—N. Y. American



SCHENCK-B & D DEAL HAILED BY BRITONS

U. S. Market Open for Pictures of Merit No Matter Where They Originate, Says United Artists President

by Bernard Charman
of London Correspondent Staff

Considered as one of the biggest breaks ever given to British pictures, the tieups just announced between United Artists and the British and Dominion Film Corporation carries to a further stage the active process of putting the home industry well and truly on the map. By it the product of one of our most progressive studios is assured of entry into every corner of the world film market on even terms with the output of the biggest American concerns.

The initial agreement provides for the handling by United Artists of the entire output of B. & D. studios over Great Britain, Canada, Australia and India, for an extended term of years, and for distribution throughout the United States of selected subjects from each year's production schedule. Joseph M. Schenck places the quantity of British product to reach the American market through this channel at not less than 50 per cent of the total output from the B. & D. stages. In addition, a supplementary contract will extend the agreement to embrace all countries.

Murray Silverstone, chief executive in London of United Artists, told me it was proposed to adapt pictures to the foreign markets by dubbing or other means where the subjects were particularly suitable.

Operative With New Schedule

The arrangement was completed with Mr. Silverstone by Hubert T. Marsh, managing director and chairman of B. & D, after the latter had gone into the matter thoroughly with Mr. Schenck on a recent visit to New York, and becomes operative with the new production schedule on which the English company will enter in October. First subjects to be handled by United Artists will be "That's a Good Girl," starring Jack Buchanan, who will also direct, and "Turkey Time," a new Tom Walls-Ralph Lynn vehicle.

Mr. Schenck also has contracted to take for American distribution the current Buchanan picture, "Yes, Mr. Brown," at present in production, though this feature will not be included in the world handling arrangement.

Contract for Many Years

British players whose names will be linked with the distinguished coterie of American stars listed under the United Artists' banner will be Ralph Lynn, Tom Walls, Jack Buchanan, Sydney Howard, Winifred Shotter, Dorothy Bouchier, Anna Neagle and Elsie Randolph. These names will be linked with those of Chaplin, Fairbanks, Pickford, Swanson, Colman, Cantor and Jolson as the "United Artists of the World."

"The contract is for many years," Mr. Marsh said, "and the mutual intention is that the association will be for all time. British and Dominions productions will retain their individuality.

"By the selection of stars, the employment of some American artists and technical collaboration, a number of B. & D. films will be designed for and secure release in the United States. Greater sums will be spent on negative costs.

"The contracts is based on mutual exclusivity; all B. & D. productions will be distributed by United Artists, and United Artists will not acquire other British product except from their own producer members."

Mr. Marsh also paid a tribute to C. M. Woolf, the Gaumont-British chief, whose company has distributed B. & D. films for several years.

Mr. Schenck, by transatlantic telephone, told the British press that "United Artists Corporation was designed for the purpose of permitting independent stars and producers to express themselves artistically without being controlled by the ordinary mechanics of mass production, and British and Dominions was laid down on similar lines. For years I have been trying to foster such an alliance.

Open to Films of Merit

"Mr. Marsh and myself are convinced that the motion picture business is international in its scope, and I believe the American market is open for pictures of merit, no matter where they originate—and I believe that it should always be so. I have watched British producers and have seen them develop within the past few years to a very prominent place in the cinematic scheme of things, and have always been swayed by the thought of free interchange of ideas with subjects of other nations."

Turnover of British and Dominions under the new system will, according to Herbert Wilcox, director of productions of B. & D., average around £1,000,000 a year, and the program will provide for at least 12 pictures annually. The company has two large stages.

Incidentally, Mr. Silverstone paid a high tribute to the Columbia product which finds its way to home showmen through his hands.

It is felt over here that the home industry is beginning to receive a recognition it has long deserved. When Pat Powers took over American representation of British International it was felt here that English films were beginning to make an international impression, and the big contract recently announced between Gaumont British and the Orient gave that optimism a further fillip. B. & D. has done the thing on a big scale.

This culminating point in the fortunes of B. & D. is the latest phase in the most remarkable recovery in the history of British films. When the reconstruction of the company was undertaken in June, 1929, the company was at rock bottom. That Mr. Marsh, with the assistance of Herbert Wilcox, should not only have restored the company to a state of solidarity but developed it to its present enviable stage is almost a modern miracle.

Paul Bern Ends Life on Coast; MGM Executive

Paul Bern, associate producer for MGM and close friend of Irving Thalberg, production head, was found dead, apparently a suicide, on Monday, in the Beverly Hills home he had presented to Jean Harlow when they were unexpectedly married on July 2.

According to the police, who were called in by Mr. Thalberg, two revolvers, one unfired, were found beside the body of Mr. Bern. He was alone in the house at the time of the shooting, his body having been discovered early Monday by John Carmichael, butler, who summoned Mr. Thalberg and David O. Selznick, RKO production executive and also a close friend of Mr. Bern.

Frenzied by grief over the tragedy, Miss Harlow is reported to have attempted to hurl herself from an upper balcony of her mother's home. The incident was mentioned in a Universal Service dispatch from Hollywood which said that Louis B. Mayer, Metro studio chief, was one of a group which prevented the leap. Also, it was said that Mr. Mayer disclosed that he had received a cablegram from Dr. E. B. Jones, Bern's personal physician, vacationing abroad, which read: "Understand motive. Will leave at once to testify for you and Miss Harlow if necessary." Mr. Bern, it was stated, had been under treatment by Dr. Jones, a nerve specialist, for some time.

R. D. Knickerbocker, who was Mr. Bern's attorney for some years, is reported to have said that a will did not exist, so far as he knew. In that event, the widow will receive half of his estate and the other half will be divided among sisters and a brother.

Mr. Bern, long prominent in motion pictures, was born in Wandsbeck, Germany, December 3, 1889, and was brought to this country as a boy of nine. He attended New York public schools and received his early stage training at the American Academy of Dramatic Arts.

Following several years playing in small stock companies, and serving as stage manager, Mr. Bern entered motion pictures in 1914, joining a Canadian producing company in Toronto. From 1918 to 1923, he was associated with the Goldwyn company in various phases of production work.

Writing independently, Mr. Bern is credited with the preparation of "The Christian," "The Marriage Circle," and "Men" and "Lily of the Dust," both for Pola Negri. For Famous Players he produced, among others, "Open All Night," "The Dressmaker of Paris" and "Worldly Goods."

Mr. Bern first became associated with MGM in 1925, in 1928 going to Pathe as a director. In 1928 he returned to MGM as assistant to Irving Thalberg, and was at the Culver City studios until his death. He joined MGM originally as a story editor, but continued to come East in search of story material after his promotion to associate producer. Among the films he supervised for MGM perhaps the most notable was "Grand Hotel."

Mr. Bern was 42. Miss Harlow gave her age at the time of their marriage as 21.

It's a scoop—RED HOT!

NOTHING SO TIMELY HAS EVER HIT THIS INDUSTRY LIKE

The NIGHT MAYOR

with

LEE TRACY

Evalyn Knapp • Eugene Pallette
Barbara Weeks • Warren Hymer

Story by **Sam Marx** • ***Directed by*** **BEN STOLOFF**

PLAY IT AT ONCE GO AFTER IT FOR A CLEAN-UP !

THERE'S A MILLION DOLLARS' WORTH OF PUBLICITY BEHIND "THE NIGHT MAYOR!"

COLUMBIA PICTURES

YOU NEED 'EM *Columbia* HAS 'EM

CANADIAN EXHIBITORS FEAR NEW RENTAL TAX

October Parliamentary Session To Consider Budget, Added Taxes; Distributors Would Pass on Levy to Exhibitors

by W. M. GLADISH
Canadian Correspondent

The film trade in Canada is becoming more and more inclined to believe that the old axiom concerning taxation and death should be revised to read: "More taxation." This is due to the expectation that the government is preparing to tap the last source of revenue in the motion picture theatre business as a direct result of the recent Imperial Economic Conference in Ottawa. This last taxable feature is film rentals as charged by exchange to exhibitor and in this, there is particular emphasis on films imported into the Dominion from the United States and France.

This is not the first time that the Canadian government has thought of an assessment against film rentals but the point has been that the authorities could not devise a plan of collection that could be regarded as legal. The Imperial Conference has more or less fixed that, however, by "suggesting" a special levy on foreign film imports based on rental valuation, with British pictures to be exempt. In any event, this can be the excuse if not the reason for the proposed levy.

The Canadian Parliament is scheduled to open its 1933 session on Thursday, October 6, for the purpose of implementing promises, agreements and suggestions of the Conference by legislative acts, the majority of which will be embodied in resolutions of the budget speech of Hon. E. N. Rhodes, Minister of Finance. When he utters the word on the floor of the Canadian House at Ottawa, the new duties, taxes and preferences automatically become law—for a year at least under ordinary circumstances. Because of the decision of the Conference to make it a "five year plan" for the Empire, there is the possibility that the coming enactments at Ottawa will be for that period of years. This may be just too bad for the exhibitors and exchanges of the Dominion.

Tax to Fall on Exhibitors

The film trade has been doing some figuring with the result that there is a belief that a special levy on foreign film rentals will amount, in the aggregate, to $250,000 per year. This looks like good revenue for the government from all the theatres up and down the line. But the prediction is made that it will not prevent a single American picture entering Canada nor will it bring one more British picture into the Dominion. The exhibitors are already classifying the suggested rental levy as "another nuisance tax."

If the special levy becomes effective in October, the expectation is that the tax will fall upon the exhibitors themselves, large and small. This outlook is based on the terms of the current contract agreement in the trade which contains a taxation clause which provides that any and all forms of new or increased taxation by Dominion or provisional governments will be passed along by the film distributors to the exhibitors wherever applicable in geographical jurisdiction. At the same time there are indications that both the distributors and theatre owners will oppose the proposed levy and steps may be taken to give reasons before Parliament sits. It is believed that the time to make a move will be prior to the opening of the session because it will be too late to do much about it after the Minister of Finance has tabled his budget resolutions.

Quebec Situation Difficult

An important angle to the situation in Canada, politically, is that an impost on foreign films would affect the French-language theatres of the Province of Quebec. The French-Canadians are rather jealous of their rights and privileges and a new tax on films from France would not be acceptable. Yet the Dominion government can hardly attach a tax to films from the United States without giving French or German pictures the same treatment. Last year 60 French features were imported into Canada, largely for the theatres of Quebec. The Quebec situation bristles with possibilities.

The point has been taken that there will be enough discrimination in a tax on films from countries other than those within the British Empire without drawing a line between the products of various foreign lands. Whether the foreign film tax is legal at all or not is a knotty question. It may just happen that the Canadian Department of Justice may hesitate, at least, about framing a foreign film tax regulation under existing Canadian law.

Canadian exhibitors still maintain that they are patriotic and that they will play good British pictures. But they are arguing that a tax on foreign product will not help British films or their entry into Canada.

The session of Parliament in October will not last more than two or three weeks since it will adjourn until next February after giving consideration to measures arising out of the Imperial Conference. Other British countries will do likewise in order to complete the Conference picture. Developments for the film men in Canada have taken an unfavorable turn—and it looks like another battle.

ON THE DOTTED LINE...

Columbia

Arthur Vinton in "Plainclothes Man" (temporary title), Irving Cummings to direct. . . . Claudia Morgan and Mayo Methot in "Vanity Street." . . . W. Earle Frank, cameraman, signed to work with Ben Kline on "Wild Horse Stampede." . . . Wallis Clark in "Washington Merry-Go-Round". . . . Shirley Grey and Willard Robertson sign to appear in "Virtue". . . . Carole Lombard in "No More Orchids," Walter Lang to direct. . . . Leo Carrillo and Nat Pendleton sign for "Cauliflower Alley" (temporary title) by Nat Pendleton. . . . . Tim McCoy in "Texas Keane's Return" and "Red Man". . . . Fred and Dorothy Stone, Charles Winninger, Robert Middleman, Harry Short and Charles Lambs in Lambs Club "Shave it with Music" by Raymond W. Peck, Kenneth Webb directing. . . .

▽

Fox

Joel McCrea and Claude Gillingwater, Sr., in "Tess of the Storm Country" . . . Clara Bow and Thelma Todd in "Call Her Savage" by Tiffany Thayer, John Francis Dillon to direct. . . . Marion Nixon and Jack O'Hara in "Jubilo," John Blystone to direct. . . . Hal Phyfe, portrait photographer, signed. . . .

▽

Freuler

William Collier, Jr., Josephine Dunn and James J. Jeffries signed for "Fighting Gentleman". . . .

▽

Mascot

Sally Blane, Barbara Kent, Glen Tryon, Jason Robards, J. Farrell MacDonald, Tom Dugan, Matt Moore, Ralph Ince, Lucien Littlefield, Bob Kortman, Douglas Dumbrille, Rin-Tin-Tin, Jr. and Victor Jory in "Pride of the Legion" by Peter B. Kyne. . . .

▽

MGM

Wallace Beery and Ricardo Cortez in "Flesh," John Ford to direct. . . .

▽

Paramount

Adrienne Ames in "Bookworm Turns," an original by Lloyd Corrigan, who, in collaboration with Walter Hart, will direct. . . . Francis E. Faragoh, Julien Josephson, Murray Roth and Paul Girard Smith added to writing staff. . . . Frederic March, Elissa Landi, Claudette Colbert, Charles Laughton and Joe Bonomo signed for "Sign of the Cross," Cecil B. DeMille directing. . . . Lucky Humberstone signs directorial contract. . . . Rita LaRoy and Grandy Sutton sign for "Hot Saturday". . . . Carole Lombard signs new contract.

▽

RKO Radio

Nina Quartero, Bramwell Fletcher and Louise Carter in "Monkey's Paw". . . . Al Block to write screen play for "Yukon" by W. C. Tuttle. . . . Donald Cook signs for "Conquerors" . . . Tom Keene in "Renegades of the West" by Frank Richardson Peirce, Casey Robinson to direct. . . . Bobby Clark, Al Goldsbury and Paul McCullough in "Druggist's Dilemma" (short subject), Mark Sandrich directing. . . . George Cooper in "Rockabye". . . .

▽

United Artists

Kay Francis signed to replace Dorothy Hale in "I Have Been Faithful." . . . . .

▽

Universal

Clyde Beatty in "Man and Beast" (temporary title) by Edward Anthony. . . . Boris Karloff in "Invisible Man" by H. G. Wells, E. A. Dupont to direct. . . .

▽

Warner-First National

William Powell and Kay Francis in "Lowdown," original by Houston Branch. . . . Douglas Dumbrille replaces C. Henry Gordon, Robert McWade replaces Morgan Wallace, Erville Alderson replaces Russell Simpson, Everett Brown replaces Sam Baker, and Walter Long replaces Dewey Robinson in "I Am a Fugitive". . . . Lionel Atwill signed for "Wax Museum". . . . Grant Mitchell and G. Pat Collins added to "20,000 Years in Sing Sing". . . . Richard Barthlemess added to "Forty-Second Street". . . . Sheila Terry, Preston Fostor, Ralph Ince, Jimmy Eagles, Walter Walker and Oscar Apfel added to "You Said a Mouthful". . . . Harold Huber in "Match King". .

MEXICAN FILMS FOR MEXICANS WIN AID OF ORGANIZED BUSINESS

Further Impetus to Nationalistic Movement Is Expected at Chambers of Commerce Conference Sept. 10 to 14

by JAMES LOCKHART
Mexico City Correspondent

Organized Mexican commerce has begun to take a hand in furthering the nationalistic idea in regard to motion pictures which had its inception a couple of years ago, first fruits of which were the very considerable elevation of import duties on all talking films and discs not in Spanish and the establishment in Mexico City of a native production company. This nationalistic move, or rather prospective move, by Mexican commerce consists in substance of the following resolution which will be acted upon at the national convention of the Confederation of Mexican Chambers of Commerce which will be staged in Mexico City September 10 to 14:

"That the federal government be advised that the Confederation of Mexico Chambers of Commerce deems it advantageous to continue the official movement tending to substitute with motion pictures that are suitable to our national customs and manners all such productions in foreign languages or that have plots which do not conform with our customs, manners or viewpoint, this proposition to be in accord with the nationalist movement which has been so well received throughout the Republic."

The Confederation's action seems to be directed principally against American motion pictures.

In the matter of producing feature pictures, Mexico has now but one company. This is the National Motion Picture Production Company, which established studios in Mexico City about a year ago. This enterprise, backed by Mexican capital, has produced two features, "Santa" ("Saintess") and "Aguilas Frente El Sol" (Eagles Before the Sun"). Both pictures were directed by Antonio Moreno and were exhibited in Mexico, parts of the United States, and in various Spanish American countries. The company is now working on a third feature, "Una Vida Por Otra" ("A Life for a Life"), which was written and is being directed by John H. Auer, who has had much experience in Hollywood. The picture, a Mexican drama starring Nancy Torres, is scheduled for a premiere in Mexico City September 14. This company is using a sound system invented by two young Mexican engineers, the Rodriguez Brothers. Practically all its technicians were trained in Hollywood. Alex Phillips, Canadian war veteran, well known in Hollywood, is the cameraman.

Another national picture production company is in the offing. It is headed by George Stahl, Mexican capitalist. The enterprise has bought a tract of land in Mexico City for its studios. Stahl will leave soon for Hollywood to obtain technicians and a sound system. The company is expected to get into action before fall.

Fox Reports $4,728,328 Loss For Six Months Ended June 25

Net loss of $4,728,328 for the 26 weeks ended June 25 was reported this week by Fox Film Corporation and subsidiary or affiliated companies. This compares with net profit of $70,605 for the same period in 1931. Gross income from sales and rentals and from theatre receipts, tenants' rentals and various other sources totaled $34,828,667, as against $47,870,373 for the corresponding 26 weeks last year, or a decrease in grosses totaling $13,041,705.

The company reported expenses of $22,425,935 for operation of theatres and exchanges, home office, administration charges, etc., and $12,149,086 for amortization of production costs including participations. The report, and a comparison with the 1931 period, follows:

COMPARATIVE CONSOLIDATED STATEMENT OF INCOME AND EXPENSES

	26 Weeks Ended June 25, 1932	26 Weeks Ended June 27, 1931
INCOME:		
Gross income from sales and rentals of film and literature and theatre receipts	$33,636,666.37	$45,749,867.88
Tenants' rentals	781,599.30	1,059,884.65
Dividends from investments	.....	495.675.00
Other income	410,402.21	564,946.00
	$34,828,667.88	$47,870,373.53
EXPENSES:		
Operating expenses of theatre and exchanges, head office and administration expenses, etc.	$22,425,935.20	$28,058,113.99
Amortization of production costs including participations	12,149,086.78	14,532,825.68
Minority interests' shares of theatre subsidiaries' profit or loss	**168,345.37	107,003.87
	$34,406,676.61	$42,697,943.54
INCOME AVAILABLE FOR INTEREST, DEPRECIATION, FEDERAL INCOME TAXES	$ 421,991.27	$ 5,172,429.99
INTEREST	$ 1,963,725.40	$ 2,344,658.97
AMORTIZATION OF DISCOUNT AND EXPENSES	497,908.59	660,251.97
DEPRECIATION	1,963,632.87	2,047,366.37
	$ 4,425,266.86	$ 5,052,277.31
NET OPERATING PROFIT OR LOSS, BEFORE FEDERAL INCOME TAXES	*$ 4,003,275.59	$ 120,152.68
PROVISION FOR FEDERAL INCOME TAXES	12,192.29	49,547.59
NET PROFIT OR LOSS	*$ 4,015,467.88	$ 70,605.09
OTHER CHARGES:		
Settlement of contracts entered into in prior years	$ 753,688.00	.....
Less adjustment for unrealized profit on foreign exchange	40,827.33	.....
	$ 712,860.67	.....
NET BALANCE TO SURPLUS	*$ 4,728,328.55	$ 70,605.09

NOTE— **Credit.
*Loss.

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LOEW'S THEATRE, AKRON, OHIO
RKO BOSTON THEATRE, BOSTON
RKO ALBEE THEATRE, CINCINNATI
MISSION THEATRE, SAN DIEGO, CALIF.
OPERA HOUSE, NEWPORT, R. I.
EMPIRE THEATRE, NEW BEDFORD, MASS.
BIJOU THEATRE, SPRINGFIELD, MASS.
RIALTO THEATRE, WOONSOCKET, R. I.
LIBERTY THEATRE, TYLER, TEXAS
PALACE THEATRE, SAN ANTONIO, TEXAS
ISIS THEATRE, SALT LAKE CITY, UTAH
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MONOGRAM PICTURES

TRAVELERS...

Harold B. Franklin, Phil Reisman, Martin Beck, Robert F. Sisk, RKO executives, return to New York from inspection trip to coast.

Edward Anthony to Los Angeles from New York to write for Universal.

H. N. Swanson, associate editor, Radio studios, in New York from Hollywood for talent and stories.

Walter Branson, RKO midwest sales manager, returned to Chicago from home office conferences.

Murray Goldstein, booking manager, MGM Boston exchange, in New York.

Hortense Schorr, Columbia publicist at home office, to Adirondacks for vacation.

Stan Laurel and Oliver Hardy, returned to Hollywood from New York-European vacation.

Harry Scott to middle west, from New York, for Pathe Exchange.

John M. Stahl, Universal director, to New York and Washington, from Universal City, for filming.

Katherine Hepburn, RKO player, from Hollywood to New York and Europe, vacationing.

Gus Schlesinger, foreign manager, Warner Brothers, arrived in London from New York.

Boris Petroff, New York Paramount theatre stage producer, returned from talent search in Europe.

Moe Silver, theatre executive, Warner Brothers, returned to New York from midwest.

Lynn Farnol, publicity director, Goldwyn Productions, returns to New York from Los Angeles, October 1.

Jake Wilke, eastern story head, Warner Brothers, returned to New York from story search in New England.

R. H. Cochrane, Universal vice-president, returned to New York from New England vacation.

Charles P. Paine, treasurer, Universal Pictures, to Hollywood from New York.

Constance Bennett sails September 14 for six weeks' vacation abroad.

Maurice Ostrer and W. J. Dell, executives of Gaumont British, arrive in Hollywood from London to study production methods.

Elizabeth Lonergan, American representative, Kinematograph Weekly, returned to New York from London.

Nat Wolf, theatre zone manager, Warner Brothers, returned to Cleveland from home office conferences.

Norman Kassel, exploitation director, Judell-Majestic exchange, returned to Chicago from New York.

Fanny Brice, returned to New York from Cannes, France.

S. L. Rothafel leaves Hollywood for New York, via boat.

Ely Culbertson, in New York from Europe to make bridge shorts for Radio.

Ben Kalmenson, branch manager, Warner Brothers, in New York from Pittsburgh.

Joseph H. Seidelman and John Hicks, Jr., Paramount foreign department executives, en route to New York from London.

RCA Wins Patent Action

The United States district court in Brooklyn has handed down a decision restraining the Radio Engineering Laboratories, Inc., Long Island City, from infringing further on patents held by the Radio Corporation of America, American Telephone and Telegraph Company and DeForest Radio Corporation.

Saunders Succeeds Jacobson

Richard Saunders has succeeded the late Louis Jacobson as manager of the RKO realty interests at San Francisco. Saunders is from the New York offices of RKO.

THE LATEST PREMIERES

Marlene Dietrich, Barrymore and Billie Burke Share Spotlight With Mysteries in Openings

by LEO MEEHAN
Hollywood Staff Correspondent

The much-heralded "Blonde Venus" was the center of preview interest this week. Having been long in production, after the walkout, staged before production started, by Von Sternberg and Marlene Dietrich in a disagreement over the story, Hollywood naturally was curious to see what had resulted. The opinions were widely different, though it was generally conceded among the reviewers that the star's personal pull at the box office would have to make up for much that is missing in story value. Von Sternberg never has been noted for good stories, relying on his "directorial touches" to intrigue interest. In this instance the touches are spotty, and some of them are pretty dull. The story is very episodic in character, jumping hither and yon as the star's adventures lead her from bad to worse, and back home again.

Herbert Marshall gets plenty of enthusiastic praise, which he deserves, and little Dickie Moore comes pretty close to stealing the show as the son of Marlene and Marshall. Marlene displays the well-known pedal extremities, sings a couple of songs as she walks among the cabaret tables, wears bizarre costumes and once in a while has time to do a little acting. Cary Grant appears very attractively though rather briefly. "Blonde Venus" has its moments, particularly if you like la Dietrich.

A "Pocket Premiere"

With plenty of fanfare and lights and photographers and stars, Radio offered a "pocket premiere" of "A Bill of Divorcement," featuring John Barrymore, Billy Burke and a newcomer to pictures from the New York stage, Katharine Hepburn. Viewed strictly from a production viewpoint, this is a swell job. Being intrinsically a rather heavy and unrelieved treatise on the causes and effects of hereditary insanity, there are some showmen hereabouts who after seeing it are slightly dubious as to its popular appeal. I thoroughly enjoyed it because I believe John Barrymore never has done as good a screen portrayal, and because Katharine Hepburn in her first picture brought to the camera a vibrant and utterly different cinema personality that stuck out like a lighthouse in a fog. That young woman can act, and she did so well that even the great Barrymore had to knuckle down and do his stuff, instead of stalking through, as he sometimes does. Billie Burke adds much charm and an intelligent interpretation of a rather difficult and mostly thankless role. "A Bill of Divorcement" has a right to a place among the more serious things the cinema is doing.

Fox staged a preliminary tryout of "Chandu, the Magician," based upon the widely popular radio feature. It is really a "personal appearance" of the character, and as such has all the glamour and excitement that holds millions of fascinated listeners nightly on the air. Fox has given it an elaborate mounting and Eddie Lowe 'ends just the proper blending of mystery and showmanship to the character of Chandu. Big stuff for the youngsters.

A Clever Mystery

A story to prove that anyone is likely to find himself mixed up in a murder mystery at any moment, no matter how remote the possibility seems, is cleverly told in Paramount's "The Night of June 13." Circumstantial evidence indicates that Clive Brook has murdered his wife when, as the audience has seen, she has killed herself through jealousy. Neighbors who might offer alibi proof to show that Brook was not at home the time the shooting took place are unwilling to testify because it would involve exposure of skeletons in their own closets. But they can't stop the village souse, who lets all the neighboring cats out of the bag and saves Brook from the gallows. Charles Grapewin as the bad penny of the neighborhood is the big hit of the production.

Good Films Pay on Continent: Morris

"European audiences are hungry for good films and those exhibitors who are able to supply them are all doing a nice business," said Sam E. Morris, vice-president of Warner Bros. in charge of foreign activities, who recently returned to New York after a two months' visit abroad, during which he visited England, Germany, France, Austria, Belgium, and Spain.

As previously announced, Warner will launch an extensive production schedule abroad. "It is our plan to produce 20 pictures in England at our Teddington Studios, using English casts, with English directors who have had their training in Hollywood," Mr. Morris said. "We will also turn out about 15 French pictures which will be dubbed in Paris and about 6 German pictures which will be dubbed in Berlin. However, the number of French and German version pictures we will make is not definitely set as yet. The German and French pictures will be our own Hollywood-produced films with German and French dialogue.

Voight Leaves Columbia

Hubert Voight, formerly Columbia studio publicity director on the Coast, and more recently in charge of fan magazine pictures under Cliff Lewis, has resigned. His future plans are unknown.

McGuire Gets New Contract

Universal this week signed William Anthony McGuire, author, to write, supervise and direct.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

THE concept of this department is that the exhibitor is concerned not with any critic's idea of "how good?" or "how poor?" but rather with the question of precisely what the product is and what is to be done with it when and as it is played. The exhibitor, in general, is concerned with the special aspects of strength and of weakness in the product, its appeals and shortcomings, that he may adequately deal with it when he becomes its sponsor to his public. These "review" pages aim to aid the exhibitor as the retailer of the merchandise concerned.—THE EDITOR.

Blonde Venus

(Paramount)

Drama

This newest Dietrich film is apt to prove somewhat of a poser to exhibitors who figure to cash in on the full box office power of the glamorous Marlene. It is the picture that caused the controversy between the star and director and studio officials a while ago. It got considerable publicity that undoubtedly has many fans waiting to see what it's all about.

Done in an ultra-von Sternberg style, with quick flash-outs and flashes-in, to carry the thread of the story, it presents Marlene Dietrich, who, as the wife of Herbert Marshall and the mother of Dickie Moore, uses the age-old method of extracting money from another man in order to send her husband abroad for a cure.

During all the time she sinks lower and lower in the social scale, she keeps her little boy with her. Only when it seems hopeless does she surrender him to his father. Then when suicide looks to be the only way out for her, the story flashes to Paris, where she is the queen of the night clubs, there to be found by Cary Grant, the man who caused all her trouble. He, conscience-stricken, brings her back to her husband and son.

Because the picture is all Dietrich—there being hardly a scene in which she does not appear—it would seem that the logical method of selling it to the public would be through her. While little Dickie Moore has the role that is intended to inspire human interest, the theme of the story almost prohibits any tendency to build sweetness and love around the mother and her boy. Because the story shows her becoming a woman of the streets in order that she may provide shelter for the boy, any attempt to concentrate too strongly on him may provoke some unfavorable reactions.

Better, it would seem, to work along lines that tie both the names of Marlene Dietrich and "Blonde Venus" together, with newspaper, program and other media playing those names up in big, bold letters. The combination of the two should be sufficiently strong to entice all the Dietrich "fans." Care should be taken that catchlines do not convey a too livid description of the story. Yet, at the same time, catchlines that get over the impression that Miss Dietrich is tackling one of the most difficult roles of her career certainly should be used.

"Blonde Venus" is absolutely adult entertainment. Even the presence of Dickie Moore provides no justification for any effort to sell it to the youngsters. In the majority of spots the name of Miss Dietrich should be sufficiently strong to whet the interest of patrons. Back it up, if you care to, with references in publicity to the before-mentioned controversy, but never ask the question as to who was right or wrong in the controversy.

The title suggests some good exploitation, with tieups easily possible with many various lines of business, in all of which plenty of pictures of Miss Dietrich should be used. Likewise there is a possibility of a "Blonde Venus" contest on the stage to stir up a lot of interest among the local girls who think they look like Miss Dietrich.

How the picture will measure up to box office standards of previous Dietrich pictures is a matter that rests solely in the hands of individual exhibitors. If possible, try to see a screening of the picture in your exchange center or note carefully what the first-run exhibitors do. Then lay your interest-creating campaign out along lines that you know will best appeal to the tastes of your patrons.—McCarthy, Hollywood.

Produced and distributed by Paramount. Original story and screen play by Jules Furthman and S. K. Lauren. Directed by Joseph von Sternberg. Photographed by Bert Glennon. Release date, Sept. 16, 1932. Running time, 85 minutes.

CAST

Helen Faraday	Marlene Dietrich
Ned Faraday	Herbert Marshall
Nick Townsend	Cary Grant
Johnnie Faraday	Dickie Moore
Ben Smith	Gene Morgan
Taxi Bell Hooper	Rita LaRoy
O'Connor	Robert Emmett O'Connor
Detective Wilson	Sidney Toler

Cabin in the Cotton

(First National)

Drama

While the idea of "Cabin in the Cotton" is not new, it is so different from the present day picture trend that it looks like one of those "sleepers" that may click beyond anticipations.

It is very much a social study, dealing with the relations that exist between wealthy cotton planters and their poor white tenants. It strives to portray how the wealthy organized minority continually, either by fair means or otherwise, seeks to keep the masses in subjugation and how one of the poor boys, who has been given an education by his wealthy landlord, struggles to eliminate the conditions that have kept his people in poverty and to bring about a better understanding between owner and tenant.

Because the story devotes so much time to making everything plain and at the same time portraying both classes in a favorable light, it is rather slow and for that reason may not prove so popular with those classes of fans who don't like to mingle too much mental exertion with their entertainment. Yet there is plenty of entertainment in it.

There's the drama of a boy whose loyalty is torn between love of his own kind, who he knows are being bilked out of what is fairly theirs, and appreciation for the man who made it possible for him to come up in the world. There's romance—that once becomes pretty hot—between Richard Barthlemess and Bette Davis. Incidentally, Miss Davis, as the rich idle daughter madly in love with the poor white boy, flashes through the picture in a manner that should send your patrons out of the theatre talking about her. Additionally there is novelty in story and location to prove of more than ordinary interest to the average audience.

The title carries an interest-provoking thought. Backing that up with the names of Barthlemess, Bette Davis and Dorothy Jordan, plus the others in the extensive cast that are fairly well known to your audiences, should prove the means of boosting this picture.

If you go in for specially decorated lobbies and can get hold of some cotton plants or scenery depicting a plantation, attractive and eye-catching fronts in harmony with the theme should help the draw. Likewise there is opportunity for tieups with merchants, who are trying to boost the sales of cotton goods. Put some real showmanship behind this one. Get over the idea that it is a different kind of a picture, with plenty of drama that will hold the interest of children and grownups.—McCarthy, Hollywood.

Produced and distributed by First National. Story by Harry Harrison Kroll. Screen play by Paul Green. Directed by Michael Curtiz. Photographed by Barney McGill. Release date, Oct. 15, 1932. Running time, 78 minutes.

CAST

Marvin	Richard Barthelmess
Madge Norwood	Bette Davis
Betty	Dorothy Jordan
Roland Neale	Hardie Albright
Tom Blake	David Landau
Old Eph	Henry B. Walthall
Lane Norwood	Burton Churchill
Sock Fisher	Erville Alderson
Lizer	Florine McKinney
Ross Clinton	Harry Cording
Holmes Scott	Edmund Breese
Uncle Joe	Russell Simpson
Clive Clinton	Walter Percival
Russell Carter	John Marston
Slick Harkness	Tully Marshall
Blind Negro	Clarence Muse
Lilly Blake	Dorothy Peterson

Blessed Event

(Warner)

Comedy-Drama

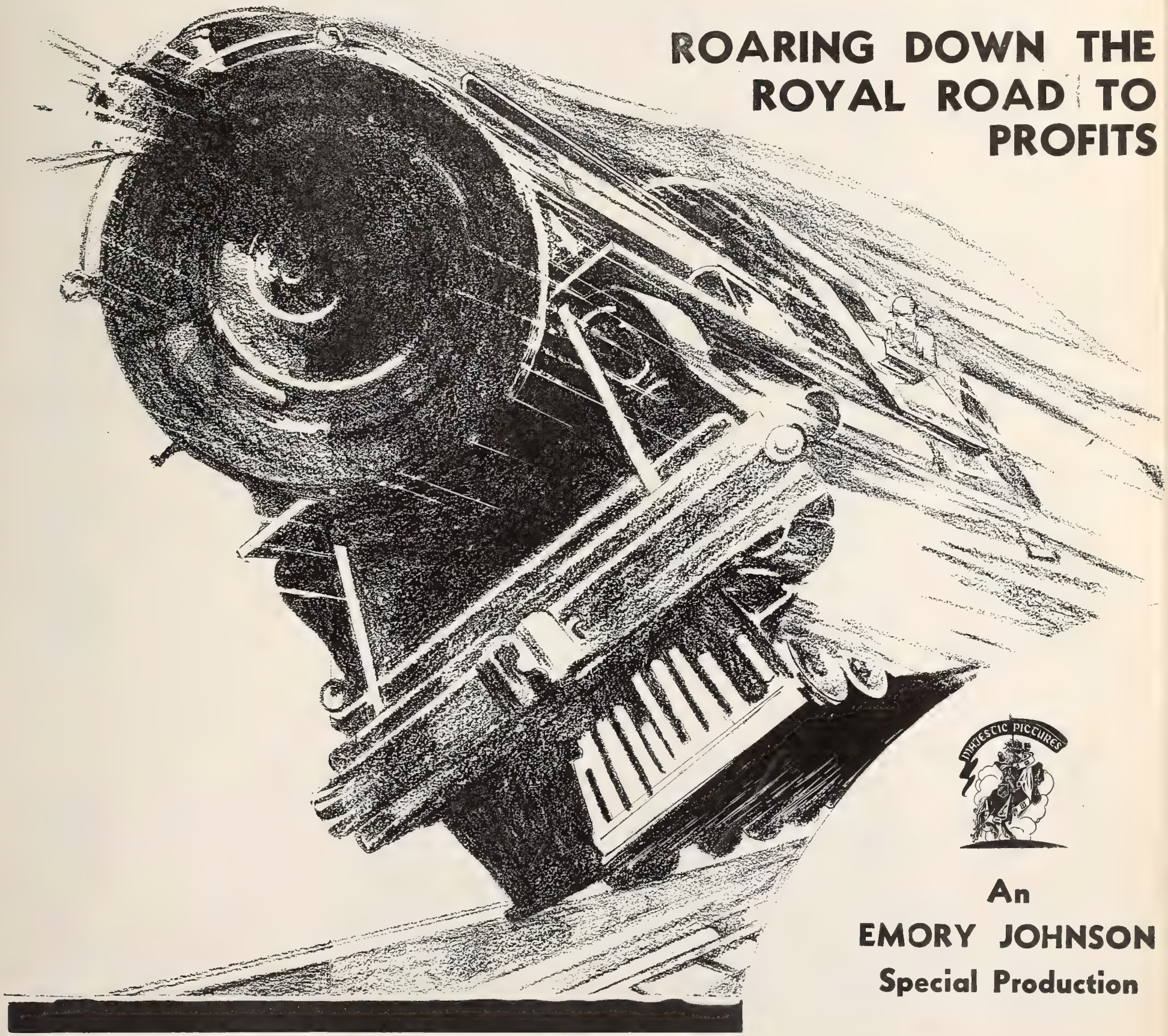
Get behind this with a lively, punch-filled campaign. Here is the opportunity to be smart, to use a wisecrack in your copy here and there, to do almost as you please—so long as the advertising is fast and active, always in keeping with the picture itself.

Use that title for all you are worth, but be careful. There is nothing even in the slightest degree off-color in the film, it is done too well. "Blessed Event" has come almost to be the trademark of that peculiar phenomenon of modern journalism, the "smart" columnist, who digs dirt for his pay, who gossips not wisely but too well about everyone else's business, and whose motto seems to be: "The bigger they are, the harder they fall."

Lee Tracy does the role to the hilt. Keep him on top in the selling. He will be worth it all the way, and the patrons should talk about him when they leave the theatre. He came from the Broadway stage to the motion pic-

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ture, and he has done well there. He still has more than a few good pieces of work ahead of him, consequently it would be well to take this excellent opportunity to make his name mean something to your patrons. He will not disappoint. He makes the most of every line, and there are plenty of good ones.

The rest of the cast is good, though the names may not mean any too much at the box office. Study the cast, and you will know best which names will stand up for best results on the marquee beside Tracy. Ruth Donnelly is especially good, and Mary Brian attractive and capable as the other half of the romance that complicates the life of the happy-go-lucky columnist. Dick Powell, band leader, crooner, should attract the women.

The film is an adaptation of a stage play of the same name which attained a considerable degree of success in New York. Use that angle for what it is worth. There is drama, a bit of pathos, but above all, a world of good, fast comedy in the picture. Tracy ruins the life of a girl through his allegiance to his column, but sees the light of day at the end. He chooses his column in preference to his sweetheart, but finally succumbs to romance.

The film has all the ingredients of money at the box office, and lends itself readily to a flashing, crackling exploitation campaign as few pictures do. The exhibitor may well interest the local newspapers in the journalistic angle. Stir up all the excitement possible before and when this film is played and it should look well on the ledger. There is nothing the youngsters should not see, but the greater part of it will go far over their heads.—Aaronson, New York.

Produced and distributed by Warner Brothers. Directed by Roy Del Ruth. Based on play by Manuel Seff and Forrest Wilson. Screen play by Howard Green. Photographed by Sol Polito. Edited by Jim Gibbons. Release date, September 10, 1932. Running time, 84 minutes.

CAST

Alvin	Lee Tracy
Gladys	Mary Brian
Frankie Wells	Allen Jenkins
Miss Stevens	Ruth Donnelly
Moxley	Ned Sparks
Bunny Harmon	Dick Powell
Moskowitz	Milton Wallace
Gobel	Edwin Maxwell
Alvin's mother	Emma Dunn
Miller	Walter Walker
Office boy	Bobby Gordon
Dorothy	Isabel Jewel
Miss Bauman	Ruth Hall
Hanson	George Chandler
Reilly	Frank McHugh
Cooper	Tom Dugan
Boldt	Walter Miller
Flint	William Halligan
Church	George Meeker
Shapiro	Jesse DeVorska
Bell Boy	Harold Waldridge
Emil	Herman Bing
Kane	Charles Levinson
Louis De Marco	Jack LaRue
Joe	Lew Harvey

Blondie of the Follies

(MGM)

Drama

The big selling point here is cast names, and there are "money" names all the way down the line. Marion Davies, Robert Montgomery, Billie Dove, James Gleason, Jimmy Durante, Zasu Pitts; throw them up on the marquee in your biggest lights, and make them sell your picture. There is not a name in the group that fails of a following. It would be well not to play Durante too high, since his part is unimportant, a minor incident of comedy affording him an opportunity to appear.

There is hardly sufficient power in the story itself to justify too great concentration on it. Rely on the cast for the most part. Each does his work well and all should please. Montgomery is his smart, suave usual self; Miss Davies is lively, Miss Dove effective. The title has possibilities. It is active, smart, and has an implication of the theatrical, behind-the-scenes atmosphere of the stage. "Blondie" gives you a central figure about which to weave the advertising, and when that "Blondie" is Marion Davies, you have a real marquee figure. In the event that Miss Davies is not too strong in the particular situation, concentrate more completely on the cast as a whole, with Montgomery at the top.

The story is not entirely devoid of selling angles. Miss Dove and Miss Davies are East Side neighbors, and chums. Miss Dove goes into the Follies and a Park Avenue apartment, and thereby develops a maid, a manner and considerable affectation. Miss Davies is drawn to follow her into the bright lights, in spite of the objection of father Jim Gleason. Montgomery, with whom Miss Dove is in love, is considerably drawn toward Blondie, with resultant jealousy on the part of Miss Dove. Eventually, after Miss Davies is hurt, Miss Dove being to blame, the latter loses out, and Miss Davies wins Montgomery. Sell the angle of the Follies girls who pretended to be what they were not, and thereby lost, one the man she loved, the other her new-found profession.

This is an adult film. There is nothing in it for the youngsters. Sell the names and the title, plus a touch of musical comedy backstage, and appeal to the women in particular with the story angle and Montgomery for maximum results.—Aaronson, New York.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Edmund Goulding. Story and continuity by Frances Marion. Dialogue by Anita Loos. Photographed by George Barnes. Film editor, George Hively. Release date, August 20, 1932. Running time, 90 minutes.

CAST

Blondie	Marion Davies
Larry	Robert Montgomery
Lottie	Billie Dove
Jimmy	Jimmy Durante
Pa McClune	James Gleason
Gertie	Zasu Pitts
Pete	Sidney Toler
Murchenson	Douglas Dumbrille
Ma McClune	Sarah Padden
Ma Callahan	Louise Carter
Dancer	Clyde Cook
Rocky Twins	By Themselves

A Bill of Divorcement

(RKO Radio)

Domestic Drama

If you want a "class picture" that the more serious minded portion of your patronage will appreciate and a production that should show the "masses" what constitutes fine screen entertainment, "A Bill of Divorcement" is your opportunity.

From every viewpoint—type of story, acting, direction and manner of presentation—it is a big picture. Not depending on sensationalism or anything calculated to incite mob hysteria, it has humanness. It probably never will break any records. It may fail to capture the interest of some of your patrons. But, like "The Guardsman," it should make a big impression on the intelligentsia, and with the experience of that picture to guide you, it can be sold in a way that will convince the others.

The story is a domestic drama. Because there is a recurring streak of insanity in his blood, Margeret has divorced Hillary Fairfield. The daughter, Sidney, never has seen her father but believes he is confined in a sanitarium on account of shell shock. Just before Margeret is to be married to Gray, Hillary recovers and escapes from the hospital. His return throws the family into a turmoil of conflicting emotions. Sidney learns the truth. To her it means that her dream of happiness with Kit must be forever put aside. To Margeret and Gray it is like a bombshell to all their hopes. To Hillary, when he learns the truth about Margeret and Gray from Sidney, it is a tragedy that leaves him hopeless. But, sane again, he understands and makes it possible for his divorced wife to go to Gray. Sidney breaks off her romance with Kit, fearful that marriage might pass on an affliction to her children and is content to find happiness with her father.

Because of the theme, it would appear that the most effective way to arouse patron enthusiasm would be through personalities. Your audiences know John Barrymore, but in this picture he is a greater Barrymore, more natural, more powerfully dramatic. Tell your patrons that they are going to see one of the greatest screen portrayals of all time, that in one scene, where he is pleading with Billie Burke to take him back, he reaches dramatic and emotional heights seldom before attained by any actor.

Katherine Hepburn, making her screen debut, is just as effective. Not a raving beauty—some may consider her even gawky—she has that "certain something" that marks her as a potential star. You can be assured the fans will do plenty of talking about her after they have seen this picture.

Those two, with Billie Burke, carry the picture almost in its entirety. Miss Burke's role as the wife, who apparently selfishly puts aside her husband, has a part that will not win much audience sympathy, but she puts it over with splendid ability.

The combination of those three names, depending on the glamour of Barrymore and Burke, plus the introduction of a new star, Katherine Hepburn, looks to be the angle that will create the maximum amount of interest.

Depending on the types of audiences to which you cater, there are one or two "don'ts" that should receive a lot of consideration. It does not seem wise that one should play up the insanity angle too strongly. To many people that idea may be repulsive. Likewise the divorce idea might be dangerous—particularly if you should try to stir up a controversy as to whether a wife has the right to put aside a husband who has recovered from an affliction.

Better it would seem that you stress the idea of a family that has been whirled into a seething chaos by an unlooked for happening. Back that thought up by concentration on the powerful drama of the story. Make your advertising appeal dignified so that it cannot fail with the more intelligent, but not so highbrow that it will dull the interest of the rank and file.

"A Bill of Divorcement" is strictly adult entertainment. It is far too deep for children and the adolescents in the early "teen" stages. It should prove equally popular with both men and women.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. From the play by Clemence Dane. Screen play by Howard Estabrook and Harry W. Gribble. Directed by George Cukor. Photographed by Sid Hickox. Art director, Carroll Clark. Film editor, Arthur Roberts. Release date, September 30, 1932. Running time, 76 minutes.

CAST

Hillary	John Barrymore
Margeret	Billie Burke
Sidney	Katherine Hepburn
Kit	David Manners
Gray	Paul Cavanaugh
Dr. Alliot	Henry Stephenson
Bassett	Gayle Evers
Hester	Elizabeth Patterson

Thrill of Youth

(Chesterfield)

Comedy-Drama

While there are a few interesting spots in "Thrill of Youth," the picture takes such an unnecessarily long time in getting under way, with much emphasis being placed on the fact that the Thayer family belongs in the idle rich class. The majority of audiences will become bored if this picture is the sole program attraction.

Quite evidently the picture was made to meet a condition—double billing, for example. This is indicated by the fact that the running time is only 63 minutes. And that is a suggestion as to how it should be played, on a double bill or on a program that lists a number of more than interesting short subjects. Even in the smaller houses it will hardly stand alone.

Here's the gist of the story. Jack and Chet Thayer are in love with Jill Fenwick. She becomes engaged to Chet. To solace Jack, she goes with him for a day's outing to an old farmhouse. A storm comes up and prevents them from getting home. During the heights of the storm his father, Jeff and Seena Sherwood (a married woman) arrive at the farm. Thus a compromising situation has an alibi. But next day Chet finds out about it. He assaults his brother, but a cable from Jeff and

No–it's not "The face on the cutting-room floor!"

Our trailers are not made up of the scrap material left over after the picture has been cut. National Screen Service trailers show actual footage from the feature itself!

Those talking scenes your audiences see and hear—those little flashes from the heart of the picture that thrill your patrons with their big moments, and tease them with the promise of other thrills to come —those appetite-creating scenes you get in National Screen trailers are picked with utmost care from the entire length of the feature advertised; and picked with a purpose!

Showmanship is the guiding principal in making this choice—showmanship that will bring results at your box-office through increased ticket sales.

Trailers build business! You can prove it —check your audiences!

National Screen Service

Ad-Vance Trailers

A Message from the Makers of the World's Finest Trailers

National Screen trailers give your patrons fair samples of the picture to come—and give them in such a way as to create desire to see the advertised feature. Trailer cost is a trivial cost in operation.

National Screen Ad-Vance Trailers are your first aid to better business!

Seena makes everything okay and of course Chet steps aside.

There is a little nice comedy contributed by Lucy Beaumont and Tom Ricketts. Otherwise the picture follows the formula, with a little romance and drama and some suspense. You will have to depend for your laughs, which are the highlights of the story, on Miss Beaumont and Ricketts.

Even in the smaller houses better than ordinary showmanship will be required to put "Thrill of Youth" over. That means, primarily, added attractions along all the lines now being used to help out pictures that are not quite up to the full entertainment standards. Special inducements will fit in nicely with this feature. And of course as part of a double bill, it will be all right.

In advertising, the title should have some pulling power and the names of June Clyde, Allen Vincent and Matty Kemp should have some effect on the younger contingent. There is no reason for selling it as anything more than just regular program entertainment, where the audiences will get some fun out of the two oldtimers and may find some interest in the mixup that occurs between the two brothers and the girl.—McCarthy, Hollywood.

Story and screen play by Edward T. Lowe. Directed by Richard Thorpe. Photographed by M. A. Anderson. Release date. Running time, 63 minutes.

CAST

Jill Fenwick ..... June Clyde
Jack Thayer ..... Allen Vincent
Seena Sherwood ..... Dorothy Peterson
Jeff Thayer ..... George Irving
Chet Thayer ..... Matty Kemp
Grandma Thayer ..... Lucy Beaumont
Grandpa Thayer ..... Tom Ricketts
Marcia Dale ..... Caryl Lincoln
Alice Fenwick ..... Ethel Clayton
Colby Sherwood ..... Bryant Washburn

Diamond Cut Diamond

(MGM)

Comedy

Here's Adolphe Menjou in one of the most successful parts he ever has played, so that the showman who caters to Menjou fans won't have difficulty in getting his money back. It isn't the best film he has appeared in, but it's a picture that gives him the chance to put over his particular brand of personality from a slightly different angle. Playing up to him, too, is a partner who often has been paid an injustice by too slavish casting type, but who shows here a ready adaptability for a less stereotyped role—Claude Allister. Between them, these two popular old stagers give conviction to a frothy story of the familiar "set a thief to catch a thief" variety, and succeed in turning out seventy minutes of safe entertainment.

The story, conceived by Viscount Castlerosse (the English journalist you may have heard of before), concerns a couple of international crooks, whose adventures bring them from the South Seas to the vortex of London sassiety and finally land them for a stretch in the cold, cold jail. Dan Macqueen (Menjou), "gentle grafter" as well as audacious jewel thief, is partnered by Joe Fragson, nimble of fingers and quick with the cards, but equally quick with the ladies. Dan holds that women spell trouble, and keeps his distance.

A big pearl, stolen from a native, pays their fares to England and helps them into London's biggest hotel, where they check in as the Count de Beauvais and friend. Neat work by Dan deprives a famous jeweler of a £2,000 bracelet, which he plants on an attractive woman in the same hotel when suspected. With the aid of her confederate (for she, alas, is also not quite honest) she slips him a dainty doublecross tied with a perfumed blue ribbon, so to speak, dupes him and Joe into landing another piece of the Tiffany stuff, gives him back his bracelet and jugs him, Joe as well.

Apart from a trick or two indulged in by one of the picture's two directors (Fred Niblo walked out half way through and left Maurice Elvey to finish it), there is no messing about, and the story goes neatly along. It is assisted by well designed settings, genuine London scenes, and good photography, while the two grafters-in-chief are seconded by good work from the other leading players.

Obviously you've got to stick Adolphe and Claude on your marquee as well as at the top of all your ads and other publicity. Call 'em a new comedy team, if you feel that way, and work in those phrases like "remarkable characterization," and so on. Play up the title, too, by tieups with jewelry stores and, if you have a sense of humor, the local five-and-ten-cent emporium. Maybe there's even a gag in the fact that the story is by a peer of the King's realm.—Charman, London.

Offered (in England) by M-G-M. Produced by Eric Hakim at Elstree, England. Directed by Fred Niblo and Maurice Elvey. Story suggested by Viscount Castlerosse. Running time, 71 minutes.

CAST

Dan Macqueen ..... Adolphe Menjou
Joe Fragson ..... Claude Allister
Marda Blackett ..... Benita Hume
Blackett ..... Desmond Jeans
Reggie Dean ..... Kenneth Kove
Mrs. Loftus ..... Toni Bruce
Inspector Spellman ..... Shayle Gardner

I Kiss Your Hand, Madame

(Stanley)

Musical Comedy

The showman will concentrate his every effort on the name Marlene Dietrich to draw maximum returns from this production, which is brought from Europe by Stanley Distributing Corporation to capitalize directly on the interest in Miss Dietrich that has come from her American productions. Exteriors were photographed in Paris and are authentic.

The story itself and the development of it will thoroughly justify the playing up of the Dietrich beauty, the Dietrich eyes and their languorous appeal. Some might see in the production an over-emphasis of just that phase, with consequent delay of action, but the call to both men and women is distinctly present, a fact which is indicated further by the several weeks' run at the Europa Theatre in New York.

Another phase of the picture which may be attracting, and certainly will provide ready-made tieup possibilities, is the fact that it is built around the song hit of the same name by Ralph Erwin, with constant but not tiring use of it. The extent to which the song in itself is a positive factor for building attendance will depend upon the life the song has enjoyed in the community.

The story is of no particular significance but it does bring plenty of opportunity for Harry Liedtke to present his likable self before the feminine contingent. Lietke, a headwaiter and in reality also a Russian prince who has had to find a living somehow, meets Miss Dietrich by a coincidence and finds an opportunity to press the acquaintanceship in returning her divorce papers. She likes him, but when she is informed by her former husband that Liedtke is a waiter she decides to humiliate him. His real rank finally comes to light and she repents, and not at leisure, either, for they finally find each other after a mad chase around a hotel.

As played at the Europa, the dialogue was all on the titles, the sound being only in musical accompaniment.

The picture is scarcely within the ken of the juvenile but can be played anywhere, any time.—Rovelstad, New York.

Produced by Super Films. Distributed by Stanley Distributing Corporation. Directed by Robert Land. Cameraman, Robert Neppach. Film editor, Helene Turner. Release date, August 27, 1932. Running time, 60 minutes.

CAST

The Girl ..... Marlene Dietrich
The Headwaiter ..... Harry Liedtke
The Lawyer ..... Karl Huszar-Puffy

SHORTS

Blue of the Night

(Paramount)

Bing Crosby

With Bing Crosby singing three of his most popular numbers, "Auf Wiedesehen," "Every Time My Heart Beats" and "Blue of the Night," this catchy Sennett film looks to be one of those that will draw in about as much money as the regular feature. Given a prominent advertising break, which includes tieups with music stores and radio stations, it should be booked in at a time when you need a particularly attractive short subject. Outside of Crosby's singing, the story is simple—a case of mistaken identity, "Babe" Kane and Bing being taken as bride and groom by passengers on a transcontinental train. Use showmanship with Bing's name in the lights, ads and lobby displays.—McCarthy, Hollywood.

Young Onions

(Educational)

Weak

There is little that is amusing, and nothing that is unusually funny in this domestic comedy effort featuring Forrester Harvey and Dorothy Granger. Husband's greatest desire is the imbibing of onions, while wife languishes in neglect. When they break up, via a deal of slapstick, she is to depart for Mexico, he to the beach. Neither can go through with it, and the reconcilation takes place, as expected, and in a manner unamusing. Running time, 19 minutes.

Hitting the High Spots of the Far East

(Vitaphone)

Excellent

The standard which E. M. Newman has established in his series of travel films is maintained in this subject, which possesses much of interest, much of the unusual to the American. Rendering the dialogue himself, Mr. Newman takes his audience to Canton, Bangkok, Calcutta, Delhi, picturing the strange habits of the peoples, the splendid architecture of their mosques and temples, conveying something of the atmosphere of these far countries. A diverting, interesting subject.—Running time, 10 minutes.

The Athlete

(Universal)

Amusing

The animated dog here is an athlete of no mean proportions. His hurdling, running and high diving are lightly amusing, and highly intricate, resulting in all manner of difficulty. His booby prize is being photographed, but the flash power is dynamite, and spectators and cameramen practice on the harp high on a cloud. A diverting cartoon.—Running time, 8 minutes.

The Transatlantic Mystery

(Vitaphone)

Intriguing

From a quantity standpoint there are at least three murders and a suicide in this story of smuggling of stolen jewels, but the quality of production removes all suggestions of overdose of quantity, and the net sum becomes an interesting and fast-moving piece of entertainment. The particular finesse that gives strength is in the denoument, with a handling of dialogue that carries the picture through with sustained interest.—Running time, 22 minutes.

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First commercial sound picture: recorded and reproduced by Western Electric.

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First all-talking picture: recorded and reproduced by Western Electric.

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ERPI's nation-wide service staff reduces program interruptions to 1-10 of 1%.

1930
New equipment makes Western Electric quality available to smallest theatres.

1931
Western Electric Noiseless Recording does away with all ground and surface noises.

1932
Western Electric Wide Range Sound brings talkies even closer to perfection.

THEATRE RECEIPTS

The total of box office receipts for the calendar week ended September 3, 1932, reached $1,389,894 for 106 theatres in 20 major key cities of the country, $84,033 less than the total for the previous calendar week ended August 27, when the total gross was $1,473,927 for 108 theatres in 20 cities. During the more recent seven-day period no new high individual house records were established, while three new low individual figures were recorded. This compares with no new "highs" and six new "lows" for the preceding week.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Boston								
Keith's	3,500	25c-65c	"Back Street" (U.)	23,500	"Hold 'Em Jail" (Radio)	22,000	High 12-5 "Frankenstein"	27,000
							Low 3-26-32 "Explorers of the World"	16,000
Keith-Boston	2,900	25c-65c	"Night Club Lady" (Col.)	21,500	"Unholy Love" (Allied)	20,000	High 4-9-32 "Steady Company"	26,000
							Low 7-9-32 "By Whose Hand?"	16,500
Loew's Orpheum	2,000	25c-60c	"Downstairs" (MGM)	21,000	"White Zombie" (U. A.)	20,000	High 1-24 "Hell's Angels"	31,500
							Low 8-4-32 "Unashamed"	18,000
Loew's State	3,700	30c-60c	"Blondie of the Follies" (MGM)	23,000	"Speak Easily" (MGM)	21,500	High 6-18-32—"Hell Divers" "Possessed" and "Sin of Madelon Claudet"	26,000
							Low 7-18 "Man in Possession"	19,000
Metropolitan	4,350	35c-75c	"Two Against the World" (W.B.)	35,500	"Doctor X" (F. N.)	35,000	High 1-31 "No Limit"	44,500
							Low 7-4 "I Take This Woman"	30,000
Paramount	1,800	30c-60c	"Love Me Tonight" (Para.)	17,000	"Horse Feathers" (Para.) (2nd week)	16,500	.....	
Uptown	2,000	25c-60c	"Love Me Tonight" (Para.)	13,000	"Horse Feathers" (Para.) (2nd week)	12,500	High 5-14-32 "The Miracle Man"	15,000
							Low 7-23-32 "Miss Pinkerton"	10,000
Buffalo								
Buffalo	3,500	30c-65c	"Two Against the World" (W. B.)	20,000	"Devil and the Deep" (Para.)	15,000	High 3-28 "My Past"	39,500
							Low 8-27-32 "Devil and the Deep"	15,000
Century	3,000	25c-35c	"Congorilla" (Fox)	7,000	"Mystery Ranch" (Fox)	5,800	High 2-14 "Cimarron"	25,600
							Low 8-27-32 "Mystery Ranch"	5,800
Court Street	1,800	25c	"Stranger in Town" (W. B.) (4 days)	1,100	"Week-End Marriage" (F. N.) (4 days)	1,800	.....	
Great Lakes	3,000	30c-65c	"Horse Feathers" (Para.) (2nd week)	10,000	"Horse Feathers" (Para.) (1st week)	18,500	High 8-8 "Politics"	35,100
							Low 5-28-32 "Two Seconds"	7,900
Hippodrome	2,100	25c-35c	"Purchase Price" (W. B.)	6,000	"Miss Pinkerton" (F. N.)	7,900	High 2-14 "Free Love"	26,300
							Low 7-16-32 "New Morals for Old"	4,200
Lafayette	3,300	25c	"Cock of the Air" (U. A.)	6,800	"The Blonde Captive" (Col.)	7,300	High 4-11 "Ten Cents a Dance"	24,100
							Low 6-11-32 "The Secret Witness"	5,800
Chicago								
Chicago	4,000	35c-75c	"Blondie of the Follies" (MGM)	36,000	"Two Against the World" (W.B.)	39,000	High 1-23-32 "Two Kinds of Women"	67,000
							Low 7-18 "Women Love Once"	26,250
McVickers	2,284	35c-75c	"Horse Feathers" (Para.) (2nd week)	26,000	"Horse Feathers" (Para.) (1st week)	36,500	High 2-7 "Doorway to Hell"	38,170
							Low 5-28-32 "The Doomed Battalion"	15,000
Oriental	3,940	35c-75c	"70,000 Witnesses" (Para.)	23,000	"Jewel Robbery" (W. B.)	24,000	High 3-7 "My Past"	46,750
							Low 6-27 "Party Husband"	19,450
Palace	2,509	35c-75c	"War Correspondent" (Col.)	20,000	"Hold 'Em Jail" (Radio)	28,000	High 4-2-32 "Cheaters at Play"	33,000
							Low 7-16-32 "Bachelor's Affairs"	16,000
State Lake	2,776	25c-50c	"Hollywood Speaks" (Col.)	16,500	"American Madness" (Col.)	14,500	High 12-12 "Frankenstein"	44,000
							Low 6-25-32 "Is My Face Red?"	7,000
United Artists	1,700	35c-75c	"White Zombie" (U. A.)	15,000	.....		High 3-21 "City Lights"	46,562
							Low 6-18-32 "The Tenderfoot"	9,000
Cleveland								
Allen	3,300	25c-50c	"Blondie of the Follies" (MGM)	15,000	"Horse Feathers" (Para.)	14,000	High 1-30-32 "Hell Divers"	26,000
							Low 7-2-32 "The Man From Yesterday"	8,000
RKO Palace	3,100	25c-60c	"Bird of Paradise" (Radio)	25,000	"Hold 'Em Jail" (Radio)	20,000	High 5-2 "Laugh and Get Rich"	40,000
							Low 5-21-32 "Sinners in the Sun"	18,000
Stillman	1,900	15c-25c	"The Painted Woman" (Fox)	5,000	"A Passport to Hell" (Fox)	4,000	.....	
Warner's Lake	800	15c-50c	"Doctor X" (F. N.)	8,600	"Crooner" (F. N.)	3,600	High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Denver	2,500	25c-66c	"Devil and the Deep" (Para.)	14,000	"Horse Feathers" (Para.)	16,000	High 8-8 "Politics"	25,000
							Low 5-14-32 "Greeks Had a Word for Them"	9,000
Huffman's Rialto	900	25c-50c	"Tom Brown of Culver" (U.)	2,250	"Igloo" (U.) (6 days)	1,900	.....	
Orpheum	2,600	25c-66c	"Hold 'Em Jail" (Radio)	16,000	"Back Street" (U.)	14,000	.....	
Paramount	2,000	25c-55c	"Speak Easily" (MGM)	9,000	"Doctor X" (F. N.)	9,000	High 1-10 "Hell's Angels"	22,000
							Low 6-25-32 "Forgotten Commandments" and "Reserved for Ladies"	3,450
Detroit								
Downtown	2,750	25c-50c	"Bird of Paradise" (Radio)	19,500	"Age of Consent" (Radio)	8,200	.....	
Fisher	2,300	25c-60c	"Downstairs" (MGM) (25c-50c)	13,400	"Horse Feathers" (Para.)	18,400	.....	
Fox	5,000	25c-50c	"War Correspondent" (Col.)	11,500	"The Purchase Price" (W. B.)	14,400	.....	
Michigan	3,000	25c-75c	"Two Against the World" (W. B.)	23,500	"Blondie of the Follies" (MGM)	31,600	.....	

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Hollywood							
Chinese	2,500	55c-$1.65	"Strange Interlude" (MGM) (7th week-4 days)	9,000	"Strange Interlude" (MGM) (6th week)	15,500	High 7-31 "Trader Horn" 36,000 Low 10-31 "Yellow Ticket" 9,000
Pantages Hollywood	3,000	35c-65c	"Tom Brown of Culver" (U.)	9,300	"The First Year" (Fox)	9,000	High 4-30-32 "Careless Lady" 22,400 Low 2-6-32 "Ladies of the Big House" 7,000
W. B. Hollywood	3,000	25c-55c	"Two Against the World" (W. B.)	11,800	"Big City Blues" (W. B.) (6 days)	7,900	High 2-7 "Little Caesar" 30,000 Low 11-7 "Honor of the Family" 7,000
Indianapolis							
Apollo	1,100	25c-35c	"Two Against the World" (W. B.) (35c-50c)	3,500	"Congorilla" (Fox)	3,500	High 6-13 "Daddy Long Legs" 10,000 Low 8-20-32 "Jewel Robbery" 2,500
Circle	2,600	25c-35c	"Devil and the Deep" (Para.) (35c-55c)	9,500	"The Crooner" (W. B.)	5,000	High 2-14 "Cimarron" 13,000 Low 7-30-32 "Westward Passage" 3,500
Indiana	3,300	25c-55c	"Horse Feathers" (Para.) (6 days-2nd week)	7,000	"Horse Feathers" (Para.) (1st week)	9,700	High 1-17 "Her Man" 25,000 Low 8-12-32 "Guilty as Hell" 6,500
Palace	2,800	25c-35c	"The Last Mile" (Tiff.)	5,000	"Speak Easily" (MGM)	7,500	High 5-2 "Trader Horn" 22,000 Low 9-3-32 "The Last Mile" 5,000
Kansas City							
Liberty	1,000	15c-25c	"Miss Pinkerton" (F. N.)	3,500	"Love Is A Racket" (F. N.)	4,000	
Mainstreet	3,049	35c-50c	"Bird of Paradise" (Radio)	21,000	"Roar of the Dragon" (Radio)	23,000	High 1-9-32 "Peach o' Reno" 25,500 Low 6-11-32 "Rich Are Always With Us" 11,000
Midland	4,000	25c-40c	"The Last Mile" (Tiff.) (7 days and Sat. midnite show)	9,500	"Blondie of the Follies" (MGM) (7 days and Sat. midnite show)	13,000	High 1-23-32 "Hell Divers" 30,400 Low 5-9 "Quick Millions" 7,500
Newman	2,000	35c-50c	"Love Me Tonight" (Para.) (7 days and Sat. midnite show)	12,000	"Horse Feathers" (Para.) (7 days and Sat. midnite show)	16,000	High 2-27-32 "Shanghai Express" 25,000 Low 6-4-32 "Street of Women" 6,500
Los Angeles							
Carthay Circle	1,650	55c-$1.65	"Back Street" (U.) (4th week)	8,800	"Back Street" (U.) (3rd week)	9,100	
Fox Criterion	1,652	25c-65c	"Igloo" (U.)	9,500	"Congorilla" (Fox) (2nd week)	9,600	High 5-9 "Secret Six" 27,100 Low 3-5-32 "Business and Pleasure" 3,909
Loew's State	2,416	35c-70c	"Down to Earth" (Fox)	27,500	"A Passport to Hell" (Fox)	18,800	High 10-25 "Susan Lenox" 39,000 Low 3-5-32 "The Silent Witness" 6,963
Orpheum	2,750	25c-40c	"American Madness" (Col.)	6,600	"War Correspondent" (Col.)	8,000	High 1-9-32 "Frankenstein" 34,000 Low 12-26 "Heaven on Earth" 6,500
Paramount	3,596	35c-70c	"Devil and the Deep" (Para.)	16,500	"Horse Feathers" (Para.) (2nd week)	21,000	High 10-31 "Beloved Bachelor" 41,000 High 2-7 "Little Caesar" 27,000
W. B. Downtown	2,400	25c-55c	"Doctor X" (W. B.)	9,750	"Crooner" (W. B.)	9,700	Low 4-23-32 "Destry Rides Again" 6,200
W. B. Western	2,400	35c-55c	"Big City Blues" (W. B.)	4,400	"Doctor X" (F. N.)	4,800	
Minneapolis							
Lyric	1,238	25c-40c	"White Zombie" (U. A.)	2,200	"Rich Are Always with Us" (F. N.)	2,500	High 5-30 "Kiki" 4,000 Low 1-24 "Men on Call" 1,200
RKO Orpheum	2,900	25c-55c	"War Correspondent" (Col.)	13,000	"The Blonde Captive" (Col.)	14,000	High 12-14 "Cimarron" 30,000 Low 8-20-32 "American Madness" 12,000
State	2,300	25c-55c	"Down To Earth" (Fox)	8,000	"Horse Feathers" (Para.)	8,000	High 1-2-32 "Sooky" 10,000 Low 4-18 "Body and Soul" 6,000
Montreal							
Capitol	2,547	26c-60c	"Skyscraper Souls" (MGM) and "Women Who Play" (British) (26c-77c)	11,500	"Guilty As Hell" (Para.) and "Forgotten Commandments" (Para.)	11,000	High 1-10 "Just Imagine" 18,000 Low 12-23 "The Guardsman" and "The Tip-Off" 8,000
Imperial	1,914	15c-40c	"Service de Nuit" (French)	3,300	French Review Week	2,500	High 1-17 "Office Wife" 10,000 Low 8-12-32 "Paris-Beguin" 1,800
Loew's	3,115	30c-75c	"Hold 'Em Jail" (Radio) (30c-85c)	13,500	"Bring 'Em Back Alive" (Radio)	11,500	High 4-2-32 "Fireman, Save My Child" 16,500 Low 7-18 "Stepping Out" 9,000
Palace	2,600	30c-75c	"Devil and the Deep" (Para.) (30c-$1.00)	13,000	"The First Year" (Fox)	14,000	High 4-2-32 "One Hour With You" 19,500 Low 8-12-32 "Washington Masquerade" 10,000
Princess	2,272	25c-60c	"Explorers of the World" (Raspin) and "Love Affair" (Col.) (25c-75c)	9,000	"The Man Called Back" (Tiff.) and "Strangers of the Evening" (Tiff.)	7,000	High 4-1 "City Lights" 22,500 Low 8-27-32 "Man Called Back" and "Strangers of the Evening" 7,000
New York							
Astor	1,120	55c-$2.20	"Strange Interlude" (MGM) (4 days and opening night)	14,559	"Grand Hotel" (MGM) (19th week)	12,397	High 1-2-32 "Hell Divers" 24,216 Low 11-14 "The Champ" 18,759
Cameo	549	25c-75c	"The Sniper" (Amkino)	4,000	"Sign of Four" (World Wide)	3,000	
Capitol	4,700	35c-$1.65	"The Last Mile" (Tiff.)	48,256	"Speak Easily" (MGM)	53,821	High 1-9-32 "Mata Hari" 110,466 Low 7-2-32 "New Morals for Old" 29,767
Embassy	598	25c	All Newsreel	6,690	All Newsreel	6,890	High 1-3 Newsreels 9,727 Low 5-28-32 Newsreels 5,785
Hollywood	1,549	50c-$1.50	"Life Begins" (F. N.) (2nd week)	22,864	"Life Begins" (F. N.) (3 days-1st week)	8,000	
Mayfair	2,300	35c-85c	"Back Street" (U.)	25,000	"Hold 'Em Jail" (Radio)	11,000	High 12-12 "Frankenstein" 53,800 Low 4-30-32 "Cohens and Kellys in Hollywood" 7,600
Palace	2,500	30c-$1.10	"White Zombie" (U. A.)	13,500	"American Madness" (Col.)	18,000	
Paramount	3,700	40c-$1.10	"Night Club Lady" (Para.)	47,200	"Devil and the Deep" (Para.)	41,300	High 2-7 "Finn and Hattie" 85,900 Low 12-26 "Heaven on Earth" 35,700
Rialto	1,949	40c-$1.10	"Horse Feathers" (Para.) (3rd week)	22,000	"Horse Feathers" (Para.) (2nd week)	31,000	High 2-27-32 "Shanghai Express" 64,600 Low 6-27 "Dracula" and "Hell's Angels" 4,500
Rivoli	2,103	40c-$1.10	"Love Me Tonight" (Para.) (2nd week)	25,000	"Love Me Tonight" (Para.) (1st week)	36,300	High 1-9-32 "Dr. Jekyll and Mr. Hyde" 67,100 Low 7-29-32 "Igloo" 8,000
Strand	3,000	35c-$1.10	"Two Against the World" (W.B.) (2nd week)	15,013	"Two Against the World" (W.B.) (1st week)	22,711	High 1-17 "Little Caesar" 74,821 Low 4-2-32 "The Missing Rembrandt" 8,012
Winter Garden	1,949	35c-$1.10	"A Passport to Hell" (Fox)	12,212	"Crooner" (F. N.)	12,758	High 9-19 "Five Star Final" 59,782 Low 8-20-32 "Hollywood Speaks" 5,690

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Oklahoma City							
Capitol	1,200	10c-55c	"Jewel Robbery" (W. B.) (6 days)	4,000	"Blondie of the Follies" (MGM) (3 days)	3,500	High 2-7 "Illicit" 11,000 Low 7-2-32 "Man From Yesterday" 3,100
Criterion	1,700	10c-55c	"Love Me Tonight" (Para.) (6 days)	5,600	"Horse Feathers" (Para.) (6 days)	10,000	High 2-21 "Cimarron" 15,500 Low 8-12-32 "Downstairs" 3,000
Liberty	1,500	10c-35c	"Miss Pinkerton" (F. N.) (4 days) "Almost Married" (Fox) (3 days)	1,100 1,000	"Week Ends Only" (Fox) (4 days) "Fast Companions" (U.) (3 days)	1,000 850	High 1-24 "Under Suspicion" 7,200 Low 6-20 "Big Fight" and "Drums of Jeopardy" 900
Mid-West	1,500	10c-55c	"Crooner" (F. N.) (5 days)	2,800	"Congorilla" (Fox) (6 days)	3,000	High 9-19 "Young As You Feel" 11,000 Low 8-20-32 "War Correspondent" 3,000
Omaha							
Orpheum	3,000	25c-55c	"The Age of Consent" (Radio)	15,000	"The Blonde Captive" (Col.)	9,250	High 2-14 "Cimarron" 25,550 Low 6-18-32 "Night World" 8,500
Paramount	2,900	25c-60c	"The Jewel Robbery" (W. B.)	12,500	"Horse Feathers" (Para.) (8 days)	10,000	High 4-23-32 "Tarzan, the Ape Man" 13,750 Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous" 4,000
World	2,500	25c-40c	"Winner Take All" (W. B.) and "Man From Yesterday" (Para.)	5,500	"White Zombie" (U. A.) and "Madame Racketeer" (Para.)	6,000	High 4-11 "Men Call It Love" 16,000 Low 11-28 "The Cisco Kid" 4,500
Philadelphia							
Arcadia	600	30c-55c	"Aren't We All?" (Para.) (6 days)	2,200	"Man From Yesterday" (Para.) (5 days)	2,000	High 12-17 "The Guardsman" 6,500 Low 4-30-32 "Beast of the City" 1,900
Boyd	2,400	35c-75c	"Jewel Robbery" (W. B.) (6 days)	11,500	"Washington Masquerade" (MGM) (8 days)	15,000	.....
Earle	2,000	35c-66c	"Speak Easily" (MGM) (6 days)	17,000	"Make Me A Star" (Para.) (6 days)	18,500	High 1-2-32 "Makers of Men" 27,000 Low 7-23-32 "Miss Pinkerton" 12,500
Fox	3,000	35c-75c	"Congorilla" (Fox) (6 days)	16,000	"Painted Woman" (Fox) (6 days)	23,000	High 2-7 "Man Who Came Back" 40,000 Low 6-18-32 "Mystery Ranch" 15,000
Karlton	1,000	30c-55c	"Hollywood Speaks" (Col.) (6 days)	3,800	"Tom Brown of Culver" (U.) (6 days)	3,200	High 5-2 "City Lights" 8,000 Low 3-21 "Resurrection" 3,000
Stanley	3,700	35c-75c	"Dr. X" (F. N.) (6 days)	16,000	"Skyscraper Souls" (MGM)	14,000	High 12-19 "Frankenstein" 31,000 Low 7-25 "Rebound" 8,000
Stanton	1,700	35c-55c	"Unashamed" (MGM) (6 days)	10,000	"War Correspondent" (Col.) (5 days)	8,000	High 3-21 "Last Parade" 16,500 Low 7-28-32 "Radio Patrol" 6,500
Portland, Ore.							
Oriental	2,040	25c-35c	"Doctor X" (F. N.)	3,100	"Week End Marriage" (F. N.)	2,800	.....
Paramount	3,068	35c-65c	"Love Me Tonight" (Para.)	14,500	"Horse Feathers" (Para.) (35c-55c)	14,800	High 1-3 "Paid" 26,000 Low 5-23 "Young Sinners" 11,000
Rialto	1,400	25c-40c	"Horse Feathers" (Para.)	3,500	"The Wet Parade" (MGM)	3,400	High 3-21 "Trader Horn" 12,000 Low 6-25-32 "Mystery Ranch" 1,900
RKO Orpheum	1,700	25c-40c	"The Blonde Captive" (Col.)	6,500	"Age of Consent" (Radio)	8,400	High 2-14 "Cimarron" 20,000 Low 9-3-32 "The Blonde Captive" 6,500
United Artists	945	25c-35c	"A Passport to Hell" (Fox)	3,000	"Speak Easily" (MGM)	3,000	High 1-10 "Hell's Angels" 12,500 Low 8-4-32 "Week Ends Only" 2,000
San Francisco							
El Capitan	3,100	25c-60c	"Society Girl" (Fox)	12,600	"As You Desire Me" (MGM) (35c-65c)	14,000	High 8-15 "Daddy Long Legs" 16,750 Low 6-11-32 "Devil's Lottery" 11,000
Filmarte	1,400	25c-50c	"Congress Dances" (Ufa) (2nd week)	1,500	"Congress Dances" (Ufa) (1st week)	1,800	.....
Fox	4,600	25c-90c	"Down to Earth" (Fox)	32,000	"Painted Woman" (Fox)	32,000	High 1-3 "Lightning" 70,000 Low 2-20-32 "The Guardsman" 29,000
Golden Gate	2,800	25c-65c	"Bird of Paradise" (Radio) (35c-65c)	18,200	"Age of Consent" (Radio)	11,500	High 8-4-25 "Bring 'Em Back Alive" 24,000 Low 6-11-32 "Lena Rivers" 7,000
Paramount	2,670	25c-90c	"Love Me Tonight" (Para.)	21,000	"Horse Feathers" (Para.) (2nd week)	20,000	High 1-9-32 "The Champ" 35,600 Low 8-12-32 "Devil and the Deep" 9,500
Warfield	2,700	35c-90c	"Speak Easily" (MGM)	22,000	"Big City Blues" (W. B.)	20,000	High 3-14 "Parlor, Bedroom and Bath" 28,000 Low 1-30-32 "X Marks the Spot" 15,000
Warner Bros.	1,380	35c-75c	"Two Against the World" (W. B.)	7,000	"Doctor X" (F. N.) (2nd week)	6,200	High 3-26-32 "Fireman, Save My Child" 19,000 Low 7-9-32 "Street of Women" 3,500
Seattle							
Fifth Avenue	2,750	25c-75c	"Blondie of the Follies" (MGM)	12,000	"Horse Feathers" (Para.)	14,500	High 7-30-32 "Million Dollar Legs" 18,500 Low 1-2-32 "The Boudoir Diplomat" 7,000
Fox	2,280	25c-75c	"Horse Feathers" (Para.)	7,500	"Speak Easily" (MGM)	8,000	.....
Liberty	2,000	10c-25c	"Racetrack" (World-Wide)	3,500	"The Man Called Back" (Tiff.)	3,500	High 1-10 "The Lash" 11,500 Low 8-5-32 "Hound of the Baskervilles" 3,000
Music Box	950	25c-35c	"Igloo" (U.)	3,000	"Stranger in Town" (W. B.) and "Congress Dances" (Ufa)	3,000	High 2-28 "City Lights" 14,000 Low 9-3-32 "Igloo" 3,000
RKO Orpheum	2,650	25c-40c	"Bird of Paradise" (Radio)	9,500	"Age of Consent" (Radio)	6,000	High 10-31 "Spirit of Notre Dame" 18,000 Low 8-27-32 "Age of Consent" 6,000
Washington							
Columbia	1,232	25c-40c	"Bachelor's Folly" (World-Wide)	2,200	"Isle of Paradise" (Eagle)	4,500	.....
Earle	2,323	25c-66c	"Doctor X" (F. N.)	18,000	"War Correspondent" (Col.)	14,500	.....
Fox	3,434	25c-66c	"The Painted Woman" (Fox)	25,250	"Speak Easily" (MGM)	26,400	.....
Loew's Palace	2,363	35c-55c	"The Last Mile" (World-Wide)	9,750	"Blondie of the Follies" (MGM)	18,250	.....
Metropolitan	1,600	25c-55c	"Make Me A Star" (Para.)	6,500	"Cry of the World" (Fox)	4,500	.....
RKO Keith's	1,832	25c-55c	"Night Club Lady" (Col.)	7,500	"Age of Consent" (Radio)	6,000	.....

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHARLES E. ("CHICK") LEWIS, chairman and editor



SELL ENTERTAINMENT FIRST!

THERE HAS BEEN an endless discussion regarding the advisability of contests, give-aways, premiums and what-not in connection with present-day theatre operation. . .

We do not propose to hold a brief over the good or bad points of the various topics under discussion. . . Each manager and each theatre is a situation unto itself. . . To prescribe may result in the medicine acting like a tonic for one . . and a poison for another.

No doubt about the many rough spots one must hurdle before we get back to smooth sailing again. . . But we do not believe there is a human being on earth who can solve the problems of the entire industry or sandpaper down those rough spots by dishing out a lot of hooey. . .

Each man ought to make an individual study of his own situation. . . Of course we realize that just being on the job will soon acquaint you with the troublesome angles of your house. . . But we suggest that you make a more careful study of your situation so as to possibly bring to light the best things to do and the things to avoid in the merchandising and operating of the theatre.

FIRST OF ALL remember this . . you are selling entertainment. That is what your patrons are coming to buy, and we care not a hoot what else you are offering in the way of inducements . . if the entertainment is not there, the customers won't be there either. . . If you are able to give them what they want in your shows, you'll not have much to worry about . . providing your house is clean . . your employees courteous . . your projection clear . . and your sound right.

Careful thought and planning is the most necessary requisite for any form of activity in which you want to involve your theatre. . . Before you go into any kind of a contest . . before you think of giving anything away . . before you risk an unusual stunt . . or gag . . study it . . think about it . . try to dope out the pitfalls . . if any . . and avoid them. . . Try to gauge the possible reaction from your patrons . . the local papers . . the authorities . .etc. . .because many a stunt has proven a boomerang . . your next one may . . on you.

TRY TO REMEMBER that ancient axiom . . "better to be safe than sorry" . . or words to that effect . . seeing as how it IS so easy for one to put one's foot into trouble . . and how difficult it is to pull that foot out again without leaving bruises . . or possibly resulting in amputation . . of your job . . which is really not just an amputation but a major operation.

CONTINUING OUR TREND of cautiousness . . don't let the new-season activity regarding jobs give you that w.k. affliction known as "ants-in-the-pants." . . If you've got a job . . good or not-so-good . . hang on to it and don't be too anxious to find something else. . . If you're as good as you think you are, the better job will oftimes find you without your going after it yourself. . . So keep your shirt on and don't fly off the handle if the boss acts up a little and gets short tempered. . . Just remember that while it may be hard to live within one's present income . . we should be soothed with the comfortable reflection: . . it's gonna be doggoned hard to live without it . . ain't that the truth? . .

HERE WE ARE BACK on the question of misleading advertising. . . What a shame that a limited few will cast mud over the group as a whole because they resort to that dangerous pastime known as kidding the public! . . But the laugh is that they don't seem to realize that they are just kiddin' themselves . . yeah, and not only kiddin' themselves but firing themselves out of good jobs. . . The business has no room for men who engage in such tactics, and I for one would be tickled to see them doing something else. . .

Only recently a major circuit had to admonish its managers to be extremely careful on this point under penalty of dismissal . . and this same circuit offered some more good advice when it told its managers to avoid wearing out the seats of their trousers by being swivel chair managers. . . All of which should strike home with quite a few other circuits, and independents as well. . .

IT IS RATHER DIFFICULT to figure out how a theatre can be efficiently handled when the manager is sitting in his office . . an usher can't be depended upon to gauge the fader control the way the boss can do it . . nor can you expect the janitor to exercise as good judgment on the ventilation equipment. . .

In other words . . if you're the manager of your theatre, go ahead and manage it. . .

"CHICK"

DICK KIRSCHBAUM'S LOBBY LAFFS!



This cartoon should strike home with quite a few exhibitors and managers right now. From recent correspondence we know that the Family Night idea has been growing in the smaller communities. Now we are wondering how many of them had an experience like this. Just another good reason why you must think things over carefully before putting your foot in it.

PAPER GAVE LARGE SPACE TO ADDISON STORY ON LOBBIES

In connection with an article on summer lobby treatment published in this department several weeks ago under the byline of H. M. Addison, division manager of Loew Theatres in Cleveland, Ohio, we are pleased to report that one of the leading local newspapers saw fit to devote considerable space to comment on same, which, as H. M. points out, did not do Loew houses in that territory a bit of harm.

To refresh memories of some, let us recall that Addison's article had to do with a tie-up he made with a nurseryman for construction of a novel and attractive summer garden in the lobby of a local house. Since that deal went into effect approximately ten other Loew houses have used the same idea to excellent results, proving beyond a doubt that the stunt is a practical one.

You'll hear more from Addison in the future—just as often as he can take the time —and we hope he'll send along that yarn on neighborhood theatres. It's a meaty subject and we're sure that his ideas will be followed with much interest by other members of this organization. Out in his territory the importance of the neighborhood house is stressed. In other cities less consideration is given them; hence, what he has to say will surely be to the point, for he's had opportunities to try out both policies during his wide experience in this field.

FALL FASHION SHOW!

FLOYD FITZSIMMONS' second manual will appear in next week's issue and will contain a complete detailed description of how to stage a Fall Fashion Show. As usual, Floyd has injected some decidedly new slants to instill new life into an old idea. Remember, no reprints will be available on this manual; so hang on to your copy of the HERALD against the time when you are going to need this important material.

GOODMAN PROMOTED EXCELLENT TIE-UP WITH LOCAL CONCERN

Mike Goodman, manager of the RKO Capitol Theatre, Winnipeg, Canada, certainly "spread" himself a few weeks ago when he promoted a deal with the local Hudson's Bay Company for distribution of advertising based on the "Panther Woman" stunt currently sponsored by Paramount.

We have a sample of the four page newspaper size herald at hand and it's certainly a corking piece of work. The mast head read "The Winnipeg Goods News, Extra, Extra." An extra large display mat on "Tenderfoot" and another on "Week End Marriage" took up the better part of the entire first page. Italics directed the reader to look inside for details on the "Panther Woman" contest.

The tieup with the local company was made on the basis of having all girl contestants pose for photographs and take a screen test on the theatre stage. Four local citizens were appointed to pick the girl to represent Winnipeg in the national contest to find an actress to take the part of the "Panther Woman" during filming of picture in Hollywood studios. Most readers, we feel sure, are by this time familiar with the proposition.

What is more important for the moment, however, is the fact that Goodman secured free printing and distribution of his special herald in 48,000 Winnipeg homes, which is a good enough job for any manager to do a little shouting about. If it were not so large we'd show you all a reproduction of it; anyway, take our word for it that the work was well done. We'll be on the lookout for further news from Goodman and his Capitol.

CITY MAYOR ISSUED PROCLAMATION WHEN SHOW SEASON BEGAN

Following is a proclamation issued a few weeks ago by the Mayor of Portland, Ore., on the occasion of inaugurating RKO's "Greater Show Season." Without a doubt its appearance in the newspaper commanded attention and the theatre executive who put the stunt over is to be congratulated for his initiative. It is offered here as a suggestion to others who plan to open similar campaigns for the ushering in of some special and outstanding event.

"City of Portland, Mayor's Office, August 11th. To the Public: For centuries the theatre has been one of the main sources of happiness for millions of persons the world over.

"In modern times it has come to be one of the principal wellsprings of joy. From the theatre we obtain surcease from our toils and our cares; there we find amusement, entertainment, and profitable enlightenment.

"The RKO Orpheum theatre of Portland will celebrate greater show season, starting Friday, August 12. At that time it will throw open its doors to reveal the very newest and finest entertainment available anywhere.

"Because the theatres are the principal purveyors of happiness in a workaday world, and because their endeavors are worthy in view of their undoubted civic worth, it is my pleasure to designate the first week of Greater Show Season in Portland as Happiness Week."

(Signed) GEORGE L. BAKER, Mayor.

PORTEE PROMOTED BIG GIVE-AWAY FOR BRONX NEIGHBORHOOD

In line with the many give-away campaigns made by Club members this season, we note that during the early part of the Summer, Jack Portee, manager of the Mosholu Theatre, Bronx, N. Y., at that time and now at the Rex in East Rutherford, N. J., managed to promote some sixty odd gifts among merchants in his neighborhood.

The accompanying photo will convey a good idea of the variety of merchandise that



eventually made a lot of patrons happy. Each night fifteen were awarded in the usual give-away fashion. If you will glance over the array of merchandise it will be seen that the articles range to $15 in value. Current issues of programs listed the various gifts. Jack tells us that the deal was productive of further good will among patrons, merchants and theatre.

SINDLINGER RIGGED UP SOUND TRUCK IN AN ATTRACTIVE WAY

A special ballyhoo of a sound truck bannered with a regular six-sheet was used on "Dark Horse" by Al Sindlinger, manager of the Astor Theatre, Reading, Pa., and proved a most appropriate stunt for that picture.



Thousands of people saw the truck and listened to the message broadcast through its amplifier as the vehicle was driven through the most populated sections of the city. The accompanying photo will convey a pretty fair idea of how the truck was built. Note the large side panel for the six-sheet.

As pointed out by others, the sound truck appears to be finding more and more favor with those who can use it. It's a sure-fire attention-getter as a ballyhoo and, when used as described above, can be turned into an attractive piece of advertising.

"The Showman's Calendar"

SEPTEMBER

15th	Wm. Howard Taft—Born 1857
16th	Fay Wray's Birthday Jackie Cooper's Birthday
17th	Constitution Day
18th	Greta Garbo's Birthday
20th	Regatta Day (Hawaii) Elliott Nugent's Birthday
21st	First Day of Autumn
22nd	Nathan Hale Executed—1776 Emancipation Proclamation Issued by Lincoln—1862 Paul Muni's Birthday
26th	Pacific Ocean Discovered by Balboa—1513
30th	George Bancroft's Birthday Ralph Forbes' Birthday Rosh Hashonah Starts Tonight at Sundown

OCTOBER

1st	Jewish New Year's (Rosh Hashonah) Missouri Day
2nd	Major Andre Hung—1780
3rd	Warner Oland's Birthday
4th	Battle of Germantown, Pa.—1777 Buster Keaton's Birthday
5th	Wright Brothers' First Long Distance Flight in Aeroplane, 25-1/5 Miles, in 1905 Battle of Thames—1813 Chester A. Arthur (21st President) Born—1830

FOR SCHOOL OPENING
A. B. C. BOOK COVERS

With General Theatre Copy Suitable for All Theatres



Prices Include Four Lines of Theatre Imprint

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AMERICAN BOOK COVER CO.
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PRYTZ MADE SHOWS ATTRACTIVE TO HOST OF SUMMER TOURISTS

A report on the show-selling activities of Roy Prytz, manager of the Granada Theatre, Duluth, Minn., discloses that Club member hasn't been letting grass grow under his feet during the summer season.

Prytz is located right in the center of the Arrowhead Country, a popular resort section of the state, and tourist trade is an important factor during the season. To awaken interest among the vacationists he covered all camps and highways, setting up signs at important points and arranged for distribution of programs, etc. Several stunts found among Club pages, we are advised, also worked out very successfully.

Another job he undertook during July, which we all know is a tough time of the year to interest kids in the theatre, was the starting of a western serial; however, the picture was set and it had to go. Ten days ahead he stressed on screen by trailer and in the lobby that the serial played on Saturday matinee only, for reason that Duluth adult patronage is not particularly interested in serials. He also arranged with a local tent and awning company to make up some miniature tepees for window displays in various sections of the city, and a large tepee for the lobby. Some cigar store Indians were unearthed to further carry out atmosphere.

Additional effort included a tie-up with a newspaper on a two-for-one idea; a free



morning show for 200 Liberty carriers, who met several blocks from the "loop" and piled into trucks and cars with banners explaining that they were escorting the film to the theatre; the presence af boy scouts on the film car and two other boys with snare drums to make a bit of noise, and use of an advertisement addressed to all children to effect that they would be admitted free of charge if dressed in pioneer or Indian costumes. The accompanying photo shows a gang of the kids in front of the theatre.

The first week's showing played capacity and while there was considerable "paper" in evidence, next matinee was a great deal more gratifying from a financial standpoint. As pointed out, Prytz didn't use any new and novel stunts to catch the youngster's eyes, but what he did demonstrate was that even in tough times a little exertion will bring them to the theatre.

A Correction

In the editorial introduction of Floyd Fitzsimmons in last week's issue we referred to him as having been contact man for the Saenger Division. This should have read "assistant contact man."

LASHLEY'S PRODUCT EXHIBIT!

Unique Lobby Arrangement Created Widespread Comment On New Season's Pictures!

GREATER Movie Season was brought to public attention in a unique and interesting way this year by H. T. Lashley, city manager for the Publix Carolina and Rivoli theatres, Greenville, S. C.

The accompanying photos literally speak for themselves and lest you think the big sign portrayed therein was put on unevenly, let us explain that the reproduction was made from a series of photos pasted up by Lashley himself. The Carolina lobby is a long one and had to be photographed in sections.

He turned the artist loose on both sides of the lobby and in due time it was transformed into an exhibition of forthcoming product from a number of companies. Star stills, signs made for the occasion, poster art and announcement inserts were tastefully arranged to present a splendid display.

The artist worked in the lobby during business hours and many people showered him with questions concerning the new pictures. As Lashley intimates, you can guess what his answers were. In other words, the artist not only acted as a "teaser" informant but made the display a "live" one. Everything else aside for the moment, he certainly turned out a neat piece of work. Note the Fox section, with heads of stars and spreads taken from the new season book; then the Universal offerings, with the catch line illustrating the poster, "Old Kid Universal Goes Marching On"; next in line is Paramount, then Radio, Fox and Columbia.

He also backed up the exhibition with a direct by mail campaign requesting patrons to come and see the display. In addition to this, trailers were run and three down-town windows were appropriately and completely dressed for the occasion. Two weeks in advance, "G. N. M. S." teasers were run in all newspaper adds and the paper followed through with a corking two-column story in the news section about the exhibition.

Another stunt used to get people to examine the display and become acquainted with forthcoming pictures, was the offering of 3, 2 and 1-month passes for best answers to the following questions: 1.—Name 20 of the Greater New Movie Stars; 2.—Name 30 pictures you would like most to see; 3.—Name one picture that appeals to you most; 4.—Name two short subjects you like most. Readers were reminded on the heralds advertising this offer that full information could be obtained in the exhibition in the Carolina lobby.

In Lashley's daily ads he is now running lines about the new season and he has arranged with one of the local civic clubs to bring orphans, etc., to one of the G. N. M. S. pictures. Along with that he will get stories and quotations from heads of companies regarding new product. During the first week of the new season a trailer will be used to call attention to other great pictures on the way. Programs, carrying a list of coming attractions and other institutional copy, will also be handed out.



This is what greeted the patrons' eyes as they entered the lobby. The effectiveness of this display caused hundreds to closely inspect the individual product frames.

Returning to the subject of Lashley's interesting and attractive lobby display, let us touch briefly on the excellent use made of company announcements by many theatre managers. In practically every instance these announcements are splendidly gotten up and are carried in this publication in insert form in season. Combined with stills every theatre has on file and whatever other advance material on hand, the insert pages, or leaves from special books mailed out by the companies, will make an interesting display. Lashley is to be congratulated for getting such fine results from his.

A FEW TIPS FROM REHFIELD ON SMALL TOWN EXPLOITATION

Distribution of cost-free programs and guest ticket tieups with local merchants have proven excellent small town exploitation for H. E. Rehfield, manager of the Iowa Theatre, Bloomfield, Iowa.

Printing and house-to-house distribution of his weekly programs cost him $6 and the cost is entirely taken care of by selling space for four ads at $1.50 each. About 200 are also folded in Sunday papers and placed in cars of farmers who visit the town on Saturdays.

He uses several two-for-one gags, among which a "Prosperity Ticket" has been the most successful during times when some sort of inducement became necessary to bring patrons to the theatre. He sells these at the box office in lots of 10 or 20 at the rate of five cents each, the ticket stating that it is good for one admission when accompanied by regular paid admission. It is good any night except Sunday.

Other two-for-one tickets are sold merchants at the rate of two cents each and the concerns pass them out with ten-cent bread wrappers. Another ticket is sold to ten nearby towns at cost of printing and are distributed to prospective patrons for cash purchases of twenty-five cents worth of merchandise. Rehfield also furnish these concerns a window card. About forty merchants are also participating in another ticket gag at a weekly rate of $1 each. Copy states that the ticket is worth ten cents with every purchase of a 35c ticket, or five cents on 25c ticket, reducing prices on main floor to 25c or balcony to 20c, through cooperation of firm and local theatre. Color of cards and dates are changed weekly. We are advised that the merchants sometimes get cold feet on this one because customers do not always ask for the tickets, and consequently advance objections to the weekly charge. When the rate has to be cut to fifty cents in order to hold the objectors, Rehfield states the return is not what it should be.

Our Bloomfield representative has experimented with various methods of exploitation in his town of 2,300 population, trying out big town stunts, etc., and finding them unsuitable; now he confines himself to simple gags like those described above and results are gratifying. He's passing them along to others who may find themselves in similar situations.

Now that the Fall season has opened up Rehfield will be trying out a lot of other business boosting gags, and we know he'll share them with his fellow Club members.



From the photographs received we have assembled this composite layout showing a portion of the "New Product Exhibit" and how it was made up from Product Announcement Book copy. We recommend this as an excellent medium for attracting attention and starting word-of-mouth comment about the fine pictures to be released this fall.

AKIN PROMOTED $2,000 WORTH OF MERCHANDISE FOR A SWELL CAMPAIGN

An excellent illustration of the way showmen are going out after business these days is brought to light in a promotional scheme put over among a number of merchants by Wally Akin, manager of the Arcadia Theatre, Dallas, Texas. The following is no mere stunt but, to the contrary, represents activities involving the give-away of some $2,000 worth of practical articles. The whole scheme was based on acquainting Dallas people with Dallas-made products.

Akin first obtained approval of his move from the local Chamber of Commerce to advertise "Made-in-Dallas" merchandise. Then he lined up twenty manufacturers to give different articles away at his theatre over a six-week period. The owner of the theatre contributed rent-free a vacant store in a building close to the theatre for exhibition of the merchandise. Booths were built inside the store in order to provide individual display for the several concerns and the store front and face of building were appropriately decorated for the occasion.

Picture to yourself a modern store building with twenty booths full of valuable articles such as sacks of flour, radios, many cans of coffee, meat and vegetables, dozens of hats, furniture, lighting fixtures, hosiery, traveling bags, dresses, suits of clothing, groceries of all description, haberdashery, drugs, and many other articles indispensable in the home. From all accounts the display must have taken on the proportions of a small department store.

The campaign was plugged in the newspapers, on the screen and in the lobby and in bulletin boards in various factories and stores. Special letters were also mailed to factory workers and store employees, trucks and delivery wagons carried banners announcing the event, heralds were distributed house to house and other methods used that would aid in any way to make the campaign a success.

Akin's scheme appears particularly adaptable to present-day needs in hundreds of communities throughout the country. Primarily, a move of this kind on part of the theatre manager is to increase trade and build additional good will for his house. However, money must circulate to produce results in that direction and so an incentive must be furnished to the man or woman who is to spend the money. Scarcity of ready cash in many quarters means that trade or manufacture of merchandise must in some way receive stimulation; hence, the creation of Akin's circle consisting of sanction from the board of trade, cooperation from manufacturer, introduction of locally made goods through personal inspection and distribution of same by the theatre, at no expense to theatre-management or to those who share in the give-aways. We take it for granted that the merchandise was given away by the usual methods, of which there are several and all familiar to every showman who has gone in for promotional work of this kind.

Maybe the above may appear a complicated treatise on economics to some readers and a bid for Akin or the writer to hurry to Washington to help the administration out of its difficulties. However, in the analysis his scheme is simple in the extreme, resolving itself into merely a cooperative effort to stimulate local trade in home-made products. That the theatre materially benefits in such a move may be readily seen. Our thanks to Wally Akin for sending us the information and we think he deserves much credit for his part in bringing to a successful conclusion such a comprehensive campaign; in fact, one of the best of its kind we've ever had the pleasure of recording.

'Way Up in the Sky!

Paul Blaufox of the Castle theatre, Long Beach, L. I., cooperating with Warner Bros., used an autogyro plane with a long trailer to advertise "Life Begins" when that unusual picture played a two-a-day engagement.

"FAINT CARDS" WERE HANDED TO PATRONS OF INDIANA THEATRE

The old crying towels appear to have given away to "faint cards," according to a gag used recently at the Indianapolis Theatre, Indianapolis, Ind., on "Doctor X." The card read as follows:

"This Is Your Faint Card—Instructions How To Use It: 1.—If you faint you won't know it—so we'll keep it unknown also. 2.—If you feel a faint coming on, just lean your head on some good looking man's shoulder—he'll probably take care of you. 3.—If your husband or boy friend faints just tell the usher and he will send a pretty nurse. Yours, Doctor X."

Here's the
INSIDE STORY
of the new type TRAILERS
that are blazing
into fame!

It's no easy job to bring a distinctly new type trailer into the world these days—and have it on everyone's tongue in a few short weeks! Exhibitors' Trailers have what it takes! Here's why:

Sound...and how!

Smooth, clear, full sound by technicians whose names you know. Equipment that gets the story, puts it over, and says COME BACK! Nothing skimped—YOU GET EXTRA VALUE; YOUR PATRONS GET DOUBLE ENJOYMENT.

Artist-planned!

Exhibitors' Trailers are worked out by experts in continuity... in the "Slycology" of selling...in the art of piquing the public curiosity. Leading copy-writers, idea-men, top-notch animation artists, combine their brains and talents and give you *something different.*

Every one a Feature!

Every Exhibitors' Trailer is built on an *idea*. As packed with thrills as the feature itself. Opening interest, drama, climax, pathos—all expertly blended with just enough suspense to bring them back for the rest.

NO DUBS ALLOWED!

No fake shots!—No canned music—no dubbed voices! Exhibitors' Trailers feature orchestras, personalities, ideas that will make history.

EXHIBITORS SCREEN SERVICE INC.

203 WEST 146TH STREET NEW YORK CITY EDGECOMBE 4-6200
DALLAS CHICAGO LOS ANGELES

FALL MERCHANDISING IDEAS SUGGESTED BY JACK JACKSON

Here Are Many Tried and Proven Box Office Campaigns Designed to Build Business for New Season!



Step right this way and hand a glad mitt to none other than good ol' Jack (Sherlock Holmes) Jackson. That "Sherlock" reference coming by reason of the picture herewith.

But, getting down to serious business, we are here to thank Jack for his fine spirit and to pass along to showbusiness in general and several thousand showmen in particular, the first installment of some swell fall-merchandising material — some specially written for the Club pages and the balance being gleaned from the Comerford-Publix Division bulletins.

Jackson's fine work under Division Manager Walsh is already well known to readers of this section. This particular article, however, is the result of a request from your Chairman for something special to help get the boys off on the right foot in their campaigning for the new season. "CHICK"

UNLESS our good friend "Chick" Lewis was kidding when he asked me to write this article, it should meet your gaze just as you turn your back on amusement parks; the lure of the road; enticing country vales; the comforts of a front porch on a summer evening and other hot weather obstacles to satisfying theatre receipts. All of which is to say, SEPTEMBER: and, unless the signs of returning normality betry us, September, 1932 will be different from all of the Septembers that have gone before.

From Saving to Selling!

This September we turn our efforts from a period of saving and start a period of selling. We turn our backs on depression and, after two years of groping in the dark, finally see the bright star of prosperity rising on the business horizon. To the hard working, sound thinking showman, this September is not "just another month," but the harbinger of a new and profitable theatre season. This year, more than all others, we have an abounding faith in the claims of producers that they have realized the mistakes of the past and are going to give us the kind of attractions that will fill those seats that have been empty so long. And—this faith in the new product is inspiring a new type of sales effort to guarantee grosses that will make the production of good attractions profitable to the companies responsible. The conviction that the producing companies will keep faith and turn out the kind of entertainment that will bring back the SRO sign makes it a duty of every theatre manager to expend every atom of ingenuity, energy and inspiration to get the last dollar in attendance from all attractions playing his theatre.

This last year has been a tough one; one that required a maximum of effort at all times and during which many gallons of midnight oil were burned seeking a remedy for poor business. I firmly believe that each and every one of us has profited more than we know from this strenuous effort and that we now possess a keener intuition of picture sales prospectus. In groping through the maze of ideas presented from outside sources and those generated in our own minds we have learned to dodge the pitfalls of expensive, non-productive activity and to appreciate the value of cooperative effort properly and intelligently directed through the medium of cost free and low cost selling with the result that we feel enthusiastically confident of our ability to surpass previous profit records.

"Chick" has asked that I advance a few ideas to stimulate thought along the lines of the new type of sales approach and for these you are indebted, not to the writer but, to the managers of the Comerford-Publix Division who have successfully put over every suggested tie-up offered here. These ideas are not theory, generated in a swivel chair, but hard down to earth accomplishments won in actual combat on the battle field of business.

Start in Front!

I could list here thirty managers who, with a bucket of paint and a couple of brushes, together with the assistance of their staff, have entirely reworked the fronts of their theatres at a saving of hundreds of dollars and, before embarking on any other activity, I would recommend a maximum of attention to your show window—the front of your theatre. The interiors, such as floors, wainscoting, etc., have also been reworked and a lot of the managers have gone so far as to clean the walls of the auditorium proper. Attention to your front and the cleaning of your theatre is mentioned first because of the necessity to create an inviting atmosphere in which to receive the patrons that will respond to the following activities.

Sell, Don't Give!

In the last twelve months premiums have become the order of the day. Bakers, laundries, department stores, druggists, etc., have centered a good portion of their sales appeal on premiums and cash awards. The thought naturally follows that there is no lure of greater attraction than a free ticket to a theatre. Contact the merchants, sell them on giving away tickets to your theatre with various units of merchandise and SELL at a slight discount if necessary, but SELL, don't give the tickets to the merchant. Remember, the merchant is buying other premiums and paying good money to advertise details of the give-away. Ergo, there's no good reason why you should give away your theatre and its marvelous public contact possibilities. You are selling him a premium whose attraction value is 10 to 1 over anything he could possibly give and

Good Pictures Plus Good Merchandising Is the Box Office Answer to Prosperity; Stop Saving, but Spend Sensibly!

you are most assuredly entitled to the same consideration he gives the chinaware salesman or others in the premium merchandising field. Block orders of 200 to 2,000 tickets are possible on this hook-up.

Merchants Associations should be contacted for united effort on one day each month to attract suburban and rural patronage. These associations to be sold a quantity of tickets to your theatre and the merchants participating in the drive to advertise these tickets and your attraction in each of their ads. Here you will be forced to make a concession and it is suggested that you limit the tickets to matinee patronage or, at the outside, place the time limit at 7 o'clock in the evening. Since each merchant is going to use your tickets to attract patrons to his store, it will be necessary for you to sell them at a price slightly lower than they are available at your box office. There is one instance on record of $865 accruing to two theatres on one matinee through activity of this kind.

Jewelers!

This is the season when credit jewelers open their barrage of big ads as a build-up to Christmas business. Contests on coming attractions at your theatre can be sold to these advertising jewelers who will provide all of the awards; carry large display ads; furnish window displays and extend the privilege of allowing an insert to go in their regular weekly mail in return for a display in your lobby and "mention" in the contest trailer prepared for your screen. This hook-up is just as big as you make it and we now have two large credit jewelers cooperating with theatres on a basis of $250 in prizes, a minimum of 500 inches of display newspaper advertising and the entire cost of typing, addressing and mailing to 30,000 of their customers.

Bakers!

Bakers, because of the recent free distribution of flour, are battling for business as never before and can easily be tied-up to give away an automobile at your theatre. In addition to getting the car as a lobby attraction, the baker should be prevailed upon to defray the entire cost of the insert carrying your program which is to be placed in his bread. To make the deal more effective for both the theatre and the baker it is suggested that the car be loaded up with flour and baking powder and awarded to the person guessing closest the number of loaves of bread that will be made from the flour and writing the best twenty-five word phrase to exploit the bread. This twenty-five word phrase is necessary in order to evade lottery laws and the possibility of two or more persons guessing correctly. The baker can also be prevailed upon to make certain loaves of bread made from the contents of the car "prize loaves." He

(Continued on next page)

MANY B. O. NUGGETS HERE!

will willingly furnish solicitors to contact auto dealers, refrigerator dealers, etc., for $5 credit memorandums to be included in certain loaves of bread. These credit memorandums to be transferable and acceptable on the purchase of radios, refrigerators, autos or whatever merchandise the cooperating concern may sell. Don't think you are impairing the value of your bakery tie-up by allowing other merchants to come into it. Any merchant will willingly jump at an opportunity to get a solicitation into the homes of the people of your town, particularly when his effort costs him nothing and promises a sale of his merchandise. The baker should put up from $50 to $100 in gold to be mixed into the loaves of bread made on the last night of the contest and it is on this last night and the two preceding ones that you will cash in at your theatre if you follow this scheme.

Arrange to have some of the flour taken out of the car three or four days before the actual give-away and have the baker advertise that his prize bread is going on sale; that ..... (number of loaves) were baked from the flour taken from the car yesterday but that a great quantity still remains. The second day duplicate this procedure and the third day repeat again carrying the information in the ad that only a small quantity (state number of sacks) of flour remains and that this will actually be mixed ON THE STAGE of your theatre before the audience and judges on the night of the give-away.

It is needless for me to explain that this last night everybody who guessed below the figure published in the morning and all those who think they are smart enough to determine the number of loaves that can be made from the remaining sacks of flour will be on hand at your theatre to place additional guesses. However, you will have to actually weigh the flour to determine the exact number of loaves that will be made at least the morning before your give-away, arranging for sufficient people to sort the coupons and separate the useless guesses in order to conserve the time of the judges and shorten the time allowed for stage appearance.

It is necessary to "trick" the loading of the car to preclude the possibility of experienced bakers taking advantage of their professional knowledge. Do this by taking out the back seat, building a false bottom and using 5-10-25-50 and 100 pound sacks of flour packed so as to entirely eliminate the possibility of accurate conjecture.

The Baking Company will pay the salary of a uniformed girl to distribute contest blanks in your lobby throughout the period of display. They should also pay for the printing and distribution of 14 x 22 or 22 x 28 cards to be displayed in the windows of all grocers handling their bread and place signs on all of their wagons or trucks distributing merchandise in your territory.

Laundry Tie-Up

This activity consists of interesting a large laundry in the use of theatre tickets as premiums to entice new patrons and encourage continued patronage from present customers.

In this instance you are simply trading a modern 1932 advertising idea for cooperation from the merchant and the sales approach should be along the lines of premium appeal. Point to bakeries, participators in trading stamp activities, newspaper circulation stunts and other business enterprises resorting to premium donations to illustrate the success of this type of advertising effort and then clinch the argument with the well known fact that theatre tickets provide a 100 per cent lure to all classes of people.

The laundry is to set a certain amount of business, in dollars and cents, as the goal a customer must reach to secure a theatre ticket. The customer saves the laundry slips until the required amount is reached and exchanges them at the laundry office for order for an admission ticket that will be honored at the box office of your theatre. These orders are to be redeemed by the laundry for the amount of cash involved at regular specified intervals.

In following out this idea it would be necessary—

1. That special slips be ordered by the laundry at their expense with sufficient blank space allowed at the top for over-printing the details of the cooperative efforts and the current attraction at your theatre.
2. That you ascertain the approximate number of slips required weekly and arrange for the over-printing making sure that proper display is given your current attraction. This over-printing is at the expense of the theatre.
3. Be sure that any overage of printed slips is taken up one day prior to your change of date and that slips carrying your next attraction are supplied. Watch this carefully to keep from sending out erroneous advertising on your theatre.
4. The laundry is to allow a frame, preferably 22 x 28, to be attached to the sides of its wagons for the insertion of card copy calling attention to the cooperative effort and the current attraction at your theatre. Frame and cards to be supplied at the expense of the theatre.
5. It is advisable that the theatre appoint its own representative to visit the storage place of the laundry's vehicles and change the cards on the last night of your current show. This relieves the laundry of the physical effort and insures that the change will be made properly.

The nature of this activity and the expense to the cooperating merchant is such that it is necessary to grant EXCLUSIVE for the party or parties participating.

It should run a minimum of three months.

Telegraph Blanks in Packages!

The purpose of this activity is to secure advertising in the outgoing packages of the city's leading department store and consists of telegraph blanks conveying a joint appeal for patronage at some coming sale at the merchant's place of business and attendance at your theatre.

The copy should always be indirect, viz., "Gloria Swanson looks remarkable in the gowns she wears in "What a Widow" her latest talking, singing picture. She is supported by John Boles and Adolph Menjou which opens at the Capitol Theatre next Thursday. While the gowns worn by Miss Swanson are gorgeous and expensive they are no more appealing or surpassing in style and design than those found in our $7.95 dress sale which starts next Friday morning at 9 o'clock.

This copy is purely illustrative and can be revamped to fit shoes and any other type of merchandise the cooperating party desires to exploit.

In carrying through the activity it would be necessary to—

Solicit the Postal Company for donation of several thousand blanks weekly selling them the idea that their mission is the same as every other progressive business man, to get the name of their company before the public and that in contributing their blanks for this purpose they are not only selling their name but giving a concrete sample of their service.

The merchant is to be approached from the angle that telegrams command attention—that the customer in his store today is the logical patron of tomorrow and that every effort should be exerted to encourage the return of that patron. The telegram is an invaluable means to this end.

Next, that the advertising campaign conducted by the theatre every week elevates the particular personality appearing in the pictures to a point where their name is a household by-word in every kitchen in your city and that the merchant is exercising exceptional judgment in taking advantage of this seven-day personality to encourage sales for his wares.

The merchant must be sold on the value of placing personality in his merchandise and that the screen stars of today carry more prestige in the trend of fashion for male and female appeal than any other class of people.

Under no circumstance is the star's name to be used to sponsor, vouch for or endorse merchandise or sales periods.

In successfully effecting this tie-up it will be necessary, 1st, to determine the approximate number of outgoing packages from the cooperating store, 2d, to secure a similar number of blanks from the Postal company, 3d, make arrangements with the printer for

(*Continued on next page*)

DON'T SPEND FOOLISHLY!

"I said at the start of this article that we were passing from a period of saving to a period of selling and I believe that every theatre owner possesses great confidence that the seasonal "loosening of the purse strings" and the calling off of the "dogs of retrenchment" will not result in a senseless spending spree on the part of the managers but that every dollar appropriated will be weighed on the scale of good business judgment and expended in such a manner as will bring many companion dollars to the box office." J. J.

IDEAS THAT BRING RESULTS!

(*Continued from preceding page*)

the use of typewriter type in setting up the message. Be certain to watch cost, as the paper is already furnished through your effort. About $1 to $1.50 per 1,000 is a fair price on this class of work. 4th, That the cooperating merchant be forcibly impressed with the value he is to receive from this effort and that mandatory instructions be issued to the employees that a telegram be enclosed with every outgoing package.

Under no circumstance allow the merchant to believe that this is nothing other than a stunt for the good of your theatre but impress that the amount of effort exacted from him is only a fair return for your donation of the use of star cuts, star personality and the privilege of tying to the prestige of your theatre.

Mannequins

Contact a local department store to donate the services of mannequins to appear at your theatre at stipulated periods daily, exhibiting gowns, shoes and other garments on sale at the cooperating merchant's establishment.

In selling this notion it would probably be best to convince the merchant of the advisability of creating interest now in fall merchandise and building that interest to a high peak in preparation for seasonal sales. Do not fail to impress upon him that theatre patrons are money spending people and that in allowing this exhibition you are offering him a 100 per cent prospective appeal. Lay stress on the fact that theatre-going people represent the greatest possible potential market for the finer things.

In successfully carrying out this idea it will be necessary, 1st, to make sure of the character of the girls that are going to display the garments. Girls must be selected at your approval. 2d, that proper arrangements be made with the store for them to assume all salary commitments of the girls. 3d, that definite periods of appearances be set. Probably one and one-half or two hours in the afternoon and two hours at night with promenades at twenty to thirty minute intervals. 4th, that the store arrange to carry on its advertising mention of the fact that they will have mannequins display latest fashions at the theatre and the name of the current attraction, stars, etc. 5th, that every effort be exerted to make sure that all mail matter leaving the store carry similar information. All of this expense is to be borne by the cooperating merchant.

1st, in return for his cooperation and expenditure you are offering him free use of your theatre and its many advantages, 2d, a dressing room that will be under proper lock and key to insure the safety of garments stored therein. Next, a one-sheet card displayed prominently calling attention to the time of promenades and the style of merchandise to be displayed whether it be shoes, hats, dresses, etc., with proper credits to his establishment.

This can be built up to a Fall Fashion Show if the merchant so desires.

It is suggested that this extend over a five- or six-week period.

Coffee or Tea Tie-Up

Contact a local manufacturer or distributor of coffee prevailing upon them to employ a hostess at their expense and serve coffee free to your customers in your theatre. All expense of coffee, sugar and cream is to be absorbed by the cooperating merchant. They will also be required to have an adequate number of cards printed and distributed to the concerns and other establishments handling the particular brand of coffee selected. The expense of printing and distributing is to be absorbed by the cooperating manufacturer.

In making use of this idea it is necessary that you watch, 1st, the character of the hostess selected to dispense the coffee, 2d, that arrangements be made for the preparation of the coffee outside the theatre to preclude the possibility of odor disturbing your patrons, 3d, that suitable arrangements be made in some obscure place of the theatre for the washing and cleaning of of chinaware used. This chinaware, spoons and other necessary equipment be supplied at the expense of the cooperating merchant.

The table and booth from which the coffee is served is to be constructed and decorated in keeping with the refinements of the theatre and any advertising on same must not exceed in color, tone or dignity the policy of the operation.

In selling this idea to the manager you can point to a similar cooperation on the part of the Lipton Tea Co., and Van Hooten Cocoa Co., and lean heavily on the fact that when contacting with your patrons he is employing a direct means of solicitation with the most desirable class of buyers in your city. In exchange for his outside advertising you can offer a one-frame trailer on the screen of your theatre reading as follows: "Another Publix service. Bluebrand coffee served to our patrons without charge." This last in itself is worth $500.00 a week and you know that we have refused this amount of money for similar advertising on the screen.

It might be possible to interest the manufacturer in employing a fortune teller for the purpose of further entertaining the people taking advantage of the coffee samples.

It is more than possible that you will be able to prevail upon the manufacturer to assume the cost of newspaper space to be appended to your daily newspaper ad in return for the screen announcement above mentioned.

Tie-Up With Large Grocer

It is suggested that immediate contact be made with the manager with a view of prevailing upon him to share the cost of printing heralds that would carry joint appeal of attractions at the theatre with some coming sale at the store. This appeal to be divided, one side to the theatre, the other side to the store. Providing the store is interested in paying the cost of numbering these heralds it will be agreeable for the theatre to allow 100 lucky numbers to be admitted free on the coming week's attraction. The numbers of these lucky heralds to be posted on a board in the theatre lobby and the herald to carry information to the holder that it is necessary to call in the lobby to ascertain whether or not the number they hold is good for a ticket. The set piece for this lucky number display is to be made at the expense of the theatre.

In approaching the manager of the store to effect sale of this idea it is essential that you stress the importance of encouraging continued patronage of every day customers as one of the most essential forms of modern merchandising.

Lay full stress on the fact that in donating 100 free tickets the theatre is participating to the amount of $50 weekly in cash outlay. Next, make certain that mandatory orders are placed with every clerk in the store that it be a part of their duties to see that a herald is placed in every package leaving the establishment. Next, make certain that the store manager understands clearly the amount of printing cost he will be forced to assume and that the admissions to the theatre are for the coming week's attraction and not the current week. Next, when the details of the arrangement are arrived at place same in writing so that no misunderstanding can occur and that both parties will live up to the obligation they assume.

It is imperative that unusual attention be given to the layout and copy of theatre ads in order to insure that our half of the herald surpasses in selling appeal that of the cooperating merchant.

Be sure to ascertain the approximate number of packages leaving the cooperating store weekly and order your heralds accordingly. Avoid surplus wherever possible.

Drug Store Tie-Ups

The same basic idea of the present customer being the logical prospect for future patronage is to be used in selling a chain of drug stores the idea of passing heralds to their daily patrons to advertise coming special activities at the store.

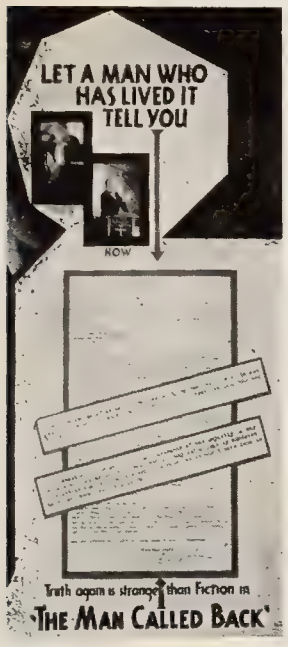
In carrying out this idea it is important that you avoid trick tie-ups such as, Jack Oakie Splits, Clara Bow Sundaes, etc., and prevail upon the merchant to delegate his side of the herald to the sale of staple commodities. It is necessary that the cooperating merchant be prevailed upon to assume one-half of the cost of printing the heralds which should be either 6 x 9 or 9 x 12 in size. Next, impress upon the merchant the necessity of seeing one of the heralds accompany every package leaving the store as only in this manner can you and he expect to profit most from the effort and money expended. Next, by all means don't fail to thoroughly sell the merchant that the prestige of your theatre, the popularity of its stars and the patronage to your attractions is of tremendous value in lending personality to the merchandise he has to sell. Point to Lux, Lucky Strike and other national advertisers who make use of theatre personalities as evidence of success of this policy of advertising.

(*To be concluded next week*)

The balance of Jack Jackson's material will appear in next week's issue and will include several more box office suggestions. Please keep in mind that every single item in this article has been tried and proven. There are no hay-wire ideas for you to experiment with. We urge every live-wire showman to seriously consider the possibilities of every one of these suggestions.

MAURICE BERGMANN AND LOU SMITH PUT OVER GOOD CAMPAIGN

Sensational copy in newspaper ads, window displays in a number of leading stores in New York City, a tie-up with a large chain grocery concern and a radio personality stunt, were highlights of a Manhattan and Brooklyn campaign mapped and executed by Lou Smith, publicity director of the Rialto, and Maurice Bergman, of the Brooklyn Paramount, on "Man Called Back."



Due to current news developments the Rialto and Paramount both laid considerable stress on the "suicide or murder?" angle, which figures in the climax of the picture, in all newspaper ads.

As a follow up of announcements in Wednesday evening and Thursday morning papers, effective window displays appeared in the Times Square area and downtown section of Brooklyn. One of the most elaborate of these was a window in the store of Brokaw



Bros. (see photo), a leading men's store in the heart of the city. Linen clothing was shown in a setting of green foliage and grass, with an enlargement of a still of Conrad Nagel and Doris Kenyon. Arranged in groups against the green matting were 15 regular 8 x 10's. A card read as follows: "Brokaw recommends linen suits as worn by Conrad Nagel, star of 'The Man Called Back,' a Worldwide Picture, Rialto, (Date). A duplicate of this setup was used in the main window of the Weber & Heilbroner store in downtown Brooklyn.

Rated from an advertising standpoint as an "outdoor town," the Brooklyn campaign was featured by an extensive tie-up with the Bohack stores, a chain store concern operating approximately 800 units in Kings and Queens. The entire chain served as poster stands for the Paramount showing of the picture through display of "photo news flash" editions, featuring scene stills and portraits of players in the film. The "suicide or murder?" angle was again used for headlines.

The regeneration theme of the picture secured the services of an evangelist radio-personality for the radio-broadcast end of the campaign. This evangelist, a former criminal and now a preacher who has support and endorsement from many prominent people in the city, has been attracting considerable attention in connection with his "emergency shelter," where free meals are served to the down and outers. He saw the picture and gave it his personal endorsement over his Sunday radio hour. The small photo shows a reproduction of his testimonial used for display purposes.

Another stunt was distribution of 150,000 copies of a four page tab paper, printed on green stock and bristling with live heads and dramatic closeups and scenes from the picture. This was issued jointly by the Rialto and Brooklyn Paramount and was widely distributed over both boroughs by men stationed at important points.

We're passing along Smith and Bergman's Metropolitan campaign with the thought that others in this Club may be able to adapt the ideas to their own communities. The stunts outlined above offer interesting proof that leading merchants in the big city can be approached and sold on the idea.

TIME TO FRESHEN UP!

The blending of colors and color schemes has always been identified with theatres of modern trend. The frequent changing of colors in the lighting of your theatre and lobbies is bound to create favorable comment from your patrons and keep them from taking everything about the house so matter-of-fact.

In many theatres a fortune was spent on the installation of expensive lighting equipment and wiring, yet one often finds that the bulbs have not been changed or the colors used for years at a time.

Try a change of color scheme and see how it freshens things up and makes the ordinary look unusually good to the eye.

The next step should be a complete clean-up of the marquee lighting and marquee ceiling. Where simple solid colors are used, one of your employees should be used to repaint the portions of the marquee which should have attention before the ravages of winter make it a doubly expensive job.

All bulbs should be wiped off with a damp cloth. (Assuming, of course, that they are the inside tint variety). This is especially important under the marquee where the plain white lamps are used and soon become covered with soot and dirt.

To retain the attractiveness of your front you must pay careful attention to the lighting. Don't hurt the appearance of that front by permitting broken or burnt out bulbs to remain in the sockets for weeks on end. Replacements should be made every day.

Rosenthal "Falls" Again

Morris Rosenthal, well known Round Tabler and for the past season manager of the Strand Theatre, Niagara Falls, N. Y., can't keep away from falling water. Now we are informed that he is located at the Rialto Theatre, Little Falls, N. Y., from whence he will also direct the destinies of Skouras houses in the nearby cities of Herkimer and Ilion. Little Falls may not compare with Niagara as far as splendor is concerned, but headquarters there means a better job for Morris; in fact he may be considered a supervisor from now on. And he has the good wishes of the entire club.

Trailer Suggestions

If you haven't received your copy of a folder recently published by National Screen Service it will probably pay to drop the company a line and be put on the mailing list. It contains many excellent suggestions for selling attractions via trailer method and show-selling tips for all dates from September 1st to Nov. 30. The title of the folder is "Facts for Fall."

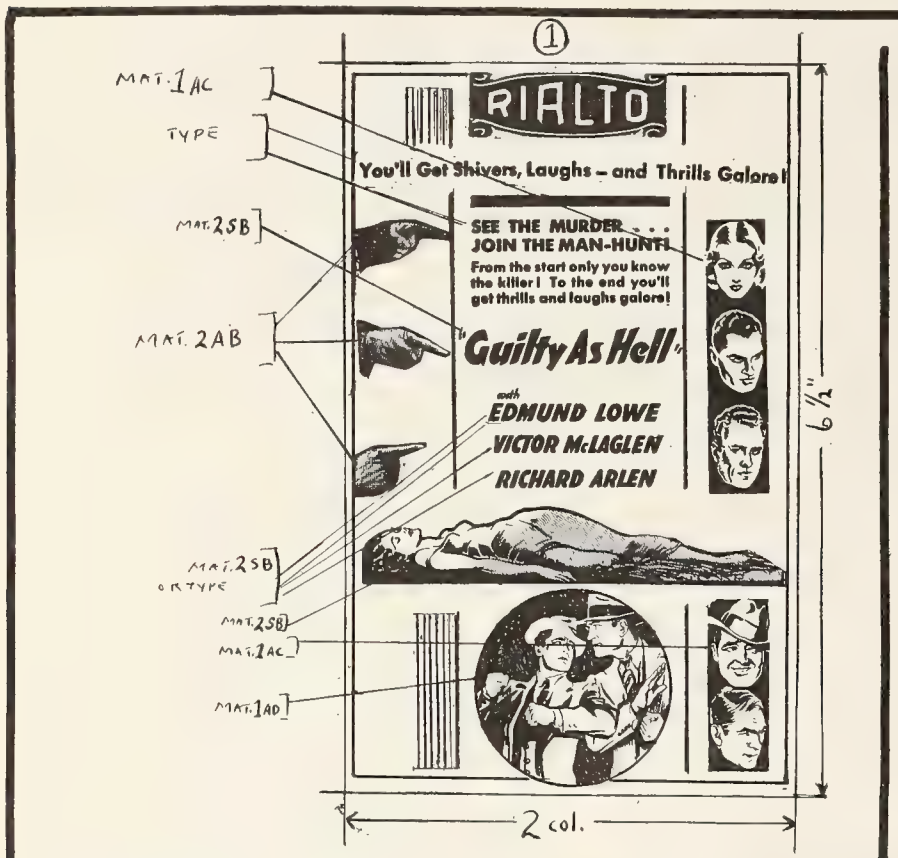
START THE NEW SEASON RIGHT WITH
PYROLOID

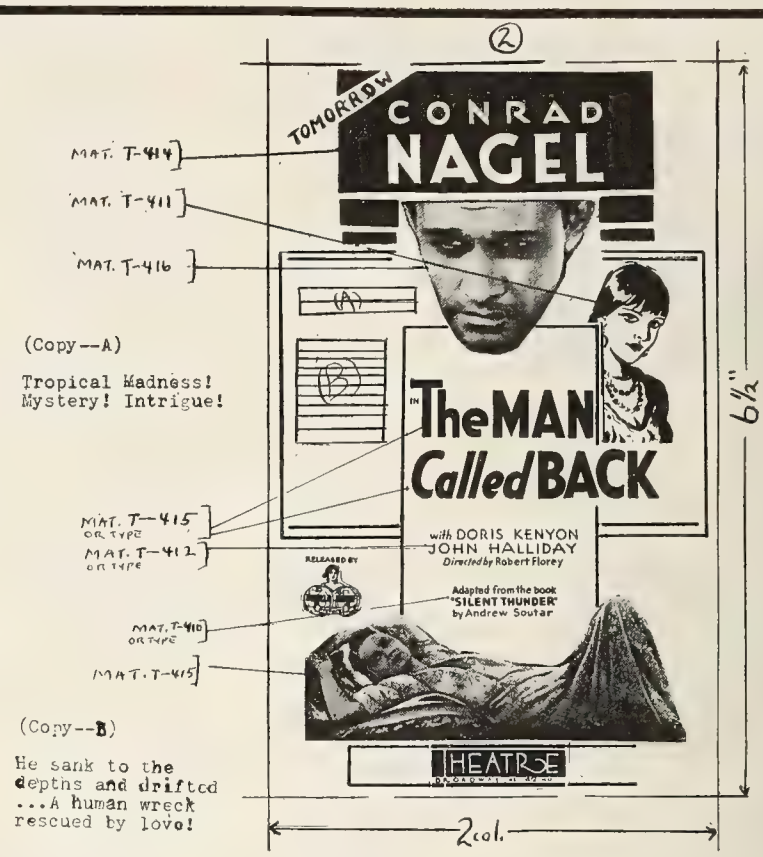
ONYX TONE DRESSERWARE
THE WILCOX COMPANY, ATHOL, MASS.
NEW YORK CITY: EMPIRE STATE BLDG. TORONTO, CANADA: 297 CAMPBELL AVE.
Manufacturers of "Pyroloid Products" for over 30 years
AGENTS WANTED IN ALL OPEN TERRITORIES

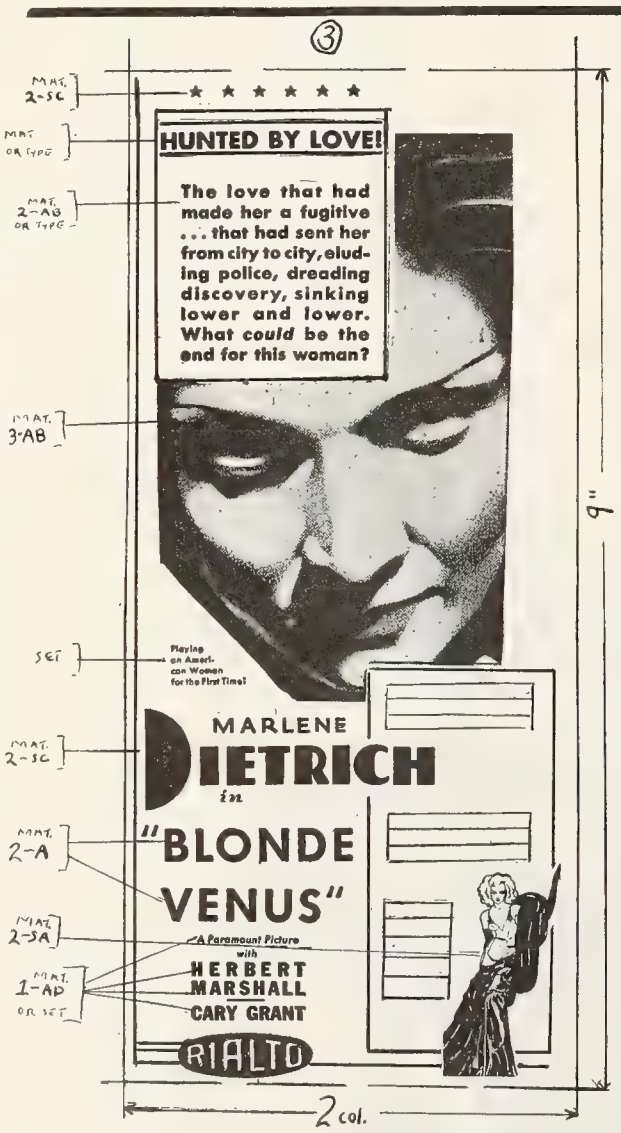
NEWSPAPER AD CONSTRUCTION!

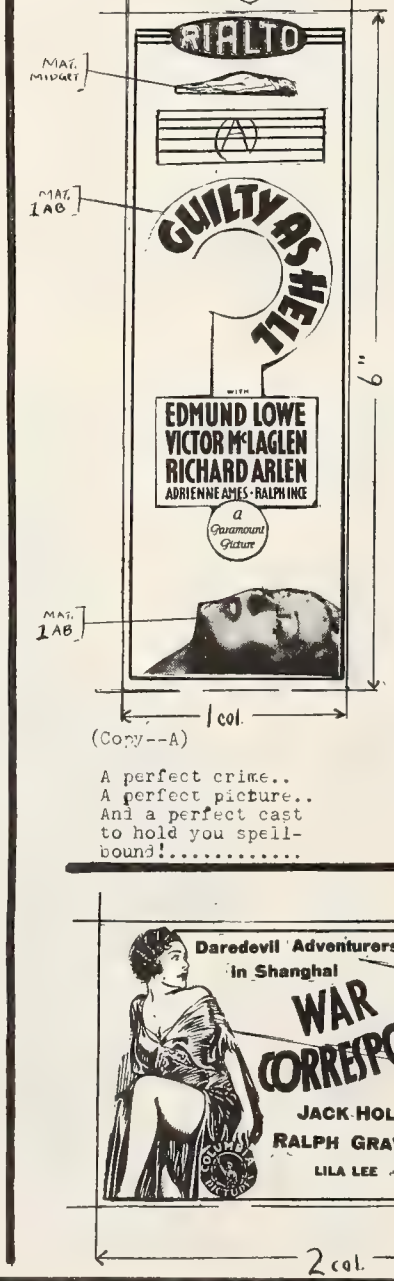
By EDDIE HITCHCOCK

(See Opposite Page)



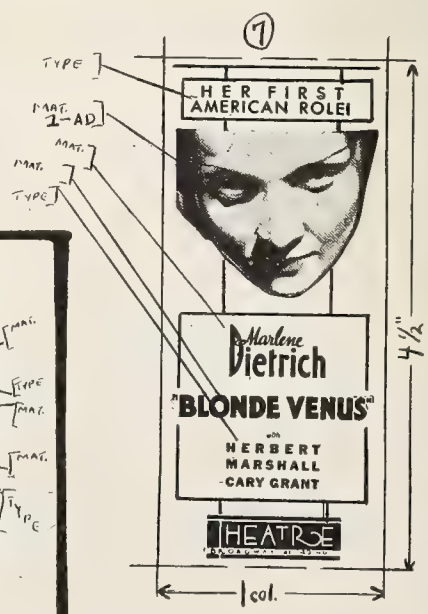












STUNT CONTRIBUTED LARGELY TO SUCCESS OF CLEVELAND SHOW

Through Monroe W. Greenthal, head of the United Artists exploitation staff, we learn that a "Zombie" stunt contributed to the box office success enjoyed by "White Zombie" at Loew's Stillman Theatre, Cleveland, Ohio. It is claimed the picture played to 16,728 people during the first two days, which is also set down as a record for the house.

Credit, he tells us, goes to M. A. Malaney, Loew exploiteer, for putting over the stunt



pictured in the accompanying photo. The "zombie" rode through the streets of Cleveland for several hours, never for once stirring from his rigid posture or changing his expression. He also stood for several hours without moving in front of a 40 x 60.

A few other snap shots we have at hand offer evidence that a crowd gathered around the bally wherever it went, which is all anyone can ask in the way of results. There's been a bit of a kick-back in some cities as to suggested ghastliness of this stunt, so use it to fit your own community.

24-Sheet Campaign

According to Mort Blumenstock, director of advertising for the Warner theatre circuit, company houses throughout the country are utilizing the 3,000 twenty-four sheet stands engaged for the outdoor campaign on "Doctor X." The posting broke with the general release date, Aug. 27.

THEATRE AD CONSTRUCTION!

Eddie Hitchcock Continues Ad Series With Another Group of Ads Made From Exchange Mats!

THIS week's ad mat layout gives us an opportunity to prove the effectiveness of small sig cuts. With most theatres it has become a hard and fast rule to use sig cuts the width of the ad but it is not necessary. If you have an attraction that the public can depend upon for good entertainment, nothing will keep them from finding out where it is and effective use of small sig cuts helps you to get a better ad display out of the material you have to work with.

In this respect we learn a valuable lesson from some of the most successful department stores in the country. Macy's, for instance, is considered one of the foremost successful users of white space, and even in eight column displays their signature is held down to a modest degree.

There are those, also, who will argue with you as to just where your sig cut belongs. Many contend that the top of the ad is the proper place and no other. Here we disagree again. If the top of your ad is properly ruled you have all the protection that is necessary and it matters not where you put your sig cut (except in the middle), just so long as you get the most out of your layout. As to the ad in this week's layout:

"Guilty as Hell" (Paramount)

Here is a great title for any manager to play with. It's the kind of a title that doesn't come around often and it can be well utilized to attract public attention. You may find it a little difficult adapting the press sheet ads on account of the trick lettering that has been used. The mat sizes will have to be watched carefully, also, as they are short on columnar width and you will have to resort to some juggling on your layouts for an effective display. Sell the cast heavy in your ads and you won't have to worry much about the box office.

"Blonde Venus" (Paramount)

There is a fine assortment of Dietrich heads in the ad mat layouts that can be manipulated to suit any purpose. "A Fugitive Hunted by Love" seems to strike the proper keynote in this story and it is suggested that exhibitors lay heavy on the copy slants offered in the press sheet.

"The Man Called Back" (Tiffany)

We cannot expect every single press book to furnish outstanding mat material for ad make-up and in this case we were a little disappointed with what the press book had to offer. However, it's all in a day's work and merely calls for a little more head-work to arrive at what will be best for our individual use.

Catch lines lend themselves to this sort of picture and no doubt the mats available, while not the best, will provide you with all you need in the way of ad material.

"War Correspondent" (Columbia)

This title will give you plenty of trouble due to its length and here again it might be better for you to have it type set. The cast of names ought to help a lot in the selling and your own copy slants will probably work out better than those offered.

Newspaper advertising need never suffer because we do not find exactly what we would like (to our own way of thinking) in the way of mats. That is just why this sort of material is so flexible. You can do most anything you please with exchange mats and they will fit right into any scheme of advertising you are anxious to achieve.

Long titles are always tough handles to play with, but it has been done before and will be done many times after we have forgotten this particular one. All the more reason why you should play around with this a bit more than usual to determine what is the best way to tackle a long title with effective results.

It may point the way out for future use, too. After all, we cannot expect all titles on the coming product to be nice and short and convenient.

Club Index for Month of AUGUST

Herewith we list the many items of exploitation, etc., which appeared on the Club pages during the month of August. By keeping this issue close at hand you can refer to it whenever necessary as a means of locating some particular form of show-selling. We hope our members and readers are finding this service useful. The Club would welcome suggestions to improve it.

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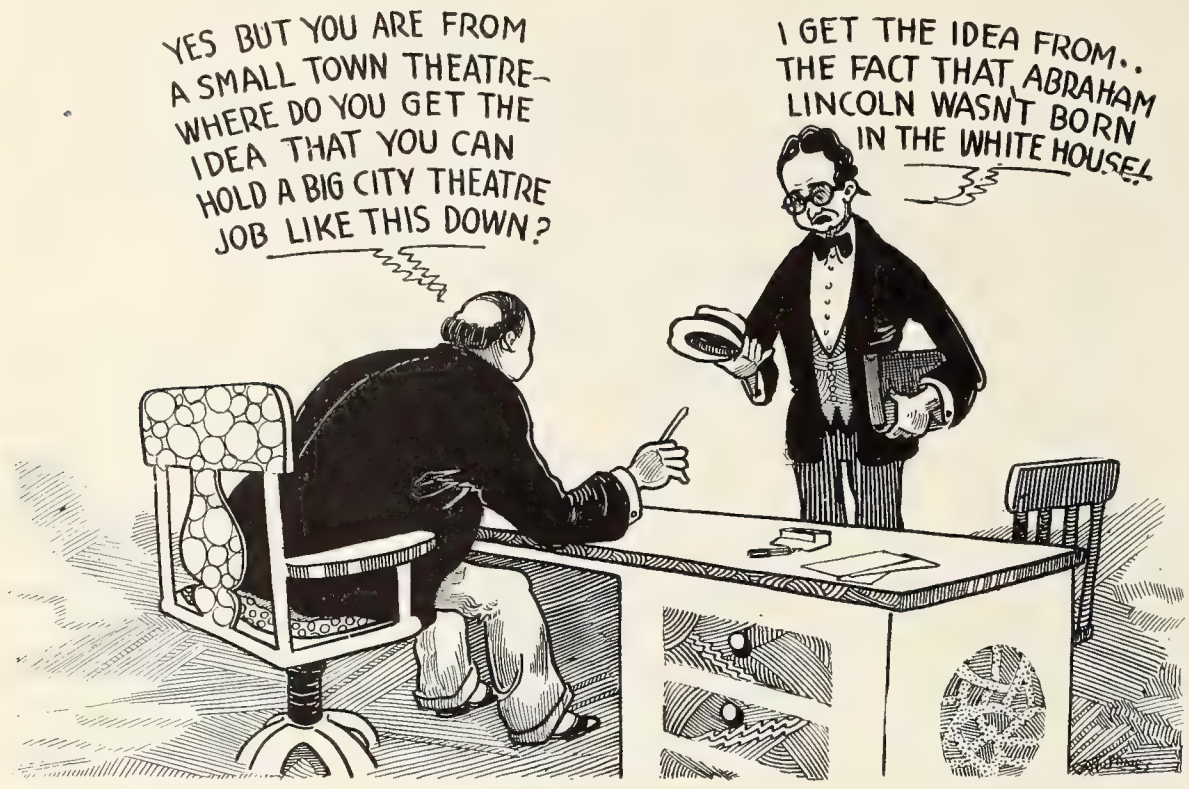
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KEEPING UP WITH THE TIMES!

By GUY JONES



There's More Truth To This Than You'd Imagine, Think It Over!

ROUND TABLE BIOGRAPHIES

Back in the old days when vaudeville used to be billed over films, Lew Preston, manager of the Ridgewood Theatre, started in the game of selling entertainment to the public. Working in the advertising and exploitation end, it didn't take him long to realize that those two mediums of selling were vital organs that kept the whole machine in motion; so he specialized and subsequently demonstrated that he could produce results.



Lew Preston

He started in a small house in Brooklyn, N. Y., a tough spot but one that kept him on the alert for ideas to bring in the good old customers. Then, his chance came to show his stuff with the Small-Strausberg Circuit and he became general manager for that firm's houses in Brooklyn and on Long Island. Later on he went with the Mayer & Schneider circuit, when Fox began his expansion move in the Metropolitan district. A merger cost Lew his job with that circuit and he then turned his attention to putting the local Republic theatre in the big money class. After that experience he again had a string of houses under his supervision with Harry Woodin in the Manhattan and Bronx division. Prior to going with Randforce, he acted as managing director of the Fox Academy of Music, New York City.

Preston is a showman all the way through and this organization is proud to number him among its members. That he will always be in the limelight wherever show-selling is going on, goes without saying.

HERE'S A GAG FROM MORRIS THAT YOU CAN FIT TO OTHER FILMS

We cannot very well show you a photograph secured recently by Larry Morris, manager of the St. George Theatre, St. George, Staten Island, N. Y., for it will not reproduce, but we can at least describbe what it was all about.

It seems that Larry was showing "Bring 'Em Back Alive" and happened to be walking down the aisle of the theatre with a local photographer. The rapt expression of a youngster caught his eye and he made arrangements to have the boy pose for a picture. Next day the photo and a statement by the boy concerning the thrills of the film appeared in the local paper. It also happened that the subject was a Boy Scout and as a result his whole troop attended the theatre the following day.

Morris did remarkable business with children with "Bring 'Em Back Alive" and he's passing his chance gag along as one which can be easily arranged by any manager to gain some additional publicity.

TOM KANE IS STILL CARRYING ON OUT IN REDWOOD CITY, CALIF.

Just a few lines to let you know that our old friend and Club contributor, Tom Kane, manager of the Sequoia Theatre, Redwood City, Calif., is still carrying on in the same old way, despite the alleged depression, slack season, etc.

A tear sheet from his local paper at hand indicates that tie-ups between theatre and newspaper are still considered a means of promoting business for both parties. This time Tom and the ad man got together on a subscription stunt, announcing in a deep three-column ad that boys and girls could earn "ringside" seats to see Jimmie Cagney in "Winner Take All" by turning in properly filled out blanks calling for one month's subscription to the paper. This stunt produced good results. The accompanying photo shows the front Kane made.

Just before getting away on a well earned and needed week's vacation to Lake Tahoe, Tom promoted an automatic refrigerator for give-away on a Saturday night and also arranged a J. C. Penney tie-up for a kiddie matinee. The concern donated a kid's pool table for the matinee.

We see by the "Hundred Percenter," West Coast theatre organ, that Tom recently jumped from 4th to 2nd place in district standing with a marking of 99.04. Right next to him, running neck and neck with Tom, is Round Tabler Al W. Gillis. And there's plenty more of the boys strung here



and there along the sheet; however, we're dealing with Tom Kane right now. Here's hoping the bracing air of Lake Tahoe did him a lot of good and that he thoroughly enjoyed his vacation.

We'll soon be able to tell according to the amount—and kind—of material he sends along dealing with his fall activities. Tom is rather a reliable with us at Club headquarters, his showmanship having been a feature of our pages for a long time.

BIRTHDAY GREETINGS TO THESE MEMBERS!

Urban R. Anderson
Ed. G. Austin
Earle N. Bailey
Rockwood Bailey
J. H. Berlinger
Ben Broskie
Charles Brown
George Clark
Reid L. Crow
L. O. Daniel, Jr.
Norman L. Davis
Charles Ferguson
J. Ramos Fontaine
Bert Gildersleeve
C. A. Grissinger
Mike Guttman
W. H. Hall
Rotus Harvey
John P. Hassett
Jack Huwig
Fred E. Irion
Jack L. Johnson
Thomas R. King
M. H. Leahy, Jr.
James Lucas
H. B. McFarling
L. I. McMullen
Jerome Marx
Robert Menches
Michael S. Milo
Irvin A. Moffitt
Lee Naify
Fred Naify
Millard Ochs
Tom Olsen
Edw. J. Oliver
Robert O. Robison
G. A. Romine
Sam Rothstein
Robert J. Rydeen
Harry Sayer
Harry Sefton
Morris Simms
Frank D. Solomont
Dave Steinway
S. F. Sutaria
E. M. Tannenbaum
William Truesdell

PERSONALITIES

ARNOLD T. STOLTZ, for some time publicity, advertising and exploitation man for Loew's Century, Stanley, Valencia and Parkway Theatres, Baltimore, recently resigned his position and has gone to New York City where he plans to shortly engage in similar duties with another large organization.

▽

GERALD GALLAGHER, until recently district manager for Publix in western Nebraska, is the new general manager of Screen Service, Inc., Rock Island, Ill.

▽

M. A. TAUBER recently resigned from Fox-West Coast and will independently operate the Gateway and Glendale Theatres, Hollywood, Calif. Bernie Loper has been named manager.

▽

J. J. FRANKLIN and **HENRY GOLDENBERG,** who have been city-managing for RKO in Los Angeles and San Francisco, respectively, recently traded jobs.

▽

BEN SERKOWICH, until recently in charge of publicity for RKO in Los Angeles, has been ordered to New York City for reassignment.

▽

JOE SCHAGRIN has announced reopening of his Park Theatre, downtown first run in Youngstown, Ohio.

▽

A. FINE has leased the Strand Theatre, closed for the past three years, at Ravenna, Ohio.

▽

H. T. LASHLEY is not located in North Carolina, where this page had him placed a few weeks ago, but in South Carolina—Greenville, to be exact, where he city-manages at the Carolina Theatre. Our mistake, H. T., and now that we've put you back in your home town, let's hear from you.

▽

I. V. HART has been appointed to take charge of all publicity and advertising for Keith's Theatre, Baltimore, by J. Lawrence Schanberger.

▽

TED GAMBLE is said to be doing a nice job with his supervision of Parker houses in Portland, Ore. In the face of this alleged depression he has raised admission prices and is getting away with the gag to the tune of increased receipts. So figure this one out yourselves.

▽

CHARLIE PERRY, manager of the Laurel Theatre, Long Beach, N. Y., is the proud father of a six-pound, ten-ounce youngster by name of Jay. Mother, baby and father are all bearing up finely, thanks.

▽

THEODORE SCHLOSSER, formerly connected with Keith's, Great Lakes Theatres, the Fourth Avenue Amusement Company and the Schwartz Amusement Co., is president of the Vernon Theatre, Mt. Vernon, Ky.

▽

W. V. CALL, an U. S. Marshall, recently purchased J. E. Ryan's interest in the Elberta Theatre, Brigham City, Utah. Call was in showbusiness prior to his Federal appointment.

▽

HARRY MacDONALD, manager of the Hamilton Theatre, Hamilton, Ohio, has been transferred to the State Theatre Lexington, Ky., succeeding G. L. Hensler, who has been sent to the Paramount Theatre at Middletown, Ohio. Waldo Bail has taken MacDonald's old place at Hamilton.

JOE KAVANAUGH, for the past several years assistant manager of Loew's Stanley Theatre, Baltimore, has been appointed manager of Loew's State Theatre, Norfolk, Va., and has already assumed his new duties. Incidentally, Joe expects a new arrival in the Kavanaugh family.

▽

E. L. ORNSTEIN, is the new manager of the Vernon Theatre, Mt. Vernon, Ky.

▽

J. H. STELLING has announced reopening of his Crystal Theatre, Daytona Beach, Fla.

▽

BERNARD PAINE, assistant general manager of the E. M. Loew Theatre Circuit, Boston, Mass., is back at his desk after a 10,000 mile auto trip through the South, Mexico and California.

▽

WALTER B. LLOYD continues as manager of the Allyn Theatre, Hartford, Conn., co-incident with the Fall reopening of that Publix house.

▽

I. GRASS has replaced S. Weed as manager of the Oriole Theatre, a Detroit house recently taken back by the Schreiber Circuit from a local firm of contractors.

▽

WARREN CARVER, former house manager of the Mack Theatre, East Side of Detroit, has bought the house from Mrs. E. Dingwell.

▽

WALTER COOPERSMITH is the new manager of the Odeon Theatre, Detroit, succeeding Charles Robinson.

▽

BILL CORUM, formerly manager of the Academy of Music Theatre, New York City, has been transferred to a Fox-Midwesco house in Milwaukee.

▽

A. B. MORRISON has returned to his old job as assistant manager of the Warner Theatre Memphis, under Howard Waugh. Chick Bullock, former Warner artist, is also back on his old post.

▽

L. R. PIERCE will have charge of the Orpheum Theatre, Memphis, when that house reopens.

CLUB EMBLEM PIN!!

Use This Blank:

Managers' Round Table Club

MOTION PICTURE HERALD

1790 Broadway, New York

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 per pin.

Name of Member.....

Theatre.. .....

Address.....

City..... *State*.....

DICK CRUCIGER, for the past several months manager of Warner's Alhambra Theatre, Canton, Ohio, becomes city manager with the recent resignation of George Reister.

▽

HARRY McCURDY was recently appointed manager of Keith's Theatres, Boston, Mass.

▽

HARRY ASCHER, one of the Ascher Bros. who formerly operated a chain of Chicago houses, is in charge of the Maryland, Balaban & Katz South Side theatre. Harry Beaumont and Harry Newhafer, two other former Ascher executives, are respectively managing the Avalon and a district for B & K.

▽

CHARLIE KURTZMAN, formerly publicity man for the B & K Chicago Theatre, has been transferred to Toledo, where he will manage a Publix house.

▽

JOHN CARR, former manager of the Century Theatre, Buffalo, N. Y., is now in charge of the Great Lakes, another local house.

▽

CHARLES BRANHAM, former district manager for Publix at Boston, Mass., and recently placed in charge of a new alignment of territory in the Iowa-Nebraska region, has assumed charge of his new office at Des Moines.

▽

BARRY BURKE, formerly in charge of the Des Moines office for Publix, is now with the Minneapolis division.

▽

ELMER C. RHODEN, chief of the Fox-Midwest division, recently announced a 12-week business drive.

▽

RUSSEL TYSON, former projectionist at the Jones Theatre, Canon City, Colo., has leased the New Loveland Theatre, Loveland, Colo. With a remodeled house, new sound equipment and a ten and fifteen cent admission, he is reported doing splendid business in the face of stiff opposition.

▽

HARRY SANDBERG, manager of the Dixie Theatre, Waxahachie, Texas, for several years, has been transferred to the Texas Theatre, Sherman, succeeding George Spence, who has taken Sandberg's place at the Dixie.

▽

GEORGE MARLOW has leased the La Porte Open Air Theatre in the residential section of Canton, Ohio, and will present vaudeville and stage band shows. This is said to be the first vaudeville offering since that brand of entertainment was discontinued at the Palace and Loew theatres two years ago.

▽

RODNEY TOUPS, manager of Loew's State Theatre, New Orleans, La., recently suffered injury when assisting with the rescue of people trapped under the shed of an office building in the neighborhood of his theatre.

▽

C. V. JONES has announced that the R & R Best Theatre, Hillsboro, Tex., recently destroyed by fire, will be rebuilt and reopened in the near future.

▽

ALVIN MUELLER and son have taken over lease on the Texas Theatre, Seguin, Texas, from H. Daniels.

"ALL FOR ONE AND ONE FOR ALL"!

E. T. WARNER manages the Radium Theatre down in Cape Charles, Va., and he joins this week's crop of new members. Glad to have you with us, Warner, and we hope you'll get the "Club Spirit" and become an active contributor to this department. Any little new wrinkle that you used the past season, or at other times, to boost attendance at your house, will prove useful information for your fellow Round Tablers. Shoot along whatever dope you have at hand and we'll do the rest. Incidentally, Manager Warner is not connected with any circuit; he runs an independent house.

———*Wear Your Club Pin! ! !*———

JIMMIE KNOX has charge of the Regent Theatre over in Arlington, Mass., and he's another new Round Tabler in line for introduction in this week's list of applicants. He manages a 1100 seater on the E. M. Loew Circuit, a well known theatre organization in the New England states. Now that Jimmie has fallen in step with the rest of this large outfit, we'll be expecting news from his neck of the country—and it can't arrive too soon.

———*Wear Your Club Pin! ! !*———

SAM BOGOSLAWSKY is the manager of the Carolina Theatre down South in Batesville, S. C., and we're taking this opportunity to acknowledge his application for membership in this great army of showmen. Welcome to the gang, Sam, and now show all of us that you joined to help your fellow showman along the tough spots in the road. What was that last gag you used to fill the house? Shoot in some information on it so we can pass the dope along to the other fellows.

———*Wear Your Club Pin! ! !*———

CARL L. KRUEGER hails from Grosse Point Farms, State of Michigan, and we take it that he is both owner and manager of the Punch and Judy Theatre in that community. It is also our pleasure to list his name on the Club roster this week and we want him to know that we're mighty glad to include him among the season's new members. He operates ("thank goodness," he says) a theatre free from all circuit red tape; in other words, an independent house. Consequently, we will count on Carl having enough spare time now and then to drop a few lines to his Club.

———*Wear Your Club Pin! ! !*———

MARY I. CANNING (MRS.) is the owner-manager of the Carleton Theatre in Whitefield, N. H., and it is with a great deal of pleasure that we add her name among the many lady-managers in this ever-increasing organization of showmen and women. Now that Mrs. Canning is a full fledged member of the Round Table Club, we hope she will do her full share to send in news concerning the selling of shows in her home town. We'll be looking forward to receipt of her next letter.

———*Wear Your Club Pin! ! !*———

FRED MAY not only manages but owns the Gem Theatre down South in Carrollton, Ky., and he's another new Round Tabler already to be introduced to the rest of the gang. May operates on a straight picture policy with four changes each week, which is enough action to keep anyone up late nights, thinking up ways and means to bring the good old customers to the box office.

In addition to pictures he uses "radio acts" now and then as a change of diet for his patrons. We're glad to have Fred with us and will look forward to hearing from him.

R. H. CHRISMAN, JR., has charge of the Berea Theatre, Berea, Ky., and we are also in receipt of his application for membership in this constantly-growing organization of showmen. His policy of operation is the showing of "Good Pictures," and we hope he gets them. According to the line up this season there's no reason to think his patrons will be disappointed. At any rate, a cordial welcome is also extended this new Round Tabler, and we hope he will become an active member of our organization.

———*Wear Your Club Pin! ! !*———

FRED BROWN manages the Fox Theatre, a Midwesco house over in Green Bay, Wis., and cordial greetings are also extended this new member of our Club. Fred operates a house that seats over 2,000 people and there's no doubt but that he's got a whole lot of ideas on how to keep those seats filled. We hope he'll shake a few of his tricks loose from his sleeves and shoot them along for the benefit of his fellow showmen. How about that, Brown?

———*Wear Your Club Pin! ! !*———

ALBERT W. COHAN is the manager of the Watertown Theatre over in Watertown, Mass., and it's our pleasure to announce that he, too, has joined this outfit. Okay, Al, and now that you're in the army let's hear from you often. You must have a whole flock of gags that will help your brother Round Tablers sell their shows. Get the habit of sending them in to your Club. We'll see that the information is passed along the line.

———*Wear Your Club Pin! ! !*———

CHARLES C. CASSINELLI is the owner-manager of the Star Theatre down in Bulan, Ky., and he is another new member in line for introduction to his fellow Club members. Glad to have you with us, too, Cassinelli, and we want you to let us know what's taking place in show business down in your town. Three changes each week ought to be productive of show-selling ideas. Let's hear about what you are doing to put 'em over.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

E. L. ORNSTEIN manages the Vernon Theatre in Mt. Vernon, Ky., and we received his application for membership in the Club at the same time Theodore Schlosser's arrived. Now that we have two representatives at the Vernon, this department should be in line for many a litle yarn concerning the selling of shows at that theatre. So bear that in mind, E. L., we'll depend on either you or Schlosser to keep the Club posted on show-business in your town. Shoot along some of your ideas.

———*Wear Your Club Pin! ! !*———

L. O. DAVIS is the manager of the Hazard Theatre down South in Hazard, Ky., and we also want to acknowledge his application for membership in the fastest stepping group of showmen who ever banded together for a common cause. The same cordial welcome extended to all the other fellows is also in line for Davis and we hope he'll become a regular contributor to this department. He operates on a straight picture policy and we're sure he'll have some good suggestions to pass along. Let's hear from you, L. O., just as often as you can find the time.

———*Wear Your Club Pin! ! !*———

A. E. CHRISTIAN both owns and manages the Wayne Theatre, Monticello, Ky., and it begins to look as though this Kentucky contingent of Round Tablers is growing by leaps and bounds. Club representatives are in all sections of the state and if this department doesn't carry a lot of news concerning activities of Kentucky showmen,it certainly will not be our fault. So loosen up that writing arm of yours, A. E., and tell us what's going on in showbusiness down in your town. We'll be looking for your next letter.

———*Wear Your Club Pin! ! !*———

BENJAMIN F. SMART is another assistant manager to join our outfit and he has the job of helping Round Tabler J. B. Sams run the Rialto Theatre down in Danville, Va. Ben is only 22 years of age but is fast proving his ability as an up-and-coming showman. His last position was doorman at another house so his present post can be looked upon only as a reward for faithful and efficient service. With both Smart and Sams to let the rest of the gang know what's going on in showbusiness down their way, this department ought to be able to get some news from Danville.

———*Wear Your Club Pin! ! !*———

THEODORE SCHLOSSER is president of the Vernon Theatre, Mt. Vernon, Ky., and we're also glad to announce that he's another newly elected member of this large organization. Schlosser is an experienced showman, having been connected with B. F. Keith's, Great Lakes Theatres, Inc., The Fourth Avenue Amusement Co., and the Schwartz Amusement Co., prior to locating in Mt. Vernon. He should have many ideas of value to his brother Club members and we'll be on the lookout for them.

———*Wear Your Club Pin! ! !*———

A. J. SAAS hails from out in Willow Springs, Mo., where he operates the Star Theatre. He has no circuit affiliations, has Mr. Saas, hence we take it that he is both owner and manager. We are glad to acknowledge his application for membership in our Club and hope he will also do his share to keep it filled with interesting news on show-selling in all parts of the world. Surely, there is some stunt that he used recently that brought increased receipts to the box office. The other fellows in this organization want to know what it was.

MEETINGS

MOTION PICTURE HERALD presents each week a calendar of events and meeting dates of exhibitor and production associations and other non-commercial organizations in the industry. The secretaries of all such associations are urged to forward to the editor necessary data for inclusion herein, of both regular and board of directors meetings.

SEPTEMBER

8—Associated Motion Picture Advertisers: Weekly meeting and luncheon and annual election of officers, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

16mm. Motion Picture Board of Trade: Semi-monthly meeting and luncheon, at Hotel Victoria, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

Academy of Motion Picture Arts and Sciences: Samples of sound recording submitted by studios are shown to Sound Section of Technicians' Branch, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

9—International Alliance Theatre Stage Employees: Board of directors' regular meeting preceding monthly membership meeting, at 6472 Santa Monica Boulevard, Hollywood. Business Representative, Lew C. G. Blix.

11-12-13—Southeastern Theatreowners Association: Fourth annual convention, at Ansley Hotel, Atlanta. President, O. C. Lam; Secretary, Love B. Harrell.

12—Motion Picture Make-Up Artists' Association: Weekly meeting, at 1666 North Highland Avenue, Hollywood. President, Perc Westmore; Secretary, Jack Lloyd.

International Alliance Theatre Stage Employees: Monthly meeting, at 6472 Santa Monica Boulevard, Hollywood. Business Representative, Lew C. G. Blix.

Masquers' Club: Semi-monthly meeting, at 1765 North Sycamore Street, Hollywood. Harlequin, Antonio Moreno.

Academy of Motion Picture Arts and Sciences: Chairman of Technicians Branch appoints board of tellers to count nomination ballots cast by Sound Section at September 8 showing, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

13—Allied Theatre Owners of California: Semi-monthly meeting, at 1584 West Washington Boulevard, Los Angeles. President, G. A. Metzger.

Motion Picture Operators' Union: Semi-monthly meeting, at 1489 West Washington Boulevard, Los Angeles. President, C. C. Harden.

Academy of Motion Picture Arts and Sciences: Meeting of board of tellers to count nominations cast by members of Sound Section, at 7046 Hollywood Boulevard. President, M. C. Levee; Vice-President, Conrad Nagel.

Motion Picture Theatre Owners of Wisconsin and Upper Michigan: Weekly get-together of state members, at fourth floor, Carpenter Building, Milwaukee.

New York Motion Picture Club: Weekly luncheon and open forum, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

Allied Theatre Owners of New Jersey: Weekly meeting, at 301 West 42nd Street. President, Sidney E. Samuelson.

14—Motion Picture Producers and Distributors of America: Quarterly meeting of board of directors, at 28 West 44th Street. President, Will H. Hays; Secretary, Carl E. Milliken.

15—Associated Motion Picture Advertisers: Weekly meeting and luncheon, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

Academy of Motion Picture Arts and Sciences: Nominations to be closed for acting, directing, art directing, cinematography, writing and production awards, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

Academy of Motion Picture Arts and Sciences: Branch and section chairmen appoint tellers to count nominations cast by actors, directors, producers and writers branches and art directors and photographic sections, at 7046 Hollywood Boulevard, Hollywood.

Society of Motion Picture Engineers: Fall meeting, annual induction of new officers and motion picture technical exhibit, at Grand Central Palace, New York. President, Dr. A. N. Goldsmith; Secretary, J. H. Kurlander.

19 to 24—16mm. Motion Picture Board of Trade: Second annual exposition, at Hotel Victoria, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

19—Assistant Directors' Association: Semi-monthly meeting, at 1605 Cahuenga Boulevard, Hollywood. President, Harry W. Scott; Executive Vice-President, Richard L'Estrange.

Academy of Motion Picture Arts and Sciences: Boards of tellers meet to count nominations received from actors, directors, producers and writers branches, and art directors and photographic sections, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

20—Allied Theatres of Michigan: Semi-monthly meeting of board of directors, at 607 Fox Building, Woodward Avenue and Columbia Street, Detroit. President, Glenn A. Cross; Secretary, John E. Niebes.

Motion Picture Theatre Owners of Wisconsin and Upper Michigan: Weekly get-together of state members, at fourth floor, Carpenter Building, Milwaukee.

New York Motion Picture Club: Weekly luncheon and open forum, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

Allied Theatre Owners of New Jersey: Weekly meeting, at 301 West 42nd Street, New York. President, Sidney E. Samuelson.

21—233 Club: Semi-monthly meeting, at 6735 Yucca Street, Hollywood. President, John LeRoy Johnston; Secretary, Abraham S. Goldman.

22—16mm. Motion Picture Board of Trade: Semi-monthly meeting and luncheon, at Hotel Victoria, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

Associated Motion Picture Advertisers: Weekly meeting and luncheon, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

26—Mayfair Club: Monthly gathering at Biltmore Hotel, Los Angeles. President, Fred Niblo; Secretary, Irving Thalberg.

27—International Brotherhood of Electrical Workers, Studio Branch: Regular monthly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Business Manager, A. P. Speede.

Motion Picture Theatre Owners of Wisconsin and Upper Michigan: Weekly get-together of state members, at fourth floor, Carpenter Building, Milwaukee.

New York Motion Picture Club: Weekly luncheon and open forum, at 1560 Broadway, New York. President Lee A. Ochs, Secretary, Paul Gulick.

Allied Theatre Owners of New Jersey: Weekly meeting, at 301 West 42nd Street, New York. President, Sidney E. Samuelson.

29—Associated Motion Picture Advertisers: Weekly meeting and luncheon, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

OCTOBER

4—Motion Picture Theatre Owners of Wisconsin and Upper Michigan: Weekly get-together of state members, at fourth floor, Carpenter Buildng, Milwaukee.

New York Motion Picture Club: Weekly luncheon and open forum, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

Allied Theatre Owners of New Jersey: Weekly meeting, at 301 West 42nd Street, New York. President, Sidney E. Samuelson.

5—M.P.T.O. of Wisconsin and Upper Michigan: Board of Directors' meeting, at 536 West Wisconsin Avenue, Milwaukee. President, Fred S. Meyer; Secretary, W. L. Ainsworth.

7—Theatrical Press Representatives of America: Regular monthly meeting, at Clubrooms, Park Central Hotel, New York. President, E. V. Giroux; Secretary, Francis Reid.

11—Motion Picture Theatre Owners of Wisconsin and Upper Michigan: Weekly get-together of state members, at fourth floor, Carpenter Building, Milwaukee.

New York Motion Picture Club: Weekly luncheon and open forum, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

Allied Theatre Owners of New Jersey: Weekly meeting, at 301 West 42nd Street, New York. President, Sidney E. Samuelson.

13—Academy of Motion Picture Arts and Sciences: Meeting of board of judges on scientific or technical awards to consider nominations cast, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

15—Academy of Motion Picture Arts and Sciences: Meeting of special nominating committee on short subject awards, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

17—Academy of Motion Picture Arts and Sciences: Showing of nominated samples for sound recording award to directors, assistant directors and technicians branches, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

18—Motion Picture Theatre Owners of Wisconsin and Upper Michigan: Weekly get-together of state members, at fourth floor, Carpenter Building, Milwaukee.

New York Motion Picture Club: Weekly luncheon and open forum, at 1560 Broadway, New York. President, Lee A. Ochs, Secretary, Paul Gulick.

WABASH AVENUE

CHICAGO

When Adolph Zukor, president of Paramount Publix, spoke at the Drake luncheon last Wednesday, Barney Balaban acted as chairman and speakers in addition to Mr. Zukor were Jack Miller, Jules Ruben, Floyd Brockell and Nate Wolfe. At the speaker's table were Neil Agnew, Morris Katz, Milton Feld, Walter Immerman and Rubin, Miller, Wolfe and Balaban.

▽

Herman Schoenstadt challenged Mr. Zukor's claim to being the oldest in the gathering and on the admitted ages of both apparently won the argument by some 13 years.

▽

To round out the day it seems that almost the entire industry attended the Baer-Schaff scrap the same night. Under a tieup with Allied a number of theatres had obtained 10 tickets for distribution to patrons in return for advertising the fight on the screen. Apparently a few customers were overlooked. After the box fight a lot of the folk were guests of Eddie Grossman at a midnight preview of "Mr. Robinson Crusoe." All in all, a big day.

▽

Harry Walters, formerly short subject booker for Publix, has joined Educational-World Wide in charge of short subject booking for this territory.

▽

The Melrose Park Theatre at the Chicago suburb has been leased to L. W. Alexander of Chicago by the owner, S. Buschel of Merrill, Wis., and was opened Saturday. The lease was negotiated through Albert Goldman.

▽

Walter Branson, RKO district manager, returned from New York last week, but stayed only a few days before being called back to the big town.

▽

Irving Mack, what with one thing after another to delay him, finally said now or never last week and pulled out of town for a vacation.

▽

Roy Alexander has taken over the Melrose Park theatre, formerly operated by Clyde Elliott.

▽

Joe Skouras has reopened the Triangle theatre. He has remodeled and redecoraated the house and given it the cheerful name of Sunnyside.

▽

The Pantheon theatre on the North Side and the Evanston theatre in Evanston are undergoing repairs and decoration in preparation for early reopening.

▽

Max Gumbiner and J. Young have reopened the Drexel theatre after a nifty job of remodeling the house.

▽

An aftermath of Mr. Zukor's luncheon talk in which he urged everybody to "go to work," is the mysterious appearance in several film row offices of a sign reading: "No More Pinochle."

▽

Joe Fisher, who used to haunt film row offices and folks with pencil and camera for the *Herald,* on September 10 married Florence Bartholmey, daughter of Mr. and Mrs. Charles Bartholmey. Since leaving the picture business Joe has come into dough via the baking industry.

HOLQUIST

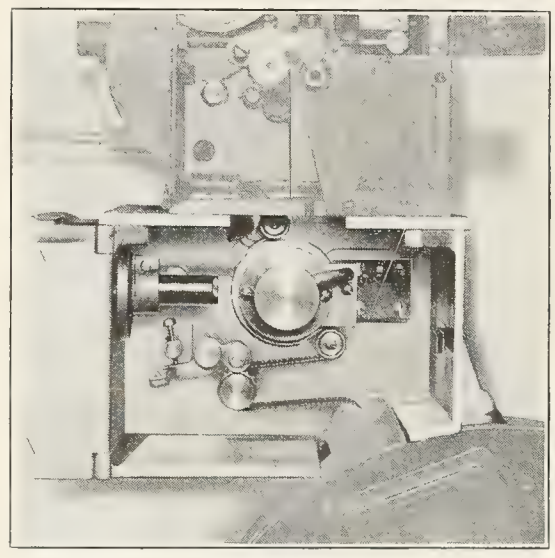
Freuler Signs Tom Tyler; Helen Harrison Returns

Tom Tyler will head the Western unit of Freuler Film Associates. He will start on his first production, "The Forty-Niners," on Tuesday. J. P. McCarty will direct.

Helen Harrison rejoined the Freuler company this week as director of advertising and publicity.

Madison Pictures To Film Schmeling Fight

Madison Pictures, Inc., of which Murray Beyer is general sales manager, has acquired exclusive photographing and sales rights to the Walker-Schmeling fight on September 19.



SYNCROFILM

SYNCROFILM—Quality Built.

SYNCROFILM signifies perfect sound reproduction and guarantees it.

Syncrofilm has been designed with the following ideas in mind. Perfect reproduction, simplicity, ease of operation and low cost.

Not one of the more than 1700 Syncrofilm equipments bought under our guaranty of satisfaction or money back, has been returned for refund.

Syncrofilm has established dealers all over the country, who install and service this equipment.

Syncrofilm can be supplied for Powers, Simplex, Superior and Motiograph DeLuxe Projectors.

WEBER MACHINE CORP.

59 Rutter Street Rochester, N. Y.

Export Office: 15 Laight Street, New York City

Cable Address: Romos, New York

Distributors throughout the United States and Canada

NEWS PICTURES

FOX MOVIETONE NEWS No. 99—President Hoover sees financial crisis at end—Locomotives crash to thrill crowds at Des Moines fair—Jousters revive ancient sport in France—Piccard up 10 miles in stratosphere for new record—Mollison hops to complete Atlantic round trip flight—Roosevelt's wet plea stirs 100,000 at Sea Girt, N. J.

FOX MOVIETONE NEWS—No. 100—National air races thrill Cleveland crowds—Rough riders meet in rodeo "Olympics"—British speed kings race in streets—Movietone films eclipse—Youngest and oldest models in the country.

HEARST METROTONE NEWS—No. 298—Dirt track racers risk necks in New Jersey—The latest in wonder printing presses—Aquaplaning goes wild western in Colorado—New queen chosen to rule babyland at Asbury Park, N. J.—Nation's air aces put on real show at Cleveland—Metrotone films rare spectacle of total eclipse.

HEARST METROTONE NEWS — No. 299 — Gar Wood's victory at Detroit keeps speedboat title in this country—Jim Londos keeps his wrestling crown in Los Angeles bout—Walker suddenly resigns as New York's mayor—Memphis youth wins Toronto swim marathon—Doolittle sets new speed record for planes at Cleveland air show—Captain Schneider, noted German lion tamer, back on the job.

PARAMOUNT NEWS—No. 9—Scots salute ruler as King George arrives at Balmoral Castle—Solar eclipse thrills millions—James Haizlip flies from Los Angeles to New York in 10 hours—Roosevelt hits Republican wet stand—Crowd at Des Moines thrilled by staged locomotive crash at fair.

PARAMOUNT NEWS—No. 10—Crack British auto racers in Belfast streets—Max Schmeling trains to meet Mickey Walker—Mrs. Gann takes to stump for Republican ticket—Marathon swim record broken at Toronto—James J. Walker resigns as mayor of New York—530 entries in Asbury Park annual baby parade.

PATHE NEWS—No. 10—Cleveland air races full of new thrills—Farm strikers tighten grip in Iowa—Miners mobilize in Illinois—Mollison takes off on return hop to England—Flying flashes—American mermaid sets new marathon swim record at Toronto—Roosevelt hits Republican wet stand at Sea Girt, N. J.—Hoover talks on crisis—Des Moines fair stages locomotive crash to thrill crowds.

PATHE NEWS—No. 11—Pathe News films solar eclipse—Babies compete in annual Asbury Park baby parade—Amazing dog talks like man—New York and its latest pet fad—Air show thrills crowd at Cleveland—School days here again.

UNIVERSAL NEWSPAPER NEWSREEL—No. 72—Walker resigns as New York mayor—American swim star wins Toronto marathon—Financial problems solved by issue of local paper money in California town—Colored girls vie for bathing beauty honors in Chicago—Doolittle's record dash thrills crowd at Cleveland air races—Reich inaugurates self-governing child community—Solar eclipse seen by millions.

UNIVERSAL NEWSPAPER NEWSREEL—No. 73—New automobiles in crashing tests at South Bend, Ind.—Don's boat disabled as Gar Wood wins in mild Harmsworth Cup event at Detroit—Norwegian-American line crew wins in gruelling lifeboat race at New York—The Tide Turns—Odd Bits in Today's News—Throngs hushed as Al Wilson crashes in front of stands at Cleveland air races.

Supply Dealers Moving Offices

The Independent Theatre Supply Dealers' Association will remove its offices from Kansas City to New York. The New York office will be in charge of Joseph E. Robin, president. Henry C. Dusman, recently named secretary-treasurer, will maintain headquarters at Baltimore.

Universal Club Affair Nov. 7

The Universal Club, social organization of the employees of the Universal home office, will hold its annual dinner-dance at the Hotel Waldorf-Astoria in New York on Monday evening, November 7.

Assumes RKO New England Post

William H. Raynor has succeeded Harry MacDonald in charge of the New England area for RKO. Mr. MacDonald has been transferred to St. Louis. Mr. Raynor's headquarters are in Boston.

Powers Gets New Exchange

Powers Pictures has acquired the Elliott Film Company, Minneapolis, as an exchange in that city, and retained F. York Elliott as manager.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 142.—(A) How many poles has an electric generator? How many poles has the power source of a three-wire system? (B) When work is done by electric current something must be consumed. What is it? (C) Can electricity be either seen or felt? Has it weight? (D) You have told us what is consumed when electricity performs work. Give us an illustration, using something other than electricity, that volume (amperage) is not consumed.

Answer to Question No. 134

Bluebook School Question No. 134 *was:* "*(A) Tell us what effect distance of light source from converging mirror, or* collector *lens or mirror, has upon light loss? (B) Suppose you have a plano-convex condenser* 4.25 *inches in diameter. Light source is three inches from surface of collector lens. What diameter of the lens would be required to pick up the same amount of light if light source were moved one inch farther from surface of lens? (C) What should be the first task in adjustment of a projector optical train in which a condenser is utilized to collect and project the light?*"

It has been hard to select from the mass of answers those which deserve mention. I have concluded to divide the credit. Out of 796 replies there were only 12 which could be justly termed correct in all parts. These were from G. E. Doe, C. Rau and S. Evans, Lester Borst, Bill Doe, S. G. Williams, T. Van Vaulkenburg, John Berger, Dave Goldberg and L. Hutch, W. Broadbent, H. Edwards and R. Sloat, A. Zerach, and Nic Granby.

There were, however, a goodly number who deserve credit for very creditable efforts to answer the various questions. They are: S. D. Love and W. Love, T. McGruder, A. Geibto and T. Larson, F. Ferguson, S. G. Williams, F. D. Tomlinson and D. Bullott, A. Bailey, R. F. Takagi, J. L. and F. Hanson, N. McGuire, R. J. Arnston, P. Jansen, M. L. Crakley, G. Farmann and H. Kuri, T. L. Jansen, B. D. Danelson, M. Mooney, H. L. Tomlinson and R. Spalding (the last five of whom answer as a unit), D. Lambert and T. Davis, G. Tinlin, P. O'Brien, L. Averson, J. Daniels, L. V. Kobbe and F. Davis, J. Williams, M. E. Garvin and L. D. Jaffray, B. L. Palmer and H. D. Palmer, L. D. Simmons, J. Billings, C. Peters, S. Howard and L. D. Kurts, A. L. DeMar, J. Hendershot and R. D. Konley, R. Singleton, D. Holmes, L. Mason, S. Kay, B. Wheeler and B. Walker, D. Emmerson, B. Diglah and P. Jackson, D. Anderson, J. Ahrenson, S. True, J. Rathburn and D. Little, A. Breston, P. K. Daniels, D. K. Ormie and J. B. Buckley, O. L. DeVerney, O. L. Darls, P. L. Davis, M. H. Lonberger, L. B. Heitner and R. Lobe, D. Andrews, C. Ray and T. Taylor, F. Harrlor and N. F. Kindom, T. Murphy, D. R. Kleinberg, D. V. Peterson and L. H. Grimes, F. F. Franks, M. T. Sanders, A. Johnson, S. Carroll, L. Garbou, D. L. Monehan and L. B. Bryant, P. L. Jensen, H. M. Jackson and G. L. Gann, L. Michaelson and R. T. Thompson, L. Ross, P. H. Howe and D. Holler, and T. R. Peters.

I have selected the answer of G. E. Doe as best in the matter of Section A. He says:

"This question is not quite as simple as it appears upon the surface. Chiefly, of course, it is a matter of what I shall term density of illumination at different distances from any light source. This decreases inversely as the square of the distance from the source, and since a condenser or mirror can only pick up the amount of light contained in a certain definite area, it follows that the greater the density of illumination per unit area in that space, the more light the mirror or condenser will 'collect' and send forward, less losses by absorption and reflection, to the projector aperture. This latter fact, taken in connection with the inverse square law, answers the question completely, in so far as has to do with light loss."

As to Section B, we will hear from Brothers Evans and Rau, who say:

"Should a collector lens with a diameter of 4.25 inches pick up a certain amount of light when located three inches from the light source, the necessary diameter to pick up the same amount of light with the distance of light source to lens increased to four inches, would be 5.50 inches.

"Or, by rules of proportion: As three is to four, so is 4.25 to X, or 3:4::4.25:X, which works out 5.6 inches, or just a trifle more than 5.5 inches. It is solved thus:

"$4.25 \times 4 = 17 \div 3 = 5.66$."

Concerning Section C, Lester Borst says:

"The first and most important task in adjustment is to ascertain [by careful experiment, using old, discarded lenses if any unbroken ones be available] just how close the light source may be to the face of the collector lens without excessive breakage.

"The high importance of this adjustment is made evident by the answer to Section A of this question. I have found very many cases where I was very certain that large amounts of electrical power were being wasted by reason of the condenser being located an unnecessary distance from the light source. Such procedure may save collector lenses, all right, but it may also very easily waste sufficient electric power in one year to buy a bushel or two of collector lenses."

By the way, Bausch & Lomb remarks that in Question No. 133, the lens termed "plano-meniscus" might better have been termed *plano-convex.*

Two with Country Store Proposition Are Sought

S. D. Meyers of the Lyric theatre at McIntosh, S. D., in a letter to the HERALD, calls attention to a promotional scheme whereby, he writes, several exhibitors in his territory were bilked.

"Two men who were to put on a country store proposition signed us up and went around and grabbed the business men for guest tickets," Mr. Meyers says. "One was a short stocky man and the spokesman, the other fairly tall and slender and had little to say."

Frank Carter Passes

Frank B. Carter, Portland, Ore., branch manager for National Theatre Supply Company, died on the operating table at a hospital there. Mr. Carter had been associated with the company for many years in managerial posts at Portland and Seattle. National immediately closed the Portland branch and consolidated Oregon activities with Seattle.

Ask Express Rate Cut

Nine New Orleans film exchanges have filed proceedings with the Louisiana public service commission seeking to reduce express rates to half the regular charges on films returned from exhibitors west of the Mississippi to Baton Rouge and New Orleans.

May Standardize Reel Length

Negotiations are being conducted within the German film industry to standardize film reels at a length of either 900 or 1,000 meters, according to George R. Canty, American trade commissioner at Berlin.

What the Herald Classified Section did for Mr. Merritt it can do for you!

Laurinburg, N. C.
August 14, 1932.

Motion Picture Herald,
New York City, N. Y.

Dear Sir:

May I offer much delayed thanks to the MOTION PICTURE HERALD for its kind and considerate cooperation in helping me get the job I now hold as motion picture projectionist? I deeply regret that I haven't been a subscriber to the HERALD from the first, but now I am enclosing $3.00 for one year's subscription starting as soon as possible.

Twice I have placed my ad in the MOTION PICTURE HERALD and have gotten satisfactory results—both times—and should I be unemployed again I would not delay in placing another ad in the HERALD, for I can depend upon answers from my ads within four weeks after the first appearance of the ad.

Thanking you again for your wonderful cooperation, I remain

Very truly yours,
LADSON E. MERRITT

The Classified Section rate is ten cents a word, with four insertions procurable at the rate for three insertions. Cash must be sent with copy.

MOTION PICTURE HERALD
1790 BROADWAY, NEW YORK

JENKINS' COLYUM

Omaha, Neb.

DEAR HERALD:

This corn crop out here in Nebraska has got Old Man Gloom pretty groggy, and if those grain gambling referees down in Chicago will give the crop half a show it will give the Old Man a haymaker and he will go down for the count regardless of who is elected.

The farmers of western Iowa and eastern Nebraska have been taking a hand in the produce scrap and we're glad that the authorities appear to be clearing up the picketing.

Strikes and boycotts never do any good except to arouse the public to a sense of justice one way or the other. They invariably harm the wrong people, and should this boycott prove effective the babies of Council Bluffs and Omaha will be the greatest sufferers, and we doubt if any farmer wants that to happen.

▽

Joe Brandt of World Wide Pictures can shake hands with the cast and himself for producing "The Last Mile." This prison story, in our judgment, is a little bit bigger and a little bit better than "The Big House" or "Up the River." When you play this picture (which you should do soon) keep your eye on Edward Philips, Preston Foster and Daniel Haynes (the colored boy) especially; they give performances that will surprise you.

▽

We went to the Orpheum last night and saw five acts of vaudeville, one feature picture and Jack Dempsey in person. One vaudeville act was excellent, the other four were just acts. Dempsey appeared in a little skit of fifteen minutes duration which was ten minutes too long.

We never saw a blacksmith that made a good senator, although we've got a few blacksmiths in the senate.

▽

Will Rogers says that out on the desert of California in the town of Bishop he found only one Republican, and he was the postmaster. Well, that's nothing strange, a Democrat can't live out there, it's too damdry.

▽

Two fellows were arguing politics in the lobby of the hotel last night. The Democrat said this country had had but two presidents since Thomas Jefferson: one was Grover Cleveland and the other was Woodrow Wilson. And the Republican said, "Well, thank God for that." When they got onto the tariff question they both got all het up and they convinced us that what they didn't know about the tariff would make several campaign speeches. They finally referred the matter to us and we said, "Well, gentlemen, to make a good politician one has to be strong from the neck down, and it is our opinion that you would both qualify 100 per cent," and this settled the argument.

▽

We attended the screening of a Columbia picture yesterday. It was a Western and we believe the title was "Cornered," with Tim McCoy, Noah Beery and Raymond Hatton, and of course there was a gal in it too.

It was a bangup Western (in case you might want our opinion) and Tim was the hero, but he didn't get the gal, which is contrary to the rules laid down in the blue book. The hayrackers boys will eat this one up, hook, line and sinker, and it will please Uncle Abner and Aunt Samantha too.

▽

Rockport, Mo.

As we see it, this corn belt has rounded the corner and is right on the heels of Her Highness, "Madam Prosperity." The old gal is making googoo eyes at the boys and she has filed a petition for divorce from Papa Depression on the grounds of non-support and cruelty to the children. We hope she wins.

Theatremen from all over the country tell us that business is showing an upward trend but is still far from normal. The small grain crop was above normal and the largest corn crop in the history of the country is now assured, and this no doubt accounts for the optimistic feeling that prevails wherever the tall corn waves. If we could do away with the crooners, jazz orchestras, politicians and the seven year itch, what a country this would be to live in.

▽

Howard Colon of the Colonial Theatre at Hamburg, Iowa, said that he and Gatling Gun Gloom were just going into the tenth round with the excitement running high and chances about even. We are offering odds on Howard.

We met Mr. and Mrs. H. F. Staple of the Paramount Theatre here in Rockport, two very delightful young folks, and they were showing "Lena Rivers" to a fairly good sized house for a second night showing. They were entitled to have the house full, for they have a nice theatre, good sound and projection, and they are both lovely folks.

▽

There is this about hay fever: when you've got that you will be too busy to have anything else. We find that one can't sneeze and swear at the same time, so we've cut out the swearing.

We'd like to see Roscoe Ates try to talk when he had hay fever. Wouldn't it be fun?

J. C. JENKINS
The HERALD Man

ON BROADWAY

Week of September 3

HOLLYWOOD
Transportation of the World . . Vitaphone
An Oriental Cocktail . . . . . Vitaphone
Music To My Ears . . . . . Vitaphone

MAYFAIR
War Babies . . . . . Educational
Bring 'Em Back Half Shot . . . RKO Radio

PARAMOUNT
Mexico Today . . . . . Principal
Screen Souvenirs No. 1 . . . . . Paramount

RIALTO
Stopping the Show (Betty Boop) . . . . . Paramount
Screen Souvenirs No. 1 . . . . . Paramount
Sports Eye View . . . . . Paramount

RIVOLI
Betty Boop's Bamboo Isle . . . . Paramount
Water Jamboree . . . . . Paramount

ROXY
Animal World . . . . . Principal
Tropic Lure . . . . . Principal
Boston . . . . . Principal

STRAND
Believe It or Not No. 11 . . . . Vitaphone
High Spots of the Far East . . Vitaphone
Pickin' A Winner . . . . . Vitaphone

WINTER GARDEN
The Trans-Atlantic Mystery . . . Vitaphone
Believe It or Not No. 9 . . . . . Vitaphone

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
A Man's Land	Hoot Gibson	June 11,'32	65	June 11,'32
Boiling Point, The	Hoot Gibson		70	July 23,'32
File 113	Lew Cody-Mary Nolan	Feb. 19,'32	63	Mar. 5,'32
Gay Buckaroo, The	Hoot Gibson-Myrna Kennedy			
Local Bad Man, The	Hoot Gibson-Sally Blane			Jan. 16,'32
Spirit of the West	Hoot Gibson-Doris Hill	Mar. '32		
Stoker, The	Monte Blue-Dorothy Burgess		70	June 25,'32
Unholy Love	H.B.Warner-Lila Lee		78	July 9,'32
Vanity Fair	Myrna Loy-Conway Tearle	Mar. '32	75	
Wild Horse	Hoot Gibson-Alberta Vaughn			

Coming Feature Attractions

Anna Karenina
Beyond the Law
Davy Jones' Locker
Intruder, The — Monte Blue
Iron Master, The
Midnight Alarm
Nestors, The — Monte Blue
Officer 13
Parisian Romance, A — 77
Red Kisses
Slightly Used
Three Castles
Valley of Adventure, The — Monte Blue

ARTCLASS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Devils	Harry Carey	Apr. 4,'32	65	
Cross Examination	H.B.Warner-Sally Blane-Natalie Moorhead	Feb. 13,'32	72	Feb. 13,'32
Night Rider, The	Harry Carey	June ,'32	63	
Phantom, The	"Big Boy" Williams-Allene Ray	Dec. 1	70	
Pleasure	Conway Tearle-Carmel Myers	Dec. 1	66	
They Never Come Back	Regis Toomey-Doris Sebastian	May '32	63	June 11,'32

Coming Feature Attractions

Across the Line — Harry Carey
Double Sixes — Harry Carey
Horsehoofs — Harry Carey
Hurricane Rider, The — Harry Carey

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Human Targets	Buzz Barton	Jan. 10,'32		Feb. 6,'32
Mark of the Spur	Bob Custer	Feb. 10,'32		
Murder at Dawn	Mulhall-Dunn	Feb. 22,'32	60	Mar. 12,'32
Scarlet Brand, The	Bob Custer	May 7,'32		
Tangled Fortunes	Buzz Barton	Mar. 22,'32		

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
American Madness	Walter Huston-C. Cummings-K. Johnson	Aug. 15,'32		July 9,'32
Attorney for the Defense	Edmund Lowe-C. Cummings-E. Brent	May 21,'32	68	June 4,'32
Big Timer, The	Ben Lyon-C. Cummings	Mar. 10,'32	74	Mar. 26,'32
Blonde Captive, The		Feb. 26,'32	58	Mar. 5,'32
By Whose Hand?	Ben Lyon-Barbara Weeks	July 6,'32		
Fighting Fool, The	Tim McCoy	Jan. 20,'32	58	Apr. 9,'32
Final Edition, The	Pat O'Brien-Mae Clarke	Feb. 20,'32	66	Feb. 27,'32
Hello Trouble	Buck Jones-Lina Basquette	July 15,'32		
High Speed	Buck Jones-Loretta Sayers	Apr. 2,'32	62	May 14,'32
Hollywood Speaks	Genevieve Tobin-Pat O Brien	June 25,'32	69	Aug. 20,'32
Love Affair	Dorothy Mackaill-Humphrey Bogart	Mar. 17,'32	68	May 7,'32
McKenna of the Mounted	Buck Jones-Greta Granstedt	Aug. 26,'32		
Menace, The	Walter Byron-Bette Davis-H. B. Warner	Jan. 25,'32	64	Feb. 6,'32
Night Club Lady, The	Adolphe Menjou-Mayo Methot-Skeets Gallagher	Aug. 27,'32	68	Sept. 3,'32
No Greater Love	Alexander Carr-Dickey Moore	June 4,'32	60	May 21,'32
One Man Law	Buck Jones	Dec. 4	63	Feb. 20,'32
Riding Tornado, The	Tim McCoy-Shirley Grey	May 4,'32		
Shopworn	Barbara Stanwyck-R. Toomey	Mar. 25,'32	78	Apr. 9,'32
South of the Rio Grande	Buck Jones	Mar. 5,'32		
Texas Cyclone	Tim McCoy	Feb. 24,'32		
Two Fisted Law	Tim McCoy-Alice Day	June 8,'32		
War Correspondent	Jack Holt-Ralph Graves-Lila Lee	July 25,'32	77	Aug. 20,'32
White Eagle	Buck Jones-Barbara Weeks	Oct. 7,'32		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bitter Tea of General Yen	B. Stanwyck-Nils Asther			
Brief Moment	Barbara Stanwyck			
Child of Manhattan				
Cornered	Tim McCoy			
Daring Danger	Tim McCoy			
Destroyer, The				
Forbidden Trail	Buck Jones-Barbara Weeks	Nov. 18,'32		
Last Man, The	Chas. Bickford-C. Cummings	Aug. 31,'32		
Mike				
Night Mayor, The	Lee Tracy-Evalyn Knapp	Aug. 19,'32		
No More Orchids	Carole Lombard			
Sporting Age, The	Jack Holt-Evalyn Knapp			
That's My Boy	R. Cromwell-Dorothy Jordan-Mae Marsh-Joan Marsh			
Vanity Street	C. Bickford-Helen Chandler			
Virtue	Carole Lombard-Pat-O'Brien			
Washington Merry Go Round	Lee Tracy-C. Cummings			
Western Code, The	Tim McCoy-Nora Lane			
Wild Horse Stampede	Wm. Janney-Dorothy Appleby			

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Doctor	Richard Barthelmess	Mar. 26,'32	62	Mar. 12,'32
Crooner	David Manners	Aug. 20,'32	68	Aug. 6,'32
Dark Horse, The	Warren William-Bette Davis	July 2,'32	75	June 18,'32
Dr. X	Lionel Atwill-Fay Wray	Aug. 27,'32	77	June 11,'32
Famous Ferguson Case, The	Joan Blondell	May 14,'32	74	Apr. 30,'32
Fireman, Save My Child	Joe E. Brown	Feb. 27,'32	67	Feb. 27,'32
Hatchet Man, The	Edward G. Robinson	Feb. 6,'32	74	Feb. 13,'32
It's Tough to Be Famous	Douglas Fairbanks, Jr.	Apr. 2,'32	79	Apr. 16,'32
Life Begins	Loretta Young-Eric Linden	Sept. 10,'32	72	Aug. 13,'32
Love Is a Racket	Douglas Fairbanks, Jr.	June 25,'32	72	June 18,'32
Miss Pinkerton	Joan Blondell-George Brent	July 30,'32	66	July 16,'32
Rich Are Always With Us	Ruth Chatterton	May 21,'32	71	May 21,'32
Strange Love of Molly Louvain	Lee Tracy-Ann Dvorak	May 28,'32	74	May 14,'32
Tenderfoot, The	Joe E. Brown	June 18,'32	70	May 28,'32
Two Seconds	Edward G. Robinson	June 4,'32	68	May 28,'32
Week-end Marriage	Loretta Young-Norman Foster	July 9,'32	66	June 11,'32

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cabin in the Cotton	Richard Barthelmess	Oct. 15,'32		
Central Park	Joan Blondell	Dec. 17,'32		
Crash, The	Ruth Chatterton	Oct. 1,'32		
Paris Divorce, A	Ruth Chatterton			
Silver Dollar	Edward G. Robinson	Dec. 3,'32		
They Call It Sin	Loretta Young-Geo. Brent	Nov. 12,'32	74	Sept. 3,'32
Three on a Match	Blondell-William-Dvorak-Davis	Nov. 5,'32		
Tiger Shark	Edward G. Robinson	Sept. 24,'32	80	Aug. 27,'32
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Dec. 24,'32		
You Said a Mouthful	Joe E. Brown	Nov. 26,'32		

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Tomorrow	Chas Farrell-Marian Nixon	Mar. 13,'32	79	Mar. 5,'32
Almost Married	Violet Heming-Ralph Bellamy-Alexander Kirkland	July 17,'32	51	
Amateur Daddy	Warner Baxter-Marian Nixon	Apr. 10,'32	74	Apr. 30,'32
Bachelor's Affairs	Adolphe Menjou-Minna Gombell-Joan Marsh-I. Purcell	June 26,'32	76	June 18,'32
Business and Pleasure	Will Rogers-Jetta Goudal	Mar. 6,'32	57	Aug. 15
Careless Lady	Joan Bennett-John Boles	Apr. 3,'32	67	Mar. 12,'32
Congorilla	Mr. & Mrs. Martin Johnson	Aug. 7,'32	72	July 16,'32
Devil's Lottery	Elissa Landi-Alexander Kirkland-Victor McLaglen	Mar. 27,'32	74	Apr. 9,'32
Disorderly Conduct	Sally Eilers-Ralph Bellamy-Spencer Tracy	Mar. 20,'32	82	Apr. 16,'32
Down to Earth	Will Rogers-Irene Rich	Sept. 4,'32	73	July 23,'32
First Year, The	Gaynor-Farrell	July 31,'32	80	July 23,'32
Gay Caballero, The	George O'Brien-Conchita Montenegro	Feb. 28,'32	60	Apr. 2,'32
Man About Town	Warner Baxter-Karen Morley	May 22,'32	76	June 4,'32
Mystery Ranch	Geo. O'Brien-C. Parker	June 12,'32	55	June 25,'32
Passport to Hell, A	Elissa Landi-Paul Lukas-A. Kirkland-Warner Oland	Aug. 14,'32	75	Sept. 3,'32
Rebecca of Sunnybrook Farm	Marian Nixon-R. Bellamy	July 3,'32	80	July 16,'32
She Wanted A Millionaire	J. Bennett-S. Tracy	Feb. 21,'32	74	Feb. 27,'32
Silent Witness, The	Lionell Atwill-Greta Nissen	Feb. 7,'32	73	Feb. 13,'32
Society Girl	J. Dunn-P. Shannon-S. Tracy	May 29,'32	74	June 18,'32
Trial of Vivienne Ware, The	J. Bennett-D. Cook-L. Bond	May 1,'32	56	May 7,'32
Week Ends Only	Joan Bennett-Ben Lyon	June 19,'32	70	June 11,'32
Woman in Room 13, The	Landi-Bellamy-Hamilton	May 15,'32	69	May 28,'32
While Paris Sleeps	McLaglen-Helen Mack	May 8,'32	67	
Young America	Tracy-Kenyon-Bellamy	Apr. 17,'32	70	May 14,'32

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Call Her Savage	Clara Bow	Nov. 13,'32		
Chandu, The Magician	Edmund Lowe-Bela Lugosi-Irene Ware	Sept. 18,'32		
Golden West, The (Tent.)	Geo. O'Brien-Janet Chandler-Marion Burns	Oct. 23,'32		
Hat Check Girl	Sally Eilers-Ben Lyon	Sept. 25,'32		
Juhilo	Will Rogers-Marian Nixon			
Painted Woman, The	P. Shannon-Spencer Tracy-Wm. Boyd	Aug. 21,'32	72	Aug. 13,'32
Rackety Rax	Victor McLaglen-Marion Burns-Ben Lyon	Oct. 9,'32		
Sherlock Holmes	Clive Brook-Miriam Jordan	Nov. 20,'32		
Six Hours to Live	Warner Baxter-John Boles-Miriam Jordan	Oct. 16,'32		
State Fair	Janet Gaynor-Will Rogers			
Tess of the Storm Country	Janet Gaynor-Joel McCrea	Nov. 6,'32		
Walking Down Broadway	James Dunn-Boots Mallory-Zasu Pitts	Nov. 27,'32		
Wild Girl	Joan Bennett-Charles Farrell-Ralph Bellamy	Oct. 2,'32		

(THE RELEASE CHART--CONT'D)

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Smith	Gwen Lee-John Darrow	July	15,'32	
Behind Stone Walls	Eddie Nugent-Priscilla Dean	Mar.	15,'32 Mar.	26,'32
Dynamite Denny	Jay Wilsey-Blanche Mehaffey	May	27,'32	
Gorilla Ship	Ralph Ince-Vera Reynolds	June	11,'32 66 Aug.	27,'32
Hell's Headquarters	Jack Mulhall-Barbara Weeks	Apr.	15,'32 63 May	14,'32
Honor of the Press	Edw. J. Nugent-Rita La Roy	May	15,'32 64 Aug.	6,'32
Love in High Gear	Alberta Vaughn-H. Ford	May	1,'32 65 May	7,'32
Midnight Morals	Beryl Mercer-Chas. Delaney-Gwen Lee	Aug.	1,'32 61 Aug.	13,'32
Passport to Paradise	Jack Mulhall-B. Mehaffey	Apr.	1,'32	
Sin's Pay Day	D. Revier-Forrest Stanley	Mar.	1,'32 63 Mar.	19,'32
Tangled Destinies	Lloyd Whitlock-Doris Hill	Sept.	1,'32	
Temptation's Workshop	Helen Foster-Tyrell Davis	June	20,'32	
Trapped in Tia Juana	Edwina Booth-Duncan Renaldo	Aug.	15,'32	
Widow in Scarlet	D. Revier-Kenneth Harlan	July	1,'32 58 July	23,'32

Coming Feature Attractions

No Living Witness	Barbara Kent-Gilbert Roland	Sept.	15,'32	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are You Listening?	William Haines-M. Evans	Mar.	26,'32 76 Mar.	5,'32
Arsene Lupin	John and Lionel Barrymore-Karen Morley	Mar.	5,'32 84 Jan.	16,'32
As You Desire Me	Garbo-Von Stroheim-M. Douglas	May	28,'32 71 June	11,'32
Beast of the City, The	Walter Huston-Jean Harlow	Feb.	13,'32 90 Mar.	5,'32
Blondie of the Follies	Marion Davies-R. Montgomery	Aug.	20,'32	
But the Flesh Is Weak	Robt. Montgomery-Gregor	Apr.	9,'32 82 Apr.	23,'32
Downstairs	John Gilbert	Aug.	6,'32 72 Aug.	6,'32
Freaks	Wallace Ford-Leila Hyams	Feb.	20,'32 64 July	23,'32
Grand Hotel	Garbo-John Barrymore	Sept.	11,'32 115 Apr.	16,'32
Huddle	Ramon Navarro-M. Evans	May	14,'32 104 June	25,'32
Letty Lynton	Joan Crawford-Montgomery	May	7,'32 86 May	7,'32
Lovers Courageous	R. Montgomery-Madge Evans	Jan.	23,'32 77 Feb.	27,'32
New Morals for Old	Robert Young-M. Perry	June	4,'32 76 July	2,'32
Night Court	W. Huston-P. Holmes-A. Page	June	4,'32 95 June	4,'32
Passionate Plumber	Buster Keaton-Durante	Feb.	6,'32 74 Mar.	19,'32
Polly of the Circus	Marian Davies-C. Gable	Feb.	27,'32 70 Mar.	26,'32
Red Headed Woman	Harlow-Chester Morris	June	25,'32 75 June	25,'32
Skyscraper Souls	W. William-M. O'Sullivan	July	16,'32 80 July	16,'32
Speak Easily	Buster Keaton	Aug.	13,'32 82 Aug.	27,'32
Strange Interlude	Shearer-Gable		112 Sept.	3,'32
Tarzan, the Ape Man	Johnny Weismuller-Maureen O'Sullivan	Apr.	2,'32 101 Feb.	20,'32
Unashamed	Helen Twelvetrees	July	2,'32 77 July	23,'32
Washington Masquerade (Reviewed under the title "Washington Show")	Lionel Barrymore	July	9,'32 74 July	2,'32
Wet Parade	Walter Huston-Dorothy Jordan-Neil Hamilton	Apr.	16,'32 122 Apr.	30,'32
When A Feller Needs A Friend	Jackie Cooper-"Chic" Sale	Apr.	30,'32 76 May	21,'32

Coming Feature Attractions

China Seas	Clark Gable			
Divorce in the Family (Reviewed under the title "After Divorce")	Jackie Cooper	Aug.	27,'32 78 Aug.	20,'32
Flesh	[illegible] Beery			
Kongo	Walter Huston-Lupe Velez	Sept.	25,'32	
Let's Go	[illegible] Haines			
Lost	Joan Crawford			
Man of the Nile	Ramon Novarro			
Mask of Fu Manchu, The	Boris Karloff	Oct.	23,'32	
Pack Up Your Troubles	Laurel & Hardy		64 July	9,'32
Payment Deferred	M. O'Sullivan-C. Laughton	Oct.	2,'32	
Prosperity	Dressler-Moran	Oct.	16,'32	
Rasputin	Ethel, John and Lionel Barrymore			
Red Dust	Clark Gable-Jean Harlow	Oct.	9,'32	
Reunion In Vienna	John and Lionel Barrymore			
Smilin' Thru	Norma Shearer-Frederic March-Leslie Howard	Sept.	18,'32	
Tinfoil	T. Bankhead-R. Montgomery			
Turn To The Right				
White Sister, The	Helen Hayes			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arm of the Law	Rex Bell-Lina Basquette	Apr.	20,'32 68	
County Fair	Ralph Ince-Hobart Bosworth	Apr.	1,'32 71 Apr.	30,'32
Flames	Johnny Mack Brown	May	30,'32 70 June	18,'32
From Broadway to Cheyenne	Rex Bell	Aug.	5,'32 6 reels	
Ghost City	Cody-Shuford	Dec.	20 60 Apr.	9,'32
Honor of the Mounted	Tom Tyler	June	20,'32 60	
Law of the North	Bill Cody-Andy Shuford	May	30,'32 55	
Man from New Mexico	Tom Tyler	Apr.	1,'32 60	
Mason of the Mounted	Bill Cody-Nancy Drexel	May	15,'32 58	
Midnight Patrol	Regis Toomey-Mary Nolan	Apr.	10,'32 60 Apr.	9,'32
Police Court	Leon Janney-H. B. Walthall	Feb.	15,'32 65 Mar.	5,'32
Single Handed Sanders	Tom Tyler	Feb.	1,'32 50	
Texas Pioneers	Bill Cody-Andy Shuford	Feb.	15,'32 58	
Thirteenth Guest	Ginger Rogers	Aug.	10,'32 68 Aug.	13,'32
Vanishing Men	Tom Tyler	Apr.	15,'32 62	
Western Limited, The	Estelle Taylor	Aug.	5,'32 7 reels	

Coming Features

Girl from Calgary	Fifi D'Orsay	Aug.	20,'32 7 reels	
Guilty or Not Guilty	All Star	Oct.	1,'32 7 reels	
Hidden Valley	Bob Steele			
Klondike	Thelma Todd-Frank Hawks	Aug.	30,'32 7 reels	
Wayne Murder Case	All Star	Sept.	15,'32 7 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aren't We All?	Gertrude Lawrence	July	'32 68 July	9,'32
Broken Wing, The	Lupe Velez-Melvyn Douglas	Mar.	25,'32 74 Apr.	2,'32
Dancers in the Dark	Miriam Hopkins-Jack Oakie	Mar.	11,'32 74 Mar.	26,'32
Devil and the Deep	T. Bankhead-G. Cooper	Aug.	12,'32 70 Aug.	6,'32
Forgotten Commandments	Sari Maritza-Gene Raymond	May	27,'32 65 June	11,'32
Guilty as Hell	Edmund Lowe-Victor McLaglen	Aug.	5,'32 80 July	30,'32
Horse Feathers	Four Marx Bros.	Aug.	19,'32 68 Aug.	6,'32
Husband's Holiday	Clive Brook-V. Osborne	Dec.	19 68 Jan.	2,'32
Lady and Gent	Geo. Bancroft-Wynne Gibson	July	15,'32 80 July	9,'32
Love Me Tonight	Maurice Chevalier-Jeanette MacDonald	Aug.	26,'32 104 Aug.	20,'32
Madame Racketeer	Alison Skipworth-R. Bennett	July	22,'32 72 July	30,'32
Make Me a Star	Joan Blondell-Stuart Erwin	July	1,'32 68 June	18,'32
Man from Yesterday	C. Colbert-C. Brook	June	25,'32 70 June	25,'32
Merrily We Go to Hell	S. Sidney-Fredric March	June	10,'32 78 June	18,'32
Million Dollar Legs	Jack Oakie	July	8,'32 64 July	2,'32
Miracle Man, The	S. Sidney-C. Morris	Apr.	1,'32 87 Apr.	30,'32
Misleading Lady, The	Claudette Colbert-Stuart Erwin-Edmund Lowe	Apr.	15,'32 74 Apr.	16,'32
One Hour with You	Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin	Mar.	25,'32 80 Apr.	2,'32
Reserved for Ladies	Leslie Howard-Benita Hume	May	20,'32 71 May	28,'32
Shanghai Express	Marlene Dietrich-C. Brook	Feb.	12,'32 84 Feb.	27,'32
Sinners in the Sun	Carole Lombard-C. Morris	May	13,'32 70 May	21,'32
Sky Bride	Rich'd Arlen-J. Oakie-Robert Coogan-Virginia Bruce	Apr.	29,'32 78 Apr.	30,'32
Strange Case of Clara Deane	Wynne Gibson-Pat O'Brien	May	6,'32 78 May	14,'32
Strangers in Love	Fredric March-Kay Francis	Mar.	4,'32 70 Feb.	20,'32
This Is the Night	Lily Damita-Chas. Ruggles	Apr.	8,'32 82 Apr.	23,'32
This Reckless Age	Buddy Rogers-Peggy Shannon	Jan.	9,'32 76 Jan.	16,'32
Thunder Below	T. Bankhead-C. Bickford-P. Lukas	June	17,'32 69 June	25,'32
Two Kinds of Women	P. Holmes-M. Hopkins	Jan.	16,'32 73 Jan.	23,'32
Wayward	Nancy Carroll-Richard Arlen	Feb.	19,'32 74 Feb.	20,'32
Wiser Sex, The	C. Colbert-Wm. Boyd	Mar.	18,'32 74 Mar.	19,'32
World and the Flesh, The	G. Bancroft-M. Hopkins	Apr.	22,'32 74 May	14,'32

Coming Features

Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith-Leila Hyams-Mills Bros.-Boswell Sisters-Cab Calloway-Vincent Lopez-Arthur Tracy-Sharon Lynn	Oct.	'32	
Blonde Venus	Marlene Dietrich	Sept.	16,'32	
Farewell to Arms, A	Helen Hayes-Gary Cooper	Oct.	14,'32	
Heritage of the Desert	Randolph Scott-S. Fleming	Sept.	30,'32	
Hot Saturday	Nancy Carroll-Richard Arlen	Oct.	28,'32	
Lily Christine	Corinne Griffith-Colin Clive	July		
Lives of a Bengal Lancer, The	Fredric March-Gary Cooper-Richard Arlen			
Madison Square Garden	Jack Oakie-Marian Nixon	Oct.	21,'32	
Movie Crazy	Harold Lloyd-C. Cummings	Sept.	23,'32 96	
Night After Night (Tent.)	Geo. Raft-C. Cummings	Oct.	14,'32	
Night of June 13	Clive Brook-Frances Dee-Gene Raymond	Sept.	23,'32	
Phantom President, The	Geo. M. Cohan-Claudette Colbert-Jimmy Durante	Sept.	30,'32	
70,000 Witnesses	Phil Holmes-Dorothy Jordan	Sept.	2,'32 72 Aug.	20,'32
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert	Nov.	'32	
Vanishing Frontier	John Mack Brown-Evalyn Knapp-Zasu Pitts	July	29,'32 70 July	23,'32
Very Private Scandal, A	Miriam Hopkins-H. Marshall	Oct.	14,'32	

POWERS PICTURES, INC.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridegroom for Two	Gene Gerrard	Jan.	15,'32 65 Jan.	30,'32
Carmen	Marguerite Namara-Tom Burke	May	15,'32 70 Jan.	16,'32
Fascination	Madeleine Carroll	Apr.	1,'32 68	
Flying Fool, The	Henry Kendall	Feb.	1,'32 62 Aug.	29
Gables Mystery, The	Lester Matthews-Anne Grey	Feb.	15,'32 71 May	7,'32
Her Radio Romeo	Gene Gerrard	July	15,'32 60	
Her Strange Desire	Laurence Olivier	July	1,'32 60 Aug.	13,'32
Limping Man, The	Franklin Dyall	Sept.	1,'32 55 Aug.	27,'32
My Wife's Family	Gene Gerrard	Apr.	15,'32 62 Mar.	26,'32
Shadow Between, The	Godfrey Tearle-Kathleen O'Regan	May	1,'32 68 Sept.	19
Skin Game	Edmund Gwenn-Phyllis Konstam	June	1,'32 70	
Trapped in a Submarine	John Batton-Sydney Seaward	Jan.	15,'32 45 Feb.	6,'32

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carnival Boat	Bill Boyd	Mar.	19,'32 62 Mar.	26,'32
Ghost Valley	Tom Keene-Myrna Kennedy	May	13,'32 54	
Lady with a Past	C. Bennett-B. Lyon	Feb.	19,'32 80 Feb.	13,'32
Saddle Buster, The	Tom Keene	Mar.	19,'32 60	
Westward Passage	Ann Harding	May	27,'32 73 June	11,'32
What Price Hollywood	Constance Bennett	June	24,'32 88 June	18,'32
Young Bride (Reviewed under the title "Love Starved")	Helen Twelvetrees	Apr.	8,'32 76 Apr.	23,'32

Coming Features

Beyond the Rockies	Tom Keene-Rochelle Hudson	July	8,'32	

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Consent, The	Richard Cromwell-Eric Linden-Arline Judge	Aug.	19,'32 80 July	30,'32
Bring 'Em Back Alive	Frank Buck's Adventure	Aug.	19,'32 70 June	4,'32
Girl Crazy	E. Quillan-D. Lee-Wheeler-Woolsey	Mar.	25,'32 75 Apr.	2,'32
Hold 'Em Jail	Edna May Oliver-Wheeler-Woolsey-Roscoe Ates	Sept.	16,'32 74 June	25,'32
Is My Face Red?	Helen Twelvetrees-Ricardo Cortez-Robt. Armstrong	June	17,'32 66 June	11,'32
Lost Squadron	Richard Dix-Mary Astor	Mar.	12,'32 79 Mar.	5,'32
Office Girl	Renate Muller-J. Hulbert	Apr.	8,'32 83 July	2,'32
Roadhouse Murder, The	Eric Linden-Dorothy Jordan	May	6,'32 73 May	7,'32
Roar of the Dragon	Richard Dix-Gwili Andre	July	8,'32 76 July	9,'32
State's Attorney	John Barrymore-H. Twelvetrees-Mary Duncan	May	29,'32 79 May	14,'32
Symphony of Six Million	Irene Dunne-Ricardo Cortez	Apr.	29,'32 94 May	28,'32

(THE RELEASE CHART--CONT'D)

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Animal Kindom	Leslie Howard	Sept. 30,'32		
Bill of Divorcement	John Barrymore-Billie Burke			
Bird of Paradise	D. Del Rio-Joel McCrea	Aug. 12,'32	80	June 25,'32
Come on Danger	Tom Keene	Sept. 23,'32		
Conquerors, The	Ann Harding-Richard Dix			
Hell Bent for Election	Edna May Oliver			
Hell's Highway	Richard Dix	Sept. 23,'32	80	Aug. 20,'32
Kong	Fay Wray-Bruce Cabot			
Little Orphan Annie	Mitzi Green-Eric Linden			
Monkey's Paw, The	C. Aubrey Smith-Bramwell Fletcher			
Most Dangerous Game, The	Leslie Banks-Joel McCrea	Sept. 9,'32	78	July 30,'32
Phantom of Crestwood	Ricardo Cortez-Karen Morley			
Public Be Damned, The	John Barrymore-Gwili Andre			
Renegades of the West	Tom Keene			
Rockabye	Constance Bennett - Paul Lukas-Phillips Holmes	Oct. 7,'32		
Second Fiddle	Leo Carrillo-V. Osborne			
Secrets of the French Police	Gwili Andre-Frank Morgan			
Sport Page	Joel McCrea-Marian Marsh			
Strange Justice	Marian Marsh-R. Denny	Sept. 16,'32	74	Aug. 27,'32
Thirteen Women	Irene Dunne-Gregory Ratoff	Sept. 2,'32	73	Sept. 3,'32
Whoopee Cruise	Edna May Oliver			

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Runing Time Minutes	Reviewed
A Nous La Liberte	Rolla France	Harold Auten		93	June 25,'32
Beautiful Maneuver Time	Ida Wuest	World's Trade			
Condemned to Death	Arthur Wontner	First Division	Sept. 15,'32	65	July 23,'32
Cossacks of the Don	Emma Cessarskays	Amkino	Mar. 18,'32	81	Mar. 26,'32
Crooked Lady, The	Austin Trevor	MGM-British		77	Apr. 9,'32
Dangers of the Arctic		Exp. Film. Co.		58	July 9,'32
Diary of a Revolutionist	G. V. Mouzalevsky	Amkino	June 8,'32	100	June 18,'32
Down Our Street	Elizabeth Allan	Para.-British		87	July 2,'32
Ebb Tide	Joan Barry	Para.-British		74	Mar. 12,'32
Faithful Heart, The	Herbert Marshall-Edna Best	Gainsborough Gaumont			May 28,'32
Fire In the Opera	G. Froehlich - J. Nowatna	Capital	July 12,'32	92	Aug. 6,'32
First Mrs. Fraser, The	Henry Ainley	Sterling Films		90	May 7,'32
Flower Lady of Lindenau	Renate Mueller	Protex Trading	July 7,'32	70	Aug. 6,'32
Flying Squad, The	Harold Huth	British Lion		79	Aug. 6,'32
Fool's Advice, A	Frank Fay	Frank Fay			Feb. 20,'32
Forbidden Company	Sally Blane	Chesterfield	June 1,'32	67	July 9,'32
Frail Women	Mary Newcomb	Radio-British		71	Feb. 6,'32
Gentleman of Paris, A	Arthur Wontner	Gaumont		78	Jan. 16,'32
Goona Goona, Isle of Bali		First Division	Oct. '32	66	Aug. 27,'32
Green Spot Mystery, The	Jack Lloyd	Universal		66	Sept. 3,'32
House of Death	N. P. Chmelion	Amkino	Aug. 12,'32	76	Aug. 27,'32
I Kiss Your Hand, Madame	Marlene Dietrich	Stanley			
Immortal Vagabond, The	Gustav Froelich	Ufa		88	June 4,'32
Impassive Footman, The	Allan Jeaves	Asso. Radio-British		69	Aug. 13,'32
In a Monastery Garden	John Stuart	Associated Prod. & Distr. of America		80	Apr. 9,'32
Insult	Elizabeth Allan	Para.-British		80	Aug. 27,'32
Jack's the Boy	Jack Hulbert	Gaumont-Gainsborough			July 16,'32
Life Goes On	Hugh Wakefield	Para.-British		78	Apr. 23,'32
Lovebound	N. Moorhead-J. Mulhall-Roy D'Arcy	Peerless	Mar. 1,'32	61	
Love Contract, The	Owen Nares	British and Dominions		82	Aug. 27,'32
Love Is Love	Kathe von Nagy	Ufa			June 11,'32
Love on Wheels	Jack Hulbert	Gaumont-Gainsborough		87	Aug. 13,'32
Love's Command	Dolly Haas	Tobis	Apr. 26,'32	90	May 7,'32
Mayor's Nest	Sydney Howard	British and Dominions		75	July 16,'32
Midnight Lady, The	John Darrow	Chesterfield		65	June 11,'32
Missing Rembrandt, The	Arthur Wontner	Twickenham Films		84	Mar. 19,'32
Monte Carlo Madness	Sara Maritza	First Division	Sept. 15,'32	66	June 11,'32
Night Like This, A	Ralph Lynn	British and Dominions		73	May 21,'32
Nine Till Six	Louise Hampton	Asso. Radio-British		76	May 21,'32
Probation	John Darrow - Sally Blane	Chesterfield	Apr. 1,'32	70	Apr. 23,'32
Puss in Boots	Junior Addario	Picture Classics	Mar. 27,'32	38	Mar. 12,'32
Reckoning, The	Jas. Murray-Sally Blane	Peerless	Feb. 15,'32	63	Apr. 9,'32
Ringer, The	Franklyn Dyall	First Division	Sept. 15,'32	65	June 11,'32
Road to Life	Mikhail Zharov	Amkino			Feb. 6,'32
Ronny	Kathe von Nagy-Willy Fritsch	Ufa	Apr. 13,'32	82	Apr. 23,'32
Sally Bishop	Harold Huth-Joan Barry	British Lion			
Shop Angel	Marion Shilling	Tower Prod.	Mar. 19,'32	71	May 7,'32
Schubert's Dream of Spring	Alfred Laeutner	Capital		75	July 2,'32
Silver Lining, The	Maureen O'Sullivan	Patrician Pictures		68	June 4,'32
Sniper, The		Amkino	Aug. 25,'32	68	Sept. 3,'32
Song Is Over, The	Liane Haid	Asso. Cinemas	Apr. 11,'32	90	Mar. 12,'32
South Sea Adventures		Principal Distr. Corp.	Mar. 31,'32	50	Apr. 9,'32
Speed Madness	Richard Talmadge-Nancy Drexel	Mercury		62	July 30,'32
Sunshine Susie	Renate Muller	Gainsborough		86	Jan. 9,'32
Tempest, The	Emil Jannings	Ufa	Mar. 15,'32	105	Mar. 26,'32
Thark	Tom Walls-Ralph Lynn	British and Dominions		77	Aug. 27,'32
Theft of the Mona Lisa	Willy Frost	Tobis	Mar. 27,'32	92	Apr. 9,'32
Trapeze	Anna Sten	Protex	May 2,'32	80	May 14,'32
Two White Arms	Adolphe Menjou	MGM-British		80	Mar. 26,'32
Water Gypsies	Sari Maritza	Stanley		79	May 21,'32
Wedding Rehearsal	Roland Young	London Film		80	Aug. 13,'32
White Face	John H. Roberts	Gainsborough-British		71	June 11,'32
Women Who Play	Mary Newcomb-Benita Hume	Para.-British		79	Apr. 16,'32

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dynamite Ranch	Ken Maynard	July 31,'32		
Hell Fire Austin	Ken Maynard	June 26,'32	70	July 2,'32
Hotel Continental	Peggy Shannon-Theodore Von Eltz	Mar. 7,'32	71	Feb. 6,'32
Last Mile, The	Preston Foster - Howard Phillips	Aug. 21,'32	74	July 30,'32
Lena Rivers	Charlotte Henry-M. Galloway	Mar. 28,'32	57	May 28,'32
Man Called Back, The	Conrad Nagel-Doris Kenyon	July 17,'32	80	July 23,'32
Strangers of the Evening	Zasu Pitts-Lucien Littlefield	May 15,'32	70	June 11,'32
Texas Gun-Fighter	Ken Maynard	Feb. 7,'32	63	Feb. 20,'32
Whistlin Dan	Ken Maynard	Mar. 20,'32	64	Mar. 26,'32

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Between Fighting Men	Ken Maynard	Sept. 4,'32		
False Faces	Lila Lee-Lowell Sherman	Oct. 2,'32		
Fargo Express	Ken Maynard			
Those We Love	Lilyan Tashman-Kenneth MacKenna	Sept. 11,'32		

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arrowsmith	Ronald Colman	Feb. 27,'32	110	Nov. 21
Cock of the Air	Billie Dove-Chester Morris	Jan. 23,'32	80	Jan. 30,'32
Congress Dances	Lilian Harvey		83	May 28,'32
Greeks Had a Name for Them	Ina Claire-M. Evans-Blondell	Feb. 13,'32	80	Nov. 28
Scarface	Paul Muni	Mar. 26,'32	95	May 28,'32
Sky Devils	All Star	Mar. 12,'32	89	Jan. 12,'32
Struggle, The	Zita Johann-Hal Skelly	Feb. 6,'32	77	
White Zombie	Bela Lugosi	Aug. 4,'32	70	Aug. 6,'32

Coming Feature Attractions

Cynara	Ronald Colman
Happy Ending	Mary Pickford
Kid from Spain, The	Eddie Cantor
Magic Night	Jack Buchanan
Mr. Robinson Crusoe	Douglas Fairbanks
New Yorker, The	Al Jolson
Perfect Understanding	Gloria Swanson
Rain	Joan Crawford

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Street	Irene Dunne-John Boles	Sept. 1,'32	84	July 23,'32
Cohens & Kellys in Hollywood	G. Sidney-C. Murray	Mar. 26,'32	75	Mar. 19,'32
Destry Rides Again	Tom Mix	Apr. 17,'32		
Doomed Battalion, The	Tala Birell-Victor Varconi	June 16,'32	82	June 18,'32
Fast Companions	Tom Brown	June 23,'32	78	
Igloo	All Star	July 14,'32	58	July 16,'32
Impatient Maiden	Lew Ayres-Mae Clark	Mar. 1,'32	80	Feb. 6,'32
Law and Order	Walter Huston-Lois Marshall	Feb. 7,'32	73	Mar. 12,'32
Murders in the Rue Morgue	Bela Lugosi-Sidney Fox	Feb. 21,'32	61	Feb. 20,'32
Night World	Lew Ayres-Mae Clarke	May 5,'32	58	June 4,'32
Radio Patrol	Rob't Armstrong-June Clyde-Lila Lee	June 2,'32	68	July 23,'32
Rider of Death Valley	Tom Mix-Lois Wilson	May 26,'32	78	
Scandal for Sale	Chas. Bickford-Rose Hobart	Apr. 17,'32	75	Apr. 16,'32
Steady Company	Norman Foster-June Clyde	Mar. 14,'32		Jan. 30,'32
Stowaway	Fay Wray-Leon Waycoff	Apr. 11,'32	50	Mar. 19,'32
Texas Bad Man	Tom Mix	June 30,'32		
Tom Brown of Culver	Tom Brown	July 21,'32	70	July 16,'32
Unexpected Father, The	Slim Summerville-Zazu Pitts	Jan. 3,'32	62	Apr. 16,'32

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Afraid to Talk	Eric Linden-Sidney Fox	Nov. 17,'32		
Air Mail	Pat O'Brien-Ralph Bellamy	Nov. 3,'32		
All America	Richard Arlen-Ralph Graves	Oct. 6,'32		
Fourth Horseman, The	Tom Mix	Sept. 22,'32		
Laughing Boy	Zita Johann			
Merry Go Round (Tent.)	Eric Linden-Sidney Fox	Nov. 17,'32		
My Pal, The King	Tom Mix	Aug. 4,'32	75	July 9,'32
Once in a Lifetime	Jack Oakie-Sidney Fox	Sept. 22,'32	75	Aug. 27,'32
Okay America!	Lew Ayres-Maureen O'Sullivan	Sept. 8,'32	78	Aug. 20,'32
Old Dark House, The	Boris Karloff-L. Bond	Oct. 20,'32	74	July 16,'32
Tom's in Town	Tom Mix	Oct. 27,'32		

WARNER BROTHERS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beauty and the Boss	M. Marsh-W. William	Apr. 9,'32	66	Feb. 27,'32
Big City Blues	Joan Blondell	Sept. 18,'32	68	June 18,'32
Blessed Event	Lee Tracy-Mary Brian	Sept. 2,'32	84	
Crowd Roars, The	Cagney-Blondell	Apr. 16,'32	84	Apr. 2,'32
Expert, The	Charles "Chic" Sale	Mar. 5,'32	69	Mar. 5,'32
Heart of New York, The	Smith & Dale	Mar. 26,'32	74	Mar. 12,'32
Jewel Robbery	Wm. Powell-Kay Francis	Aug. 13,'32	68	June 11,'32
Man Wanted	Kay Francis	Apr. 23,'32	63	Mar. 25,'32
Mouthpiece, The	Sidney Fox-Warren William	May 7,'32	86	Mar. 26,'32
Play Girl	Loretta Young-Norman Foster-Lightner	Mar. 12,'32	61	Feb. 27,'32
Purchase Price, The	B. Stanwyck	July 23,'32	68	July 16,'32
So Big	Barbara Stanwyck	Apr. 30,'32	82	Mar. 19,'32
Stranger in Town	Ann Dvorak-David Manners	Aug. 6,'32	66	June 18,'32
(Reviewed under the title "Without Consent")				
Street of Women	Kay Francis	June 11,'32	60	June 4,'32
Two Against the World	Constance Bennett	Sept. 3,'32	71	July 30,'32
Winner Take All	James Cagney	July 16,'32	67	June 25,'32

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Stampede, The	John Wayne	Oct. 8,'32		
Illegal	Ivor Barnard			
I Am a Fugitive	Paul Muni	Nov. 19,'32		
Match King, The	Warren William			
One Way Passage	Wm. Powell-Kay Francis	Oct. 22,'32	69	July 30,'32
Radio Girl	Bebe Daniels			
Ride Him Cowboy	John Wayne-Ruth Hall	Aug. 27,'32	56	
Scarlet Dawn	D. Fairbanks, Jr. - Nancy Carroll	Oct. 29,'32		
Successful Calamity, A	George Arliss	Sept. 17,'32	72	
Telegraph Trail, The	John Wayne-M. Day			

WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor's Folly	Herbert Marshall-Edna Best	June 12,'32	69	July 2,'32
Cannonball Express, The	Tom Moore-Rex Lease-Lucille Browne	Feb. 7,'32	63	Mar. 19,'32
Crooked Circle, The	Ben Lyon-Irene Purcell	Aug. 20,'32	76	
Law of the West	Bob Steele	Mar. 20,'32	58	Mar. 26,'32
Man from Hell's Edges, The	Bob Steele	June 5,'32	61	June 4,'32
Mounted Fury	J. Bowers-Blanche Mehaffey	Dec. 1	65	Jan. 9,'32
Racetrack	Leo Carrillo	June 5,'32	78	
Riders of the Desert	Bob Steele	Apr. 24,'32	59	May 28,'32
Sign of Four, The	Arthur Wontner	Aug. 14,'32	74	July 30,'32
Son of Oklahoma	Bob Steele	July 17,'32	55	
South of Sante Fe	Bob Steele	Jan. 8,'32		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Breach of Promise	Chester Morris-Mae Clark			
Texas Buddies	Bob Steele	Aug. 28,'32		

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1931 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Running Time Minutes	Reviewed
CURIOSITIES			
C 230	Jan. 7,'32	1 reel	
C 231	Feb. 18,'32	1 reel	
C 232	Feb. 18,'32	1 reel	
C 233		1 reel	
C 236	July 26,'32	1 reel	
EDDIE BUZZELL SPECIALTIES			
Gall of the North	Feb. 15,'32	1 reel	
Love, Honor and He Pays	Jan. 14,'32	9	Apr. 23,'32
She Served Him Right	Dec. 10		
Soldiers of Misfortune	Oct. 26	1 reel	
Wolf in Cheap Clothing	Apr. 21,'32	1 reel	
KRAZY KAT KARTOONS			
Birth of Jazz	Apr. 13,'32		
Hash House Blues	Nov. 2	1 reel	
Hiccoups, the Champ	May 28,'32		
Hollywood Goes Krazy	Feb. 13,'32		
Lighthouse Keeping			
Love Krazy	Jan. 25,'32	6	Apr. 9,'32
Paperhanger	June 21,'32		
Piano Mover	Jan. 4,'32		
Restless Sax, The	Dec. 1		
Ritzy Hotel	May 9,'32		
Soldier Old Man	Apr. 2,'32		
What a Knight	Mar. 14,'32		
LAMBS GAMBOLS			
No Ladies Allowed			
MEDBURY SERIES			
Laughing with Medbury in Abyssinia	Mar. 2,'32	10	Apr. 30,'32
Laughing with Medbury in Wildwest		1 reel	
Laughing with Medbury in Mandalay	May 31,'32	1 reel	
Laughing with Medbury in Voodoo Land	Jan. 28,'32	1 reel	
Laughing with Medbury in India		1 reel	
MICKEY MOUSE			
Barnyard Broadcast	Oct. 9	7	Mar. 5,'32
Barnyard Olympics	Apr. 18,'32	7	May 21,'32
Beach Party, The	Nov. 4		Feb. 13,'32
Duck Hunt	Jan. 28,'32	7	Apr. 23,'32
Grocery Boy, The	Feb. 3,'32	1 reel	
Mad Dog, The	Mar. 5,'32	7	May 21,'32
Mickey Cuts Up	Dec. 2	1 reel	
Mickey in Arabia	July 20,'32		
Mickey's Revue	May 27,'32		
Musical Farmer	July 11,'32		
SCRAPPY CARTOONS			
Battle of the Barn	May 31,'32		
Camping Out			
Chinatown Mystery	Jan. 4,'32	1 reel	
Fare Play	July 2,'32		
Pet Shop, The	Apr. 28,'32		
Railroad Wretch	Mar. 23,'32		
Scrappy Minds the Baby	Nov. 16	7	Aug. 20,'32
Stepping Stones	May 17,'32		
Showing Off	Nov. 16	1 reel	
Treasure Hunt, The	Feb. 25,'32		
SILLY SYMPHONIES			
Bird Store, The	Jan. 16,'32	7	May 21,'32
Busy Beavers, The		7	
Fox Hunt, The	Nov. 18	1 reel	

EDUCATIONAL

Title	Rel. Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES			
For the Love of Ludwig	July 24,'32	19	
Giddy Age, The	Sept. 25,'32	21½	June 4,'32
Boudoir Butler, The	May 28,'32	22	
Heavens! My Husband!	Mar. 6,'32	30	Mar. 12,'32
His Royal Shyness	Aug. 28,'32	21	July 23,'32
Shopping with Wife	Feb. 7,'32	20	Jan. 9,'32
Speed in the Gay Ninties	Apr. 3,'32	18	Mar. 26,'32
BABY BURLESKS			
Pie-Covered Wagon	Oct. 30,'32	10	Aug. 6,'32
War Babies	Sept. 18,'32	10	Aug. 6,'32
BATTLE FOR LIFE			
Battle of the Century	Oct. 2,'32		
BILL CUNNINGHAM'S SPORTS REVIEWS			
Slides and Glides	Feb. 21,'32	9	Mar. 26,'32
BRAY'S NATURGRAPHS			
An Oregon Camera Hunt	Sept. 11,'32	9	
Stable Manners	Oct. 9,'32		
CAMEO COMEDIES			
Anybody's Goat	Jan. 24,'32	10	
Mother's Holiday	Mar. 20,'32	11	
CAMERA ADVENTURES			
The Forgotten Island	Sept. 4,'32	11	
CANNIBALS OF THE DEEP			
Freaks of the Deep	May 29,'32	7	
Man Eating Sharks	Apr. 10,'32	8½	June 11,'32
Playground of the Mammals	Jan. 10,'32	9	Mar. 26,'32
Sea Going Birds	July 3,'32	7	
Wrestling Swordfish	Nov. 8	8	
DO YOU REMEMBER			
Old New York	Sept. 11,'32		
GLEASONS' SPORT FEATURETTES			
Football	Oct. 30,'32		
Off His Base	Sept. 18,'32	20	
GREAT HOKUM MYSTERY			
Burned at the Steak	Oct. 16,'32		
Hypnotizing for Love	Aug. 21,'32		
HODGE-PODGE			
All Around the Town	Feb. 21,'32	9	
Bubble Blowers	Sept. 11,'32	10	
Fury of the Storm	July 3,'32	9	July 30,'32
Prowlers, The	May 1,'32	9	May 7,'32
Women's Work	Sept. 25,'32	9	
IDEAL COMEDIES			
Hollywood Lights	May 8,'32	20	Apr. 30,'32
Hollywood Luck (Brooks-Flynn-Dean)	Mar. 13,'32	21	Mar. 5,'32
MACK SENNETT COMEDIES			
Alaska Love	July 17,'32	20	
Candid Camera, The	June 19,'32	19	Aug. 13,'32
Divorce A La Mode	May 22,'32	22	May 21,'32
Flirty Sleepwalker (Stone-Granger)	Mar. 27,'32	19	Apr. 9,'32
Girl in the Tonneau	Jan. 31,'32	20	
Line's Busy, The (Arthur Stone-D. Granger)	Apr. 24,'32	19	
Neighbor Trouble	Aug. 14,'32	19	
Young Onions (Harvey-Granger)	Sept. 18,'32	19	
MACK SENNETT FEATURETTES			
Billboard Girl (Bing Crosby)	Mar. 20,'32	21	Mar. 26,'32
Dream House	Jan. 17,'32	17	Jan. 9,'32
Hatta Marri (Harry Gribbon)	July 10,'32	20	July 2,'32
Spot on the Rug, The	June 19,'32	19	May 21,'32
MERMAID COMEDIES			
Big Flash, The	Oct. 23,'32		
It's a Cinch (Collins-Crane)	Mar. 27,'32	20	Apr. 9,'32
Keep Laughing	Jan. 24,'32	20	Feb. 20,'32
NOVELTIES			
War in China	Mar. 20,'32	19	Mar. 26,'32
OPERALOGUES			
Idol of Seville	Aug. 28,'32	21	July 30,'32
Milady's Escapade	May 15,'32	21	Apr. 30,'32
Walpurgis Night	Oct. 30,'32		
ROMANTIC JOURNEYS			
Lost Race, The	Mar. 13,'32		
Mediterranean Blues	Apr. 17,'32		
Treasure Isles	Feb. 14,'32	9	
SPIRIT OF THE CAMPUS			
Cornell	Oct. 9,'32		
TERRY-TOONS			
Burlesque	Sept. 4,'32	6	
Bluebeard's Brother	May 29,'32	6	July 9,'32
Bull-ero	Apr. 3,'32	6	
Cocky Cock Roach	July 10,'32	6	July 16,'32
Farmer Al Falfa's Bedtime Story	June 12,'32	6	June 18,'32
Farmer Al Falfa's Ape Girl	Aug. 7,'32	6	
Mad King, The	June 26,'32	6	July 23,'32
Play Ball	Mar. 6,'32	6	
Radio Girl	Apr. 17,'32	6	Apr. 9,'32
Romance	May 15,'32	6	May 28,'32
Sherman Was Right	Aug. 21,'32	6	
Southern Rhythm	Sept. 18,'32		
Spider Talks, The	Feb. 7,'32	6	
Spring Is Here	July 24,'32	6	Aug. 13,'32
Summer Time	Dec. 13	6	
Villain's Curse, The	Jan. 10,'32	6	
Woodland	May 1,'32	6	
Ye Olde Songs	Mar. 20,'32	6	Mar. 12,'32
TOM HOWARD COMEDIES			
The Mouse Trapper	Sept. 11,'32		
TORCHY			
Torchy's Night Cap	Apr. 3,'32	20	Mar. 26,'32
Torchy Passes the Buck	Dec. 6	22	Nov. 14
Torchy Raises the Auntie	May 1,'32	19	Apr. 30,'32
Torchy Turns the Trick	Feb. 7,'32	21	Feb. 20,'32
Torchy's Two Toots	June 5,'32	20	May 14,'32
Torchy's Vocation	Oct. 2,'32		
VANITY COMEDIES			
He's a Honey (Harry Barris)	Apr. 17,'32	21	Apr. 9,'32
Honeymoon Beach	Oct. 16,'32		
Now's the Time (Harry Barris)	June 12,'32	20	June 4,'32
Ship A-Hooey (Glenn Tryon)	Aug. 7,'32	22	
That Rascal	Feb. 21,'32	21	Mar. 12,'32

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES			
28 Big Game of the Sea	Aug. 28,'32	8	
29 Manhattan Medley	Sept. 18,'32	10	
30 By-Ways of France	Sept. 11,'32	9	
31 Zanzibar	Oct. 9,'32	9	
32 Incredible India	Aug. 21,'32	9	
33 The Tom-Tom Trail	Sept. 4,'32	9	
34 Over the Bounding Main		9	
35 Belles of Bali	Oct. 16,'32	8	
36 Fisherman's Fortune	Oct. 2,'32	9	
37 Rhineland Memories	Sept. 25,'32	8	
38 Pirate Isles		9	
39 Sampans and Shadows		9	
40 In the Clouds		9	
41 Sailing a Square-Rigger		9	
42 In the Guianas		9	
43 Venetian Holiday		10	
44 Havana Ho!		9	
45 Paths in Palestine		8	
46 The Lure of the Orient		9	
47 Mediterranean Memories			
48 The Iceberg Patrol			
49 Silver Springs			
50 Broadway by Day			
51 Here Comes the Circus			
52 Desert Tripoli			
53 Alpine Echoes	Aug. 14,'32		

METRO-GOLDWYN-MAYER

Title	Rel. Date	Running Time Minutes	Reviewed
BOY FRIENDS, THE			
Kick Off, The	Dec. 5	21	Dec. 5
Knockout	Dec. 5	21	
Love Pains	Feb. 13,'32	21	Apr. 23,'32
Too Many Women	May 14,'32	19	
You're Telling Me	Apr. 16,'32	19	
Wild Babies		17	
CHARLEY CHASE			
First in War	May 28,'32	20	Apr. 9,'32
Hasty Marriage	Dec. 19	21	Dec. 12
In Walked Charley	Apr. 23,'32	21	
Nickel Nurser	Mar. 12,'32	21	Feb. 13,'32
Tobasco Kid, The	Jan. 30,'32	21	Mar. 5,'32
Young Ironsides	Sept. 3,'32		
FISHERMAN'S PARADISE			
Color Scales		9	May 14,'32
Fisherman's Paradise	Aug. 15	10	
Pearls and Devilfish	Sept. 19	9	Nov. 7
Piscatorial Pleasures	Nov. 28	9	
Sharks and Swordfish	Oct. 24	10	
Trout Fishing		9	
FITZPATRICK TRAVELTALKS			
Bali, the Island Paradise	Dec. 5	10	Dec. 6
Barbados and Trinidad	Sept. 24,'32		
Colorful Jaipur	Mar. 19,'32	10	Dec. 5
Come Back to Erin		9	June 4,'32
Cradles of Creed	Feb. 6,'32	10	
Home Sweet Home	Jan. 9,'32		
Ireland, The Melody Isle	Jan. 9,'32	10	Mar. 26,'32
London, City of Tradition	Feb. 6,'32	10	
Melody Isle, The		9	Jan. 9,'32
Over the Seas to Borneo		9	
Tropical Ceylon	Feb. 27,'32	10	Dec. 12
World Dances, The		9	
FLIP, THE FROG			
Bully		7	
Fire, Fire		6	Mar. 5,'32
Milkman, The	Feb. 20,'32	7	
Puppy Love		7	
School Days		7	
Spooks	Dec. 21	7	
What A Life	Mar. 26,'32	7	Apr. 23,'32
HARRY LAUDER			
I Love a Lassie	Dec. 19	8	Jan. 9,'32
Nanny	Nov. 14	8	Dec. 19
LAUREL & HARDY			
Any Old Port	Mar. 5,'32	21	Feb. 13,'32
Chimp, The	May 21,'32	25	Apr. 9,'32
Come Clean	Sept. 19	21	Nov. 28
County Hospital	June 25,'32	20	Apr. 23,'32
Helpmates	Jan. 23,'32	20	Dec. 12
Music Box	Apr. 16,'32	29	Mar. 12,'32
One Good Turn	Oct. 31	21	Nov. 21
Scram	Sept. 10,'32		
NOVELTIES			
Desert Regatta			Pan. 9,'32
Duck Hunter's Paradise			Feb. 6,'32
Jack Cooper's Christmas Party			Jan. 2,'32
OUR GANG			
Big Ears	Aug. 29	21	
Choo Choo	May 7,'32	20	May 21,'32
Dogs Is Dogs	Nov. 21	21	
Free Eats	Feb. 13,'32	20	Feb. 18,'32
Pooch	June 4,'32	21	May 28,'32
Readin' and Writin'	Jan. 2,'32	21	Dec. 19
Spanky	Mar. 26,'32	20	Apr. 9,'32
PITTS-TODD			
Alum and Eve	Sept. 24,'32	18	Aug. 13,'32
Old Bull	June 4,'32	20	May 7,'32
On the Loose	Dec. 26	20	
Pajama Party	Oct. 3	20	Nov. 7
Red Noses	Mar. 19,'32	21	Mar. 26,'82
Seal Skins	Feb. 6,'32	21	
Strictly Unreliable	Apr. 30,'32	20	
War Mamas	Nov. 14	21	May 7,'32
SPORT CHAMPIONS			
Athletic Daze	Mar. 26,'32	10	June 11,'32
Desert Regatta	Sept. 17,'32		
Dives In	Feb. 2,'32	10	Oct. 31
Flying Spikes	Apr. 16,'32	9	
Lessen in Golf, A	Jan. 16,'32	10	
Olympic Events	Mar. 5,'32	10	May 28,'32
Splash	Oct. 3	10	
Timber Toppers	May 7,'32	9	
Whippet Racing	Dec. 12	9	
TAXI BOYS			
Strange Innertube	Sept. 17,'32		

PARAMOUNT PUBLIX

Title	Rel. Date	Running Time Minutes	Reviewed
HOLLYWOOD ON PARADE			
No. 1	Aug. 26,'32	10	Aug. 13,'32
No. 2	Sept. 23,'32	1 reel	
No. 3	Oct. 21,'32	1 reel	
ONE REEL ACTS			
Babbling Book, The (Burns and Allen)	Mar. 11,'32	10	May 7,'32
Backyard Follies (Haig Trio)	Dec. 12		
Beyond the Blue Horizon (Vincent Lopez)	Apr. 1,'32		
Breaking Even (Tom Howard)	Sept. 30,'32		
Bridge It Is (The Musketeers)	May 13,'32		
Bun Voyage (Lester Allen)	June 3,'32		
Cheaper to Rent (Willie West & McGinty)	Sept. 19	10	Apr. 23,'32
Close Harmony (Boswell Sisters)	Jan. 9,'32		
Coffee and Aspirin (Solly Ward)	Apr. 8,'32		
Hollywood Beauty Hints	July 15,'32		
Ireno (Ethel Merman)	July 1,'32		
Jazz Reporters (Charlie Davis & Gang)	Nov. 21		
Knowmore College (Rudy Vallee)	Apr. 15,'32		
Meet the Winner (Tom Howard)	May 6,'32		
Musical Doctor (Rudy Vallee)	Oct. 28,'32		
Naughty Cal (Lillian Roth)	Feb. 19,'32		
Oh My Operation (Burns and Allen)	Jan. 16,'32		
Old Man Blues (Ethel Merman)	Mar. 18,'32		
Old Songs for New (Technicolor)	Mar. 4,'32	10	Feb. 20,'32
Out of Tune (Herb Williams)	Feb. 12,'32		
Patents Pending (Burns and Allen)	Aug. 5,'32		
Pro and Con (Tom Howard-Alan Brooks)	July 8,'32		
Quit Your Kickin' (Red Donahue)	Jan. 23,'32		
Rhapsody in Black & Blue (Louis Armstrong)	Sept. 2,'32		
Rhythm in the River (Geo. Dewey Washington)	Feb. 5,'32	11	Feb. 6,'32
Roaming (Ethel Merman)	Nov. 28		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
Seat on the Curb, A..... Hugh Cameron - Arthur Aylesworth	June	24,'32.... 7	Aug. 13,'32
Singapore Sue ..... Anna Chang	June	10,'32.... 10	Aug. 13,'32
Switzerland ..... Lester Allen	Apr.	29,'32.....	
Taxi Tangle ..... Jack Benny	Dec.	19..... 10	Mar. 19,'32
Ten Dollars or Ten Days... Eddie Younger and His Mountaineers	July	22,'32.....	
Those Blues ..... Vincent Lopez	May	27,'32.....	
PARAMOUNT PICTORIAL—STARTING AUGUST, 1931			
No. 5—A Drink for Six Million—Educated Toes—The Pony College.....	Dec.	26..... 7	Feb. 20,'32
No. 6—Vincent Lopez—Jewels—Lowell Thomas..	Jan.	30,'32.... 1 reel	
No. 7—Ann Leaf at the Organ — New Styles for Old — Film Editor's Nightmare	Feb.	26,'32.... 1 reel	
No. 8—Mt. Vernon—Mittens on Keys—Down the World's Most Dangerous River	Mar.	25,'32.... 1 reel	
No. 9—Harry Von Tilzer—Daddy of the Popular Song — Beauty on the Wing — Music from the Mines	Apr.	29,'32.... 1 reel	
No. 10—Chasing Rainbows —Footnotes of 1932—Rubinoff and His Violin.	May	27,'32.... 1 reel	
No. 11—Threads from the Past—An Ancient English Water Trail—Nuts In Your Loud Speaker..	June	24,'32.... 1 reel	
No. 12—A Modern Caravan Conquers a Pre-Historic Desert — Aristocrat of Flowers — Hurricane House	July	29,'32.... 1 reel	
PARAMOUNT PICTORIAL—NEW SERIES			
No. 1	Aug.	12,'32.....	
No. 2	Sept.	9,'32.....	
No. 3	Oct.	7,'32.....	
SCREEN SONGS			
I Ain't Got Nobody..... (Mills Bros.)	June	17,'32.....	
Down Among the Sugar Cane ..... Lillian Roth	Aug.	26,'32.....	
Just a Gigolo..... Irene Bordoni	Sept.	9,'32.....	
Just One More Chance....	Apr.	1,'32.....	
Let Me Call You Sweetheart. Ethel Merman	May	20,'32.... 1 reel	
My Baby Just Cares for Me.	Dec.	5..... 1 reel	
Oh, How I Hate to Get Up in the Morning.....	Apr.	22,'32.... 7	May 7,'32
Romantic Melodies..... The Street Singer	Oct.	21,'32.... 1 reel	
Rudy Vallee Melodies.... Rudy Vallee	Aug.	5,'32.... 1 reel	
Russian Lullaby	Dec.	26..... 1 reel	
School Days ..... Gus Edwards	Sept.	30,'32.....	
Shine On Harvest Moon... Alice Joy	May	6,'32.... 1 reel	
Show Me the Way to Go Home	Jan.	30,'32.... 1 reel	
Sweet Jenny Lee	Jan.	9,'32.... 1 reel	
When the Red Red Robin Comes Bob Bob Bobbin' Along	Feb.	19,'32.... 1 reel	
Wait Till the Sun Shines, Nellie	Mar.	4,'32.... 1 reel	
You Try Somebody Else... Ethel Merman	July	29,'32.... 10	June 25,'32
SCREEN SOUVENIRS			
No 5—Old Time Novelty	Dec.	5..... 10	Jan. 23,'32
No. 6—Old Time Novelty	Jan.	2,'32.... 1 reel	
No. 7—Old Time Novelty	Jan.	30,'32.... 1 reel	
No. 8—Old Time Novelty	Feb.	26,'32.... 1 reel	
No. 9—Old Time Novelty	Mar.	25,'32.... 10	Apr. 9,'32
No. 10—Old Time Novelty	Apr.	22,'32.... 1 reel	
No. 11—Old Time Novelty	May	20,'32.... 1 reel	
No. 12—Old Time Novelty	June	17,'32.... 1 reel	
SCREEN SOUVENIRS—NEW SERIES			
No. 1	Aug.	5,'32.... 1 reel	
No. 2	Sept.	2,'32.....	
No. 3	Sept.	30,'32.....	
No. 4	Oct.	28,'32.....	
PARAMOUNT SOUND NEWS			
Two Editions Weekly.....			
SPORTS EYE VIEW			
Building Winners	Aug.	19,'32.... 1 reel	
Fighting Fins	Oct.	14,'32.... 1 reel	
Water Jamboree	Sept.	16,'32.... 1 reel	
TALKARTOONS			
Admission Free	June	10,'32.....	
A Hunting We Did Go...	Apr.	29,'32.... 1 reel	
Any Rags	Jan.	2,'32.... 7	Dec. 26
Betty Boop's Bamboo Isle.	Sept.	23,'32.....	
Betty Boop's Bizzy Bee...	Aug.	19,'32.... 1 reel	
Betty Boop Limited.....	July	1,'32.....	
Betty Boop, M.D.....	Sept.	2,'32.....	
Betty Boop's Ups & Downs..	Oct.	14,'32.... 1 reel	
Boop-Oop-A-Doop	Jan.	23,'32.... 1 reel	
Bum Bandit, The.....	Apr.	4,'32.... 1 reel	
Chess Nuts	May	13,'32.....	
Crazy Town	Mar.	25,'32.... 1 reel	
Dancing Fool	Apr.	8,'32.... 1 reel	
Hide and Seek	May	27,'32.... 7	Apr. 16,'32
In the Shade of the Old Apple Sauce	Oct.	17..... 1 reel	
Jack and the Beanstalk....	Nov.	21..... 1 reel	
Kidnapping (Tent.)	July	1,'32..... 1 reel	
Mask-a-Raid	Nov.	7..... 1 reel	
Minnie the Moocher..... Cab Calloway	Feb. Sept.	26,'32.... 1 reel 26..... 1 reel	
Minding the Baby.....			
Robot, The	Feb.	5,'32.... 1 reel	
Stopping the Show.....	Aug.	12,'32.....	
Swim or Sink.....	Mar.	11,'32.... 7	Apr. 16,'32
TWO REEL COMEDIES			
All Sealed Up..... Al St. John	Mar.	18,'32.....	
Arabian Shrieks, The..... Smith & Dale	Mar.	4,'32.... 22	Feb. 13,'32
Auto Intoxication ..... Ford Sterling	Oct.	17.....	
Big Splash, The..... Weismuller-Kruger	Jan.	17,'32.....	
Bridge It Is..... The Musketeers	May	13,'32.....	
Door Knocker, The..... Al St. John	May	27,'32.....	
Dunker, The ..... Billy House	Apr.	1,'32.... 19	May 7,'32
Harem Scarem ..... Al St. John	June	10,'32.....	
Hawkins and Watkins, Inc.	July	8,'32.... 22	Sept. 3,'32
His Week End..... Johnny Burke	May	13,'32..... 18	Mar. 12,'32
Jimmy's New Yacht.....	June	3,'32.....	
Light House Love.....	May	6,'32.....	
Ma's Pride and Joy.....		18	Aug. 27,'32
Mlle. Irene The Great.... Al St. John	Nov.	7.....	
Meet the Senator.....	May	20,'32.....	
Mysterious Mystery, The.. Johnny Burke	Feb.	12,'32.....	
Pretty Puppies ..... Ford Sterling	Jan.	2,'32.....	
Put Up Job, A..... Dane & Arthur	Jan.	23,'32.....	
Rookie, The ..... Tom Howard	Apr.	29,'32.....	
Shove Off ..... Dane & Arthur	Oct.	31.....	
Singing Plumber ..... Donald Novis	Sept.	23,'32.....	
Summer Daze ..... Dane-Arthur	Apr.	15,'32.... 20	May 14,'32
Twenty Horses ..... Ford Sterling	Apr.	29,'32.....	
Unemployed Ghost, The... Tom Howard	Dec.	19.....	
Up Popped The Ghost.....	July	22,'32....	
What Price Air..... Tom Howard	June	24,'32.... 20	June 18,'32
Where East Meets Vest... Smith & Dale	Nov.	28.....	

RKO PATHE SHORT SUBJECTS

Title	Rel. Date	Running Time Minutes	Reviewed
AESOP'S FABLES			
Ball Game, The.....	July	30,'32.... 5½	Sept. 3,'32
Cat's Canary, The.....	Mar.	26,'32.... 7	
Chinese Jinks	July	23,'32.... 7	
Circus Romance	June	25,'32.... 7	
Farmerette	June	11,'32.... 6	
Fly Frolic	Mar.	5,'32.... 7	
Happy Pole	May	14,'32.....	
In Dutch	Nov.	9..... 7	
Last Dance, The.....	Nov.	23..... 8	
Magic Art	Apr.	25,'32.... 7	
Nursery Scandal	Aug.	26,'32.... 7	
Romeo Monk, A.....	Feb.	20,'32.... 7	
Spring Antics	May	21,'32.... 7	May 21,'32
Stone Age Error.....	July	9,'32.... 7½	
Toy Time	Jan.	27,'32.... 8	Jan. 30,'32
Wild Goose Chase, The....	Aug.	12,'32.... 7	Aug. 6,'32
BENNY RUBIN COMEDIES			
Dumb Dicks	Mar.	21,'32.... 19	
CHARLIE CHAPLIN			
Cure, The	Aug.	19,'32.....	
FRANK McHUGH COMEDIES			
Big Scoop, The.....	Nov.	16..... 19	
Extra, Extra	Apr.	4,'32.... 20	May 7,'32
News Hound, The.....	Jan.	25,'32.... 20	
Pete Burke, Reporter.....	June	13,'32.... 20	
Promoter, The	May	30,'32.... 17	June 4,'32
GAY GIRL COMEDIES			
Gigolettes	May	23,'32.... 18	
Niagara Falls	July	18,'32.... 19	Apr. 23,'32
Only Men Wanted.....	Feb.	8,'32.... 20	
Riders of Riley.....	Oct.	26.....	
GRANTLAND RICE SPORTLIGHTS			
Bob White	Mar.	12,'32.... 9	
College Grapplers	Jan.	27,'32.... 10	Feb. 20,'32
Ducks and Drakes.....	Dec.	14..... 10	
Flying Leather	Feb.	27,'32.... 8	
Pack and Saddle.....	Oct.	19..... 11	
Slim Figuring	Feb.	6, 32.... 10	
Take Your Pick.....	Mar.	26,'32.... 10	Apr. 9,'32
Uncrowned Champion	Nov.	30..... 10	
MASQUERS COMEDIES			
Iron Minnie	July	4,'32.....	
Rule 'Em and Weep.....	May	2,'32.... 19	May 21,'32
Wide Open Spaces.....	Dec	28..... 20	
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Bon Voyage	Feb.	22,'32.... 20	
Giggle Water	June	28,'32.... 20	May 21,'32
Golf Chump, The.....	Aug.	5,'32.... 20	Aug. 13,'32
Mother-In-Law's Day	Apr.	25,'32.... 20	
PATHE NEWS Released twice a week			
PATHE REVIEW Released once a month			
RUFFTOWN COMEDIES (JAMES GLEASON)			
Battle Royal	Feb.	29,'32.... 18	
Doomed to Win.....	Dec.	21..... 10	
Stealing Home	May	9,'32.... 19	Apr. 23,'32
TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)			
Blondes by Proxy.....	Apr.	11,'32.... 17	July 2,'32
Perfect 36	June	20,'32.... 17	
Stop That Run.....	Feb.	1,'32.... 19	
VAGABOND ADVENTURE SERIES			
Children of the Sun.....	Dec.	21..... 9	
Door of Asia.....	Feb.	22,'32.... 8	Feb. 20,'32
Drums of the Orient.....	June	18,'32.... 9	
Empire of the Sun.....	Apr.	25,'32.....	
Fallen Empire	July	27..... 10	
Land of Ghandi.....	Jan.	18,'32.... 10	Feb. 6,'32
Second Paradise	Mar.	19,'32.... 9	
Shanghai	May	23,'32.....	
Singapore	Aug.	5,'32..... 9	
Wild New Guinea.....	July	23,'32..... 9	

RKO-RADIO PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLES "CHIC" SALE SERIES			
County Seat, The.....	Aug.	15..... 20	
Cowslips	Sept.	19..... 15	Jan. 2,'32
Ex-Rooster	Jan.	30,'32.... 19	Jan. 30,'32
Hurry Call, A.....	Mar.	12,'32.... 16	
Many a Slip.....	Dec.	19..... 19	
Slip at the Switch, A.....	Apr.	16,'32.... 18	May 7,'32
HARRY SWEET COMEDIES			
Iceman's Ball, The.....	Aug.	12,'32.... 20	Aug. 13,'32
HEADLINER SERIES			
House Dick, The..... Jimmy Savo	Oct.	17..... 18	
Jitters, the Butler ..... Clark and McCullough		22	Aug. 20,'32
LIBERTY SHORT STORIES SERIES			
Beautiful and Dumb.....	Apr.	16,'32.... 11	Apr. 30,'32
Double Decoy	Dec.	16..... 11	
Endurance Flight	Feb.	13,'32.... 20	
Ether Tailks	Dec.	12..... 11	
Secretary Preferred	Mar.	26,'32.... 11	May 14,'32
LOUISE FAZENDA SERIES			
Blondes Prefer Bonds.....	May	16..... 21	
MICKEY McGUIRE SERIES			
Mickey's Big Business....	May	21,'32.....	
Mickey's Busy Day.....	Sept.	2,'32.... 18	Aug. 6,'32
Mickey's Golden Rule.....	June	4,'32.... 19	
Mickey's Helping Hand....	Dec.	19..... 18	
Mickey's Holiday.....	Mar.	5,'32.... 19	
Mickey's Sideline	Dec.	26..... 19	
Mickey's Thrill Hunters...	Sept.	19..... 18	
Mickey's Travels	Feb.	20,'32.... 20	
Mickey's Wildcats	Sept.	12..... 18	
NED SPARKS SERIES			
Strife of the Party, The..	Oct.	17..... 16½	Jan. 30,'32
When Summons Comes....	Feb.	20,'32.... 18	
NICK HARRIS DETECTIVE SERIES			
Facing the Gallows.....	Sept.	26..... 21	
Mystery of Compartment C.	Oct.	31..... 21	
Swift Justice	Jan.	2,'32.... 21	
Self Condemned	Feb.	27,'32.... 20	Apr. 9,'32
ROSCO ATES SERIES			
Never the Twins Shall Meet	Feb.	13,'32.... 20	
Use Your Noodle.....	Oct.	31..... 20	
TOM AND JERRY SERIES			
In the Bag.....	Mar.	26,'32.... 7	
Joint Wipers	Apr.	23,'32.....	
Jolly Fish	Aug.	19,'32.....	
Jungle Jam	Nov.	14..... 8	
Plane Dumb	June	25,'32.... 7	
Pets and Pans.....	May	14,'32.... 8	
Rabid Hunters	Feb.	27,'32.... 7	
Redskin Blues	July	23,'32.... 7	
Rocketeers	Jan.	30,'32.... 7	
Swiss Trick, A.....	Dec.	19..... 7	
Tuba Tooter, The.....	June	4,'32.... 7	May 21,'32

STATE RIGHTS

Title	Rel. Date	Running Time Minutes	Reviewed
ATLANTIC FILM			
Sportsmen's Paradise.....		10	July 30,'32
B. I. P. AMERICA			
Land of the Shamrocks.....		10	Apr. 9,'32
Mystery of Marriage, The..		18	Apr. 9,'32
Special Messengers		9	Mar. 26,'32
CAPITAL			
Japanese Rome		10	Mar. 5,'32
Isle of Isolation.....		10	July 30,'32
CENTRAL FILM			
In Old New Orleans.....			May 28,'32
Syria			May 21,'32
FEATURETTES, INC.			
A Night in the Jungle.....		10	Apr. 30,'32
Holy Men of India.....		10	May 7,'32
IDEAL			
Evolution		28	Sept. 3,'32
LOUIS SOBOL			
Newsreel Scoops		9	Mar. 19,'32
OLYMPIAD PRODUCTIONS			
Tenth Olympiad		19	Apr. 2,'32
PRINCIPAL			
Cock-Eyed Animal World.....		35	July 23,'32
Get That Lion		29	Aug. 27,'32
Killing the Killer.....		11	July 30,'32
Mexico		43	June 11,'32
Isle of Peril.....		32	July 16,'32
STANLEY			
I Love a Parade.....			
Pep, Vim and Vigor.....		7	
UFA			
Cod Liver Oil Preferred.....		22	June 11,'32
German Students on a Ramble Through Greece.....		11	Mar. 26,'32
Last Pelicans in Europe.....		10	May 7,'32
Secrets of an Eggshell.....		13	Mar. 26,'32
Steel		10	May 21,'32

TIFFANY

Title	Rel. Date	Running Time Minutes	Reviewed
TIFFANY CHIMP SERIES			
12—Broadcasting	Jan.	31,'32.... 18	Jan. 30,'32
VOICE OF HOLLYWOOD SERIES (NEW) STATION S-T-A-R			
No. 6—John Boles & Helen Chandler	Oct.	11..... 9	
No. 7—Roscoe Ates	Oct.	25..... 11	Dec. 5
No. 8—Monte Blue	Nov.	8..... 11	Nov. 21
No. 9—Pat O'Brien	Nov.	22..... 11	
No. 10—Andy Clyde	Dec.	6..... 11	Dec. 12
No. 11—Marjorie White...	Dec.	20..... 10	Jan. 2,'32
No. 12—Franklyn Pangborn.	Jan.	3,'32.... 9	Jan. 23,'32
No. 13—John Wayne	Jan.	17,'32.... 11	Jan. 30,'32

UNITED ARTISTS

Title	Rel. Date	Running Time Minutes	Reviewed
MICKEY MOUSE		1 reel	
SILLY SYMPHONIES			
Bears and Bees.....		1 reel	
Bugs in Love.....		1 reel	
Flowers and Trees.....		1 reel	
Just Dogs		1 reel	

UNIVERSAL

Title	Rel. Date	Running Time Minutes	Reviewed
OSWALD CARTOONS			
Beau and Arrows.....	Mar.	28,'32.... 7	Apr. 23,'32
Busy Barber	Sept.	12,'32..... 1 reel	
Carnival Capers	Oct.	3,'32..... 1 reel	
Catnipped	May	23,'32.... 7	June 25,'32
Clown, The	Dec.	21..... 6	Jan. 16,'32
Day Nurse	Aug.	1,'32..... 1 reel	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
Fisherman, The	Dec. 7	7	Jan. 9,'32
Foiled	Apr. 25,'32		
Grandma's Pet	Jan. 18,'32	8	June 4,'32
Great Guns	Feb. 29,'32	1 reel	
In Wonderland	Jan. 4,'32	6	Dec. 5
Jungle Jumble, A	July 4,'32	1 reel	
Let's Eat	Apr. 25,'32	7	Apr. 30,'32
Making Good	Apr. 11,'32	7	July 23,'32
Mechanical Cow	Jan 4,'32		Jan. 30,'32
Mechanical Man	Feb. 15,'32	1 reel	
Oh, Teacher	Feb. 1,'32	1 reel	
To the Rescue	May 23,'32		
Wet Knight, A	June 20,'32	1 reel	
Wild and Wooly	Oct. 31,'32		
Winged Horse	May 9,'32	1 reel	
Wins Out	Mar. 14,'32		
POOCH CARTOONS			
Athlete, The	Aug. 29,'32	1 reel	
Butcher Boy, The	Sept. 26,'32	1 reel	
Crowd Snores, The	Oct. 24,'32	1 reel	
SHADOW DETECTIVE SERIES			
No. 4—House of Mystery	Dec. 16	16	Jan. 2,'32
No. 5—The Red Shadow	Jan. 20,'32	2 reels	
No. 6—Circus Showup	Feb. 17,'32	18	Feb. 6,'32
SPORT REELS			
Basket Ball Reel No. 2 (Doc Meanwell)	Dec. 28	1 reel	
Basket Ball Reel No. 3 (Doc Meanwell)	Jan. 4,'32	1 reel	
Notre Dame Football			
Developing a Football Team (Pop Warner Football)	Nov. 2	10	
Fancy Curves (Babe Ruth No. 4)	Mar. 7,'32	1 reel	
Just Pals (Babe Ruth No. 2)	Feb. 22,'32	1 reel	
Over the Fence (Babe Ruth No. 5)	Mar. 14,'32	1 reel	
Perfect Control (Babe Ruth No. 3)	Feb. 29,'32	9	May 14,'32
Running with Paddock (Chas. Paddock)	Apr. 11,'32	10	Apr. 23,'32
Slide, Babe, Slide (Babe Ruth No. 1)	Feb. 15,'32	1 reel	
Victory Plays (Tilden Tennis Reel)	May 2,'32	9	May 7,'32
STRANGE AS IT SEEMS SERIES			
No. 17—Novelty	Feb. 22,'32	9	Mar. 26,'32
No. 18—Novelty	Apr. 18,'32	9	May 14,'32
No. 19—Novelty	May 16,'32	1 reel	
No. 20—Novelty	July 18,'32	1 reel	
No. 21—Novelty	Aug. 22,'32	1 reel	
No. 22—Novelty	Sept. 19,'32	1 reel	
No. 23—Novelty	Oct. 17,'32	1 reel	
UNIVERSAL BREVITIES			
Dr. Jekyll's Hide	Sept. 26,'32	1 reel	
Greeks Had No Words for Them, The	Oct. 24,'32	1 reel	
Runt Page, The	Apr. 11,'32	1 reel	
Unshod Maiden, The	Apr. 18,'32	1 reel	
UNIVERSAL COMEDIES (1931-32 SEASON)			
Around the Equator on Roller Skates	July 28,'32	2 reels	
Around the World in 18 Minutes	June 15,'32	18	
Dancing Daddies (E. Lambert)		17	May 21,'32
Doctor's Orders	June 29,'32	2 reels	
Hollywood Kids	July 13,'32	2 reels	
Foiled Again	June 1,'32	2 reels	
Hollywood Handicap, A	Aug. 10,'32	2 reels	
In the Bag	Apr. 5,'32	21	Mar. 26,'32
Eyes Have It, The (Slim Summerville)	Mar. 9,'32	2 reels	
Marriage Wow, The (Bert Roach)	Apr. 20,'32	16	Mar. 26,'32
Meet the Princess (Slim Summerville)	May 4,'32	17	Apr. 16,'32
Monkeyshines (Daphne Pollard)	Mar. 23,'32	2 reels	
Robinson Crusoe & Son (Lloyd Hamilton)	Feb. 24,'32	2 reels	
Running Hollywood	Jan. 27,'32	19	Jan. 23,'32
Sea Soldiers' Sweeties	Feb. 10,'32	2 reels	
Sold at Auction (Daphne Pollard)	Jan. 13,'32	18	Jan. 9,'32
(1932-33 SEASON)			
Kid Glove Kisses (Slim Summerville)	Sept. 21,'32		
Union Wages (Louise Fazenda)	Aug. 31,'32	2 reels	
Who, Me (Frank Albertson)	Sept. 7,'32	2 reels	
Yoo Hoo! (James Gleason)	Oct. 5,'32	21	Sept. 3,'32

VITAPHONE SHORTS

Title	Rel. Date	Running Time Minutes	Reviewed
ADVENTURES IN AFRICA		2 reels	
BELIEVE IT OR NOT—ROBERT L. RIPLEY			
No. 7		1 reel	
No. 8		1 reel	
No. 9		1 reel	
No. 10		1 reel	
No. 11		1 reel	
No. 12		1 reel	
BIG STAR COMEDIES			
No. 6—Shake a Leg (Thelma White and Fanny Watson)		17	
No. 7—The Perfect Suitor (Benny Rubin)		2 reels	
No. 8—Maybe I'm Wrong (Richy Craig, Jr.)		18	May 28,'32
No. 9—The Toreador (Joe Penner)		17	May 7,'32
No. 10—On Edge (Wm. and Joe Mandel)		19	May 7,'32
No. 11—Poor but Dishonest (Thelma White and Fanny Watson)		2 reels	
No. 12—In the Family (Thelma White and Fanny Watson)		2 reels	
BIG V COMEDIES			
No. 1—Sherlock's Home (Jack Haley)			
No. 2—Here, Prince (Joe Penner)			

Title	Rel. Date	Running Time Minutes	Reviewed
BOOTH TARKINGTON SERIES			
No. 1—Snakes Alive (Billy Hayes-Bobby Jordan)		1 reel	
No. 2—Batter Up (Billy Hayes-Bobby Jordan)		1 reel	
No. 3—One Good Deed (Billy Hayes-Dave Gorcey)		9	
No. 4—Detectives (Billy Hayes-Dave Gorcey)		9	Mar. 5,'32
No. 6—His Honor, Penrod (Billy Hayes-Dave Gorcey)		9	Mar. 19,'32
No. 7—Hot Dog		1 reel	
No. 8—Penrod's Bull Pen (Billy Hayes-Dave Gorcey)		1 reel	
BROADWAY BREVITIES			
No. 3—Footlights		19	Jan. 16,'32
No. 4—Hello, Good Times! (Barbara Newberry-Albertina Rasch Girls)		17	
No. 5—The Imperfect Lover (Jack Haley)		19	Feb. 13,'32
No. 6—Subway Symphony		18	Mar. 26,'32
No. 7—Sea Legs		19	Apr. 23,'32
No. 8—Absentminded Abner (Jack Haley)		2 reels	
No. 9—A Regular Trouper (Ruth Etting)		19	July 23,'32
No. 10—A Mail Bride (Ruth Etting)		18	June 4,'32
No. 11—Artistic Temper (Ruth Etting)			
No. 12—What an Idea (Harriet Hilliard)		18	June 25,'32
HOW TO PLAY GOLF—BOBBY JONES		1 reel (each)	
JERRY WALD'S RADIO NEWS REEL			
No. 1—Rambling Round Radio Row			
LOONEY TUNES SERIES SONG CARTOONS NEW SERIES			
No. 1—Bosko's Shipwrecked		7	
No. 2—Bosko, the Doughboy		7	
No. 3—Bosko's Soda Fountain		7	Nov. 21
No. 4—Bosko's Fox Hunt		7	Jan. 23,'32
No. 5—Bosko at the Zoo		7	Mar. 5,'32
No. 6—Battling Bosko		7	Feb. 6,'32
No. 7—Big Hearted Bosko		7	Apr. 16,'32
oN. 8—Bosko's Party		7	May 7,'32
No. 9—Bosko and Bruno		7	
No. 10—Bosko's Dog Race		8	July 9,'32
No. 11—Bosko at the Beach			
No. 12—Bosko's Store		7	
MELODY MASTER SERIES			
No. 4—Horace Heidt and His Famous Californians			
No. 5—It's a Panic (Benny Meroff and His Band)		8	
No. 6—Up on the Farm (Henry Santrey and His Band)		1 reel	
No. 7—Pie, Pie, Blackbird (Eubie Blake and Band-Nina Mae McKinney)		9	Apr. 23,'32
No. 8—Music to My Ears		9	June 25,'32
MERRY MELODIES (New Series)			
No. 1—You're Too Careless with Your Kisses			
No. 2—I Wish I Had Wings			
No. 3—A Great Big Bunch of You			
MERRY MELODIES SONG CARTOONS			
No. 5—Red Headed Baby		7	
No. 6—Pagan Moon		7	
No. 7—Freddie the Freshman		7	Mar. 12,'32
No. 8—Crosby, Columbo and Vallee		7	Apr. 9,'32
No. 9—Goopy Gear		6	Apr. 30,'32
No. 10—It's Got Me Again		6	June 11,'32
No. 11—Moonlight for Two		7	July 2,'32
No. 12—The Queen Was in the Parlor		7	July 23,'32
No. 13—I Love a Parade		7	
THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH			
The Naggers at the Opera		10	Feb. 13,'32
NEW SERIES			
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
The Naggers Go Ritzy		10	June 4,'32
Spreading Sunshine		10	Apr. 23,'32
Movie Dumb		1 reel	
Four Wheels—No Brakes		10	July 30,'32
NOVELTIES			
Bigger They Are, The (Prime Carnera)		2 reels	
Gypsy Caravan (Martinelli)		1 reel	
Handy Guy, The (Earl Sande)		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The (Christmas Special)		5	
Trip to Tibet, A		1 reel	
Washington, The Man and the Capital (Clarence Whitehill)		18	
ONE-REEL COMEDIES			
Baby Face (Victor More)			
Bitter Half, The (Ann Codde)		9	Feb. 13,'32
Military Post, The (Roberto Guzman)			
No-Account, The (Hardie-Hutchison)			
No Questions Asked (Little Billy)			
Second Childhood		7	Dec. 26
Strong Arm, The (Harrington-O'Neill)			
Travel Hogs (Hugh Cameron-Dave Chasen)		9	Nov. 28
ORGAN SONG-NATAS			
For You (Organ-Vocal)		1 reel	

Title	Rel. Date	Running Time Minutes	Reviewed
Say a Little Prayer for Me (Organ-Vocal)		1 reel	
When Your Lover Has Gone (Organ-Vocal)		1 reel	
JOE PENNER COMEDIES			
Moving In		2 reels	
Rough Sailing		16	
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	
PEPPER POT SERIES			
No. 1—The Eyes Have It (Edgar Bergen)		10	Dec. 12
No. 2—Thrills of Yesterday			
No. 3—Hot News Margie (Marjorie Beebe)			
No. 4—High School Hoofer (Hal Le Roy)		10	Jan. 9,'32
No. 5—Free and Easy (Edgar Bergen)			
No. 6—Cigars, Cigarettes (Marjorie Beebe)		10	Mar. 26,'32
No. 7—The Movie Album		10	Mar. 26,'32
No. 8—The Wise Quacker (Novelty with cast of ducks)		9	
No. 9—Remember When		9	May 7,'32
No. 10—Campus Spirit, The (Douglas Stanbury and N. Y. U. Glee Club)		9	May 21,'32
No. 11—Napoleon's Bust (Dan Coleman-Ted Husing)		10	June 25,'32
No. 12—Featurette Movie Album			
No. 13—Movie Album Thrills		10	July 23,'32
NEW SERIES			
No. 1—Love Thy Neighbor			
No. 2—You're Killing Me			
No. 3—If I'm Elected			
No. 4—Babe O'Mine			
No. 5—Nickelette			
No. 6—Around the World in 8 Minutes		8	Aug. 20,'32
SPORTSLANT SERIES—TED HUSING			
No. 4		9	Feb. 20,'32
No. 5		9	Feb. 13,'32
No. 6		9	Apr. 16,'32
No. 7		8	Apr. 23,'32
No. 8		1 reel	
No. 9		1 reel	
No. 10		1 reel	
No. 11		1 reel	
No. 12		1 reel	
No. 13		1 reel	
S. S. VAN DINE MYSTERY SERIES (Donald Meek-John Hamilton)			
No. 1—The Clyde Mystery		21	Oct. 31
No. 2—The Wall Street Mystery			
No. 3—The Week-End Mystery			
No. 4—Symphony Murder Mystery			
No. 5—Studio Murder Mystery			
No. 6—Skull Murder Mystery, The		2 reels	
No. 7—The Cole Case		20	Apr. 23,'32
No. 8—Murder in the Pullman		20	June 4,'32
No. 9—The Side Show Mystery		20	June 11,'32
No. 10—Campus Mystery, The			
No. 11—Crane Poison Case, The			
No. 12—Transatlantic Mystery, The			
TECHNICOLOR MUSICAL REVUES			
No. 1—C'est Paree			
No. 2—Tee For Two			
No. 3—Hey! Hey! Westerner			
No. 4—Northern Exposure			
No. 5—Pickin' a Winner			
No. 6—Pleasure Island			
TWO-REEL COMEDIES			
Dandy and the Belle, The (Frank McGlynn, Jr.-Mary Murray)			
For Two Cents (De Wolf Hopper)			June 6
Freshman Love (Ruth Etting)			
Old Lace (Ruth Etting)			
Politics (George Jessel)		18	Jan. 30,'32
Regular Trouper, A (Ruth Etting)			
WORLD TRAVEL TALKS—E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—South American Journeys		9	June 25,'32
No. 9—Soviet Russia		1 reel	
No. 10—Paris Glimpses		9	July 30,'32
No. 11—Dear Old London		1 reel	
No. 12—When in Rome		9	June 18,'32
No. 13—Berlin Today		1 reel	
WORLD ADVENTURES E. M. NEWMAN (New Series)			
No. 1—Dancing Around the World			
No. 2—Transportation of the World			
No. 3—An Oriental Cocktail			
No. 4—Curious Customs of the World			

SERIALS

RKO VAN BEUREN

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Last Frontier (Creighton Chaney)	Sept. 2,'32		

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Air Mail Mystery (Jas. Flavin-Lucille Browne)	Mar. 28,'32	18 (each)	Apr. 16,'32
Detective Lloyd (Jack Lloyd)	Jan. 4,'32		Jan. 16,'32
Heroes of the West (Noah Berry, Jr.)	June 20,'32	18 (each)	June 18,'32
Jungle Mystery (Tom Tyler)	Sept. 12,'32		
Lost Special (Frank Albertson)	Dec. 5,'32		

STAGE ATTRACTIONS
FOR PICTURE THEATRES

DANCERS

Jack Holland and June Knight
Detroit Fisher

These two are billed as "Aristocrats of the Dance," and they are just that. Their work is a combination of ballroom, adagio and acrobatic dancing. They offer an excellent rhumba with tap trimmings.

Veils Ballet
Philadelphia Fox

A charming trio of dancers led off with a modernized version of the "Merry Widow," later forming a background for Edna Errico, in green velvet pajama suit, who sang "It's Great to Be in Love." Suddenly the girls advanced to the front of the stage, each with two illuminated canes, and gave a novel and striking pinwheel dance in a darkened house. An Oriental atmosphere was introduced when the girls gave a graceful scarf dance. In the finale the girls gave a preliminary drill as Madeline Schmid sang "Auf Wiedersehn," and then formed the bridal party, with Zelda Santley as bride.

Petch and Deauville
Detroit Fisher

These two, a blonde girl and black headed boy, are clever novelty and acrobatic dancers. In a bit of fantasy in which the whole stage company takes part, she is Cinderella and he is Prince Charming, roles that suit them splendidly.

Marietta
Cincinnati Albee

This comedy miss, from the musical comedy stage, opens in an interpretative dance, attired in evening dress. Changing to a decidedly abbreviated costume, she does a series of barefoot dances, punctuated with contortions, handsprings, somersaults and other acrobatic activities. She is decidedly graceful, and her work is appealing, especially to those who like entertainment bordering on the classical.

Coles, Peterson and Livoff
Detroit Michigan

Clever interpretations of classic dance ideas make this a first rate act. The girl appears to advantage in ballet toe dancing. The men offer a Slavic dance, a sword dance and a whip dance in which ribbons are substituted for whips.

Worthy and Thompson
Baltimore Hippodrome

This is a fast moving tap dancing act with comic dialogue. One offers a tap descriptive novelty of sweethearts making love and then being chased.

Bud and Jack Pearson
Detroit Fisher

These two appear wearing ear muffs under brown derbies. Their work, consisting of specialty tap dancing and comedy classical dancing, is fair entertainment.

(*Continued on next page, column* 1)

Plan Increased Vaudeville Use

Numerous large New England towns plan the early introduction of vaudeville programs as additions to the regular showing of pictures. Included among the situations are Springfield, Pittsfield, Greenfield, Holyoke, Worcester, Somerville, Brockton, Fall River. In every instance at least two theatres plan vaudeville, with five or more acts each.

Publix has opened a vaudeville office in Somerville, Mass., with the probability that at least six or seven houses will be booked through the new headquarters. In Somerville four large downtown houses, as well as three other theatres, are each offering seven acts of vaudeville.

Direct Service for Music Dealers

The Music Dealers Service, Inc., has opened with main office at 619 West 54th street, New York. Music publishers affiliated with this service to the dealer are: Ager, Yellen and Bornstein, Inc., Irving Berlin, Inc.; DeSylva, Brown and Henderson, Inc.; Donaldson, Douglas and Gumble, Inc.; Famous Music Corp., Leo Feist, Inc.; Harms, Inc.; Mills Music, Inc.; Remick Music Corp., Santly Bros., Inc.; Shapiro, Bernstein and Co., Inc., and M. Witmark and Sons, Inc.

Fantasy of Manhattan

The Roxy theatre stage presentation for last week was conceived and produced by Frank Cambria, managing director, and was a fantasy of "Manhattan" of the past, present and future. Included in the cast were Joseph Griffin, tenor; Mata Cora, colortura soprano; Eleanor Powell, specialty dancer; Almira Sessions, prima donna; William Ritchie and company, a comedy corps; Le Blanc and DuCharme, dancers; Fred Eric, prolocutor; the Roxy Theatre Singing Ensemble, the Ballet Corps and the 32 Roxyettes.

Mills Music Moves

According to announcement made by Mitchell Parish for the Mills Music Company, the acquisition of many famous catalogues in the past few years necessitates the company's removal from its own building at 148 West Forty-sixth street, New York, to the new Brill Building at 1619 Broadway.

SINGERS

Sophie Tucker
New York Capitol

Accompanied by Ted Shapiro at the piano, Miss Tucker opens with "Something to be Thankful For," with an ultra-sophisticated second chorus. She follows this with "Lawd, You Made the Night Too Long," interpolating "Eli Eli," in a manner which stops the show cold. Called back five times, "the last of the red-hot mamas" favors with "Some of these Days."—H. P.

Rudy Kaye
Detroit Fisher

Kaye is a tenor of no mean ability who has the fortunate combination of voice excellence and personal appeal. It is probably his apparent earnestness that wins the audience to him. His selections here are "Song of Songs," "Trees" and "Vesti la Guibba" in the Italian from "I Pagliacci." Kaye's efforts met with prolonged applause.

Olive Sibley
Detroit Michigan

This young opera-voiced singer recently appeared in obscure spots in a Fisher stage show. She shows to much better advantage here as a travel office information girl responding to cues from a line of travel garbed girls. Her selections are of the light classic type.

NOVELTY

Stoopnagle and Bud
New York Paramount

These two clowns of the radio offer a novel description of a football game over a "mike," after which Bud gives a good imitation of Crosby singing "You're Blase." Stoopnagle also proves to be well-versed in the art of mimicry, when he impersonates Calvin Coolidge and Al Smith. This act with its radio reputation would click anywhere.—H.P.

Lilyan Tashman
San Francisco Fox

The blonde, svelte Lilyan appears in an act written especially for her appearance at the Fox and both pleases and disappoints. From the trunks, hat boxes and general luggage that precede her entrance, the audience gets the idea that a fashion show is in the offing. The fashionable star makes but one change, however, and spends her time on the stage clowning with Ken Murray and answering his questions about film life.

Robbins Trio (3)
Detroit Fisher

On Roller skates, this trio offers a thrill performance. The girl, who permits herself to be swung in a rapid whirl by one of the men, deserves considerable credit for her nerve. The routine is not unusual, but it is very well handled.

(*Continued on next page, column* 1)

ATTENTION EXHIBITORS BOOKING TALENT! This department aims to serve you in booking acts. We have on file the information on how to get in touch with any act reviewed. Write to Stage Attractions Department, Motion Picture Herald, 1790 Broadway, New York City.

STAGE ATTRACTIONS

REVIEWS OF ACTS FOR PICTURE THEATRES

DANCERS

(Continued from preceding page)

Les Gales (2)
Detroit Fisher

Here is an Apache pair as rough as any. In one of their struggles the girl is flung across the stage and into the orchestra pit, from which her partner drags her by her hair. The act closes when a prop bar in the cafe set collapses with the impact of her body.

Fred Evans Ballet (12)
Detroit Fisher

The opening number by this line is a crude conventional ballet routine, suggesting a caricature of a spring dance. Two other numbers are exceptionally good, although one is too brief to be important. In the first of these the line appear as six couples in formal gowns and dress suits behind a scrim drop under border spots. To the music of "Dancing in the Dark" and "Masquerade" this is a picturesque piece. In the brief bit the girls appear as Apache dancers with doll partners.

NOVELTY

Wilton Crawley
Detroit Fisher

This blackface entertainer is a dancing musician and comedian. His dancing accompanies his clarinet playing, in extremely blue measures. The laughs result chiefly from interchange with the orchestra. One especially funny piece is Crawley's travesty on Al Jolson's "Sonny Boy." He opens his mouth and moves his lips as if he were singing, but the sound comes from a clarinet in the pit. The audience lost all restraint in applauding this.

Pablo
Cincinnati Albee

This South American magician uncorks a bag of tricks which are decidedly out of the ordinary both in execution and presentation. Working in a spotlight with only a small stand as props, Pablo does everything in pantomime. He is especially clever in his card manipulation and paper tearing, but the real highlight of his act comes when he produces numerous lighted cigarets from out of nowhere. He confines his routine to these three tricks, but makes up in quality what he may lack in quantity. The act was one of the really big spots on the bill.

Bobbie May and Joe Holmes
Denver Orpheum

May starts singing "Happy Days Are Here Again" but is hit by a boxing glove thrown from the orchestra pit by Holmes, who remains there acting as a foil for May's chatter while juggling Indian clubs. May proves adept with hat and cigar as well as with three and five tennis balls. He juggles three balls while standing on his head. The best hit appears when he throws cigaret into mouth with arm around body, lights match, catches it in mouth and lights cigaret from it.

Chas. Hill and Laura Hoffman
Denver Orpheum

Mostly a goof act, it gets better as it goes along. Then when Miss Hoffman cuts the comedy and really sings, the audience demand more, but time is up. She should and could fill the whole time singing.

Ted Mack
Denver Denver

Formerly m.c. at this house, and exceedingly popular here, Mack is spotted in the stage show with his own act, and judging from the applause his popularity is on the increase. After pulling a few original gags, he utilizes a foil from the audience. He plays "Lovely Melody" on the sax and sings "A Shanty in Old Shanty Town." His voice has improved greatly.

Niles
New Orleans State

This is the usual feminine impersonation act with the songs in a highly pitched voice suddenly sinking to bass. Most of it is rather boring, though the burlesque on Galli-Curci had the audience laughing, even though the famous concert star does deserve a better take-off. Niles, in this impersonation, seemed content chiefly to call attention to the low cut of his dress and indulge in some few mannerisms which were more properly his own than those of Galli-Curci.

Wesley Eddy
Baltimore Century

Eddy acted as master of ceremonies for "Hollywood on Parade," and as a specialty act sang his own conception of "St. Louis Blues," accompanied by the orchestra on the stage.

Realtor
Denver Denver

Roller skating is his forte, and he spins and spins on a small round table top, making everyone dizzy but himself. He is exceptionally fast.

Al Gordon and His Pets
Detroit Fisher

Al Gordon appears in the garb of a Northwest Mounted with a troupe of clever dogs. He has the dogs trained to give him the canine razzberries. They perform on hurdles, a swing and a rapidly revolving turntable.

Will Morris
Baltimore Hippodrome

A comedy "tramp" bicycle act with stumbles, falls and general comic pantomime, it includes some difficult tricks in bicycle riding. The climax when Morris jumps from table to handlebars of bicycle.

FRED FEIBEL



JUNIOR ORGANIST
PARAMOUNT THEATRE
and
RADIO ARTIST
COLUMBIA BROADCASTING SYSTEM
NEW YORK CITY

COMEDY

Jack Pearl
New York Capitol

This musical comedy star, aided by a male "straight," has the audience in laughter from the moment he starts his dialect. A newspaper headline bit continues the laughs. Pearl is without a doubt a master comedian.—H. P.

George Sidney
Baltimore Century

Offered with "Hollywood on Parade," starts with a comedy film showing Sidney supposedly traveling from Hollywood to Baltimore. His monologue gets many laughs. He shows how a talker is made by enacting a dramatic scene on stage and then having it shown immediately on the screen, ending with comedy of talking to himself from the screen and on stage. For the finale he sings a parody on "That's Why Darkies Were Born."

Will Mahoney
New York Paramount

This versatile comedian ranks with the best. Opening with a comedy song featuring spots for his comical antics, Mahoney gets off to a flying start. Following with tap dancing and an imitation of a bagpuncher that clicks, Will then offers his famous musical tap dance on the xylophone. A rousing finale.—H.P.

Dezzo Retter
Detroit Fisher

Retter is a pantomime comic whose best business is a solo wrestling match. With padded scarlet tights and true-to-form grunts he tosses himself all over the stage.

INSTRUMENTAL

George Olsen and Band
New York Capitol

Opening with a vocal ensemble of "Jolly Good Company," the band plays "Okay America," after which a violin solo of this band's radio theme song, "Rockabye Moon," is played, the entire orchestra doubling on the violin. An effective trumpet quartet of "It Was So Beautiful," with a vocal by Bobby Morton, is followed by travesty on the quartet scene from "Rigoletto," which proves very amusing. Ethel Shutta, musical comedy star, sings "Harlem Moon," and "The Little German Band" and closes with "Rockabye Moon," earning a nice reception. An entertaining act.—H. P.

ACROBATICS

Fuller, Rawson and Dauville
Detroit Michigan

After an amusing comedy opening this trio offers some excellent balancing and juggling routines. The act will fit any theatre.

The Athenas (2)
San Francisco Fox

These amazing gymnasts have a worthwhile offering along the strong man line. Strength is mingled with real skill and their efforts are roundly applauded. The act is presented against a robot background that is quite distinctive.

STAGE ATTRACTIONS

SPOTS & SHOTS ON BROADWAY

We spied **Jack Osterman** limping along the main stem yesterday minus his cane. "Where's your support?" we queried. "Oh," answered the latest Broadway columnist. "She lost it all in the market," Great fellow, Jack.

▽

Evolution of a crooner. **Rudy Vallee** was known as the **Vagabond Lover** when he left for a tour of the Pennsylvania coal mine districts. When he came back to New York title became the **Vagabond Shover.**

▽

If **Hal LeRoy** had read the newspapers, he'd have seen that he was booked into the Paramount. He hadn't, so Hal missed the first show. That's Broadway. You're the last to find out about your own business.

▽

Julian Woodworth, maestro of the Hotel Governor Clinton orchestra, heard over **WOR,** has signed to make thirteen transscription records for **S. S. Kresge.**

▽

Robert Garland, critique extraordinaire for the **World-Telegram,** pulled a nifty when he said, "After taking a look at 'Horse Feathers,' I continue to believe that like all Gaul, the **Four Marx Brothers** are divided into three parts."

▽

Harry Richman sold his Isotta-Fraschini to **Dave Rubinoff,** Paramount Orchestra maestro.

▽

Henry Shope, who made such a hit singing on Cities Service program during **Frank Parker's** vacation, has been signed to sing solo over **NBC** airwaves. **Shope** was top tenor for the Cavaliers' Quartet.

▽

Printers say that the letter "e" is most often used, but they forget about "x." You've heard of "Doctor X," "X Marks the Spot," X equals Y times Z, X-Lax, ham and X, and now we have the **X-Sisters,** who, according to **Ed Wolfe,** are destined to become radio luminaries within the next two months. **Wolfe,** you know, discovered the **Street Singer.**

▽

Glenda Farrell, who plays a prominent role in Warners' "Life Begins," is plenty that way about **Jack Durant** of the comedy team of **Mitchell** and **Durant.**

▽

Con Conrad, songwriter, brought **Russ Columbo** to New York from the Coast and did well, setting an example for another songwriter, **Arthur Freed,** who has brought Donald Novis east. Novis is currently held over the third week at the New York Paramount. Songwriters now write the songs, get someone to sing them and all they need now is to get someone to buy them.

HERMAN PINCUS

Jack Pearl on Air

Jack Pearl, musical comedy star, has signed to broadcast on the Lucky Strike hour over the NBC chain. Pearl's contract calls for four weeks with four-week option for a year. Pearl formerly was starred on the Ziegfeld-Chrysler hour over CBS.

OVERTURES

DAVID ROSS (New York Roxy) conducted this week the Edvard Grieg orchestral suite, "Peer Gynt," which was based on Ibsen's dramatic poem. The story of Peer Gynt, the hero of an early Norwegian legend who was an adventurous soul, was told musically by this great gathering of musicians. Their playing is artistically blended and impressive, under the peerless conducting of the maestro, David Ross.

ORGAN SOLOS

HERBIE (Buffalo Buffalo), who is gaining a fine reputation for his organ concerts at this, the largest house in Buffalo, recently presented the most outstanding and successful presentation he has yet offered.

"Poet and Peasant" was used as the musical setting, and until the waltz movement was played by Herbie in the usual "spotlight" manner. From that moment until just before the grand finale, the house lights were put out. Making use of a shadowgraf, Herbie's form and movements as he played and the shadow of the organ console were seen most advantageously on the screen. The orchestra joined in at the finale as house lights went up. Herbie's beautiful playing of the overture, enhanced by the novel shadowgraf, proved to this audience that this young fellow really will entertain them.

ROSA RIO (Brooklyn Fox) is the new organist here. She is a vivacious, exotic brunette, apparently a thoroughly capable organist, and a young lady who not only is pretty, but also knows how to put over her work. Her first solo at this house from a novelty standpoint had nothing outstanding in it, but it was not the solo the management was selling to the audience but Miss Rio, and from that standpoint they were highly successful. Besides playing three or four numbers for the audience to sing (and they did sing), Miss Rio accompanied Miss Mary Stewart, a local girl, who sang "Nightfall." Miss Stewart's voice might be effective without the use of the "mike" but when it comes to singing into one, she has plenty to learn.

ARSENE SIEGEL (Detroit Fisher) offers an organ recital of typical Chopin music, somewhat bewildering to most of his audience but nevertheless in the best of musical taste. His selections are "Prelude in A Major," "Minute Waltz" and the "Military Polonaise." Slides carried titles and explanatory notes.

MARLIN (Brooklyn Metropolitan) continues to please the audiences with popular numbers for them to sing, and they certainly sing them.

To get away from the straight community sing-fest, Marlin built his solo of popular songs composed by women writers, and introduced them with a little talk on each. Marlin has been here for the past two years and he enjoys a popularity exceeded by few other organists.

BOB MACHAT (Brooklyn Madison) is billed as "The Friendly Organist," but whatever chance he has to be friendly with his audience is killed when he uses a megaphone to make all his announcements. The audiences patronizing this house are "naturals" for a community organist, so Machat is having no difficulty making them sing. There is nothing unusual in the young man's novelty or playing. Both are fairly good, and possibly with a little more judgment given to his presentations, he can make himself quite popular here.

UP AND DOWN THE ALLEY

The new season has opened and there are a lot of music directors and organists going back to work. . . . I would like to bring to the attention of organists and music directors the fact that even if you have been on the job for some time or, still more important, if you are starting on a new assignment at your old stand or at a new one, please drop me a line and let me know of it. . . . This will save you the trouble of writing to every publisher in town, inasmuch as I will gladly let each of them know your wants and where you are. . . .

▽

It is hardly reasonable to assume that each music publisher can or will send out material, as long as he is not informed of where you are. . . . I am trying to make it easy for you and also be of help to the publishers by suggesting that you drop me a line instead of writing to all of them. . . .

▽

I have had word from **Ted Crawford,** featured organist back at the Phoenix Orpheum that during his vacation he found **Mary Dobbs** at the Isis, **West Masters** at the RKO, **Fred Marriot** at the Denver, **Ermanie DeLaVerne** and **Carmenza Van Der Lezz** at the Ogden and **Mrs. Lee** at the Aladdin, all of them in Denver. . . . Ted tells me that **Francis "Guss" Farney** is slated to go back into the Capitol, Salt Lake City, and he goes on to say that, organistically speaking, this season looks great in the West. . . . That's great news and I would appreciate hearing news like that from other sections of the country. . .

▽

Ralph Jones dropped me a line to let me know that he is still at the Paramount in North Platte, Neb. . . . I'll write you soon, Ralph. . . .

▽

Two organists have just been added in these parts. . . . They are **Rosa Rio,** a little Spanish organist, at the Brooklyn Fox. . . . And Manager Whitman at the Brooklyn Madison tells me that **Bob Marchet,** who hails from Washington, D C., has climbed aboard the console of the Madison.

▽

I have a list of many organists in front of me now. . . . A lot of you are still on the job. . . . Now I ask that you drop me a line, so that I can confirm each of these names. . . . It would hardly do for me to give out these names to music publishers unless the list is authentic . . . So each of you, regardless of where you are, let me know if you are still on the job and give me the information on any others who are going to work or are already on the job. . . .

▽

I have talked with many publishers and am convinced that unless you advise them or me as to where you are, you cannot expect a great deal of cooperation from them. . . .

ED. DAWSON

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WHAT'S WHAT IN THE BOOK FIELD

Analyzing the fashions and problems of purveying entertainment on the printed page

SELLING THE PUBLIC ON EXCLUSIVE RUNS

Developments in the latest distribution idea and what exhibitors are doing about it

BROADWAY STAGE AND THE SCREEN

In which Benjamin DeCasseres considers the new plays in the light of picture possibilities

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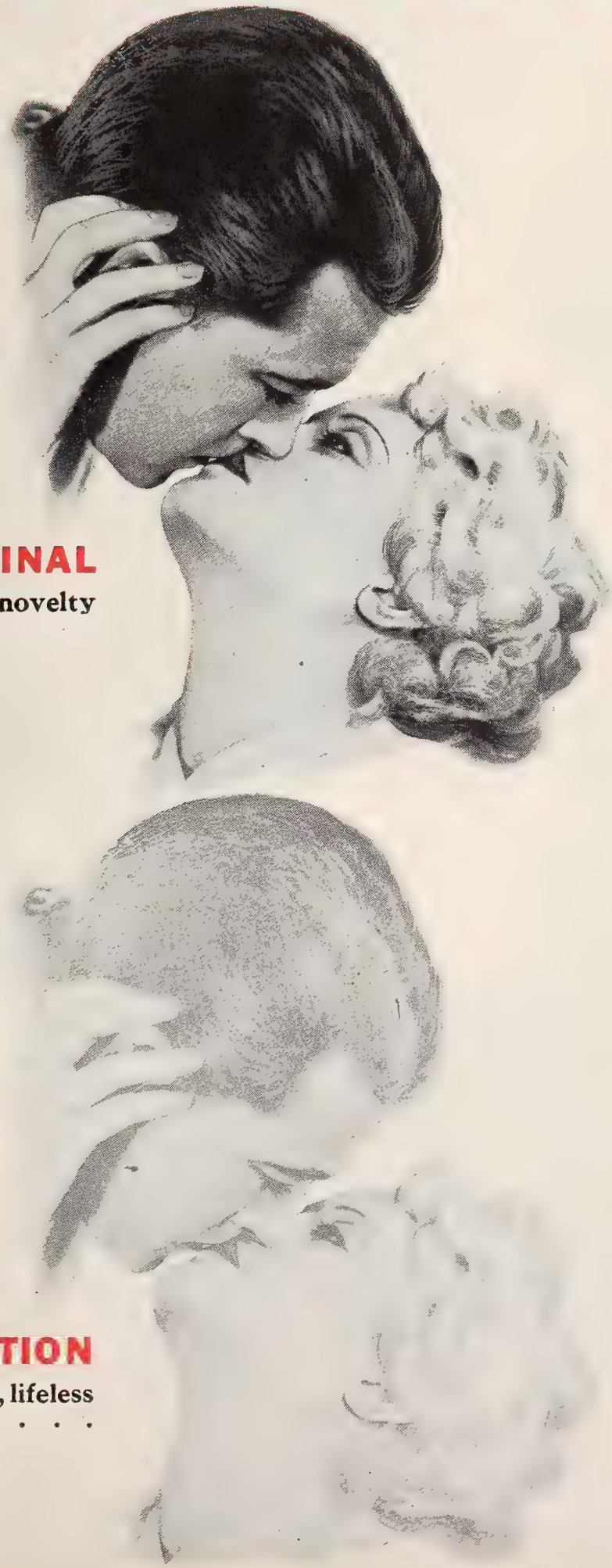
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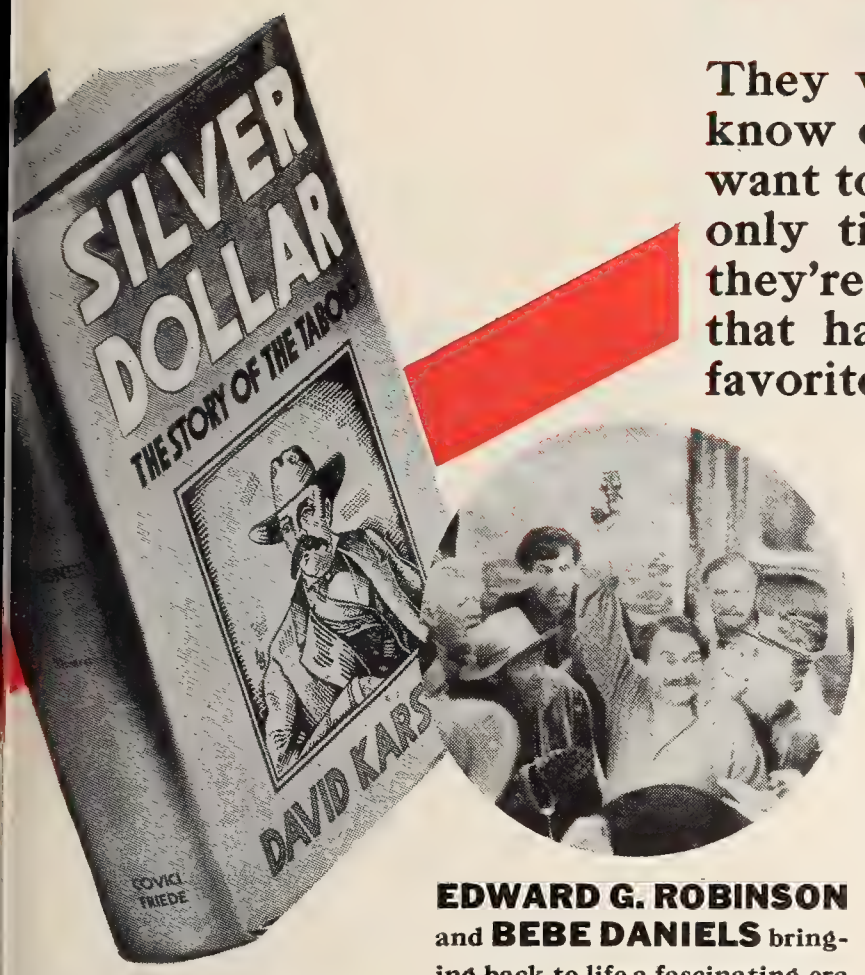
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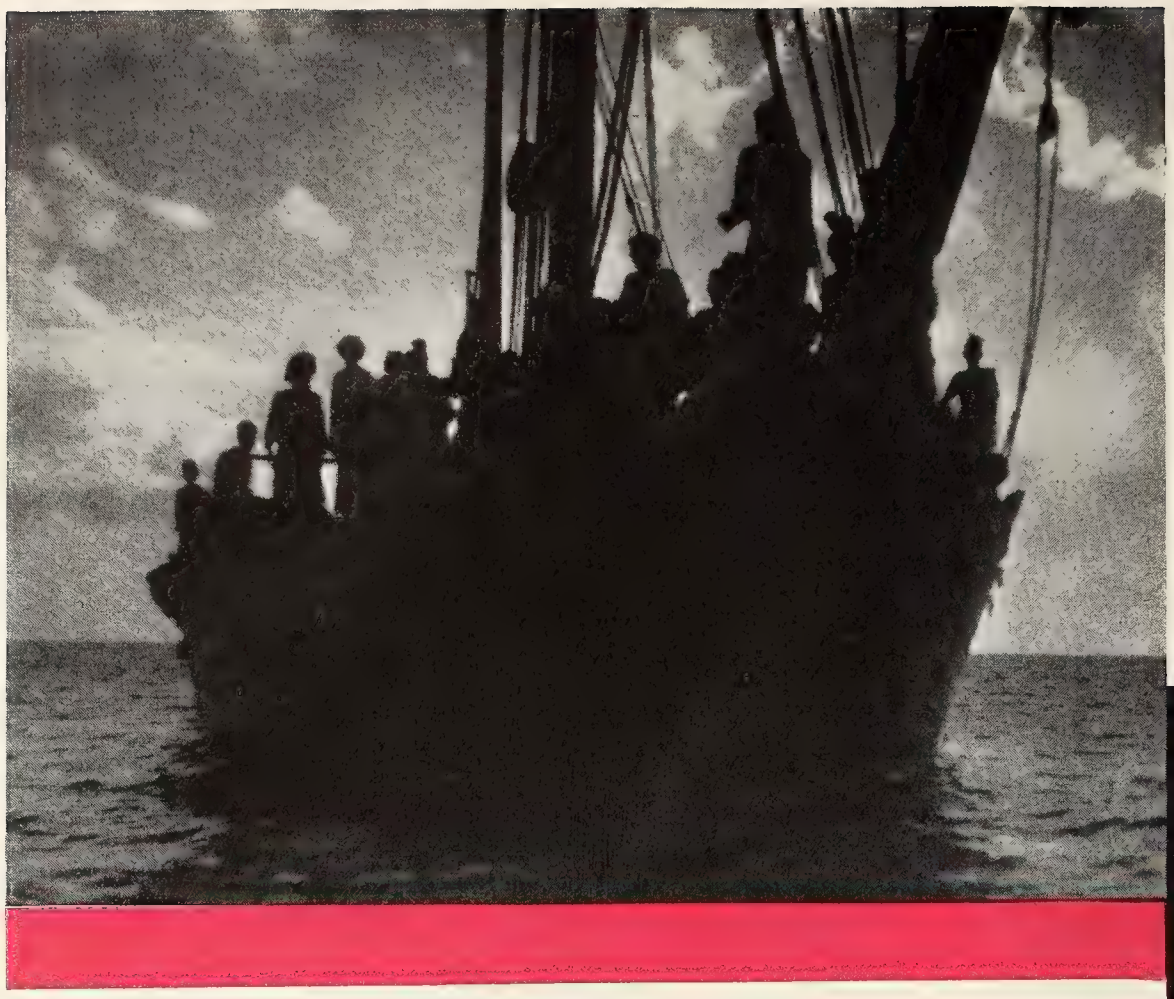
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MOTION PICTURE HERALD

Vol. 108, No. 12 — September 17, 1932

POLITICS

THE other day Mr. Abram Myers of the Allied States Association gave utterance to a displeasure at the fact that a number of motion picture personages had become figures and factors in the presidential campaigns, most recently Mr. Jack Warner of Hollywood, and Mr. Frank Walker of New York, the active executive of the Comerford circuit interests, both interested in the Democratic cause.

Mr. Myers, who so often views with alarm, appears all atremble lest the screen be poisoned with propaganda for this or that party or political interest, what with the Democrats' acquisitions and Mr. Hays' long career as a professional Republican and Mr. Louis B. Mayer's friendship with Mr. Hoover.

In terms of screen product we should say that this is all about as alarming as the fact that Mr. Colvin Brown, general manager of Quigley Publications, is a member of the Democrats' finance committee, or that Mr. Terry Ramsaye holds that the Democrats have had so little practise in government that they should not be trusted with it.

Now after all, a position in the motion picture business ought not to imply a loss of citizenship. It is even possible that since the government appears to be increasing its attention to everybody's business it might be well if now and then someone in the motion picture business should pay some attention to government.

△ △ △

EXCLUSIVE RUNS

CONSIDERABLE undue alarm has been felt in some quarters and considerably too much enthusiasm in others concerning the "exclusive run" policy pertaining to motion picture distribution.

Discussed first as the possible nationwide expedient of some important distributors, as the initial excitement wanes it is being found expressed in tentative, experimental applications restricted to a relatively few especially advantageous situations.

In this, as in every other important aspect of the industry, nature will take its course, and no one man, no matter how powerful or how able, and no one or several concerns, regardless of magnitude, can ordain the course of the ensuing developments.

If the exhibitor were threatened with a widespread or general commitment among distributors, suddenly and simultaneously, to apply such a policy of exclusive showings, there would indeed be cause for alarm. And if there were evidences of concert in the movement, there would most likely be some lively legal consequences.

Out of the present tentative experimental exclusive runs will come a crystallization of policy based on the real dollar return. The picture industry is conducted almost entirely for the purpose of making money.

It is to be suspected that some part of what may be called the "exclusive" policy has a not entirely indirect bearing on the excess of theatres and theatre seats in some regions. If so, it may be observed that history records almost no successes in endeavors to support real estate values at the cost of merchandise.

More than likely we have seen the passing of the peak of the wave in the movement toward the concentration of audiences and the reduction of the number of theatres as a consequence of such concentration. The industry has had its splendid and costly splurge of super-theatre architecture. That's all over but the bookkeeping.

A healthy retailing industry must have its roots in many, many outlets. Mistakes that have been made in terms of brick and steel and stone and corner lots will not be redeemed by the present and future products of the screen.

The picture buying public and its representatives, the exhibitors, will ultimately make the important decisions. The inter-relation between supply and demand in this motion picture industry has been at times, for a few months, subject to manipulations, but from the days of the Patents Company till now, no policy has been able long to stand against the glacial inertia of the millions. Even now, while the exclusive run proposal is hardly more than born, there are afoot, with surprisingly little publicity excitement, projects aimed at filling any film vacuum which might result.

One possible and important merit which might come of the exclusive run movement would be progress toward classification of pictures and theatres, tending to free the art and the industry, both, of the handicap of trying to make every picture for everybody. More accurately satisfactory service of our numerous divisions and strata of society, with their highly variant social and cultural standards, each with its own proper screen wares, would eliminate some of the troubles which arise from selling the wrong picture to the right people and all the troubles resulting from selling the right picture to the wrong people.

Very presently we shall find that "exclusive run" will have passed into history to repose in just about such a niche as is now occupied by "star series" and "franchise." Every old showman, on reflection, will find in today's discussions of "exclusive runs" some of the flavor of those early controversies between "specials" and "features" and "program service." It is much the same story in a slightly more complex new guise. So long as there is a seller on one side and a buyer on the other, the problems will follow the same pattern. And so far, down the history of the rest of the world, and this industry, neither has been able to eliminate the other.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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the still of the month



Still photography by ELMER FRYER

HIGHLIGHT . . . rehearsing an episode in "They Call It Sin," Warner-First National production. In this study, distinction is achieved almost entirely by the implements of sheer photography—lighting and composition. Direction is by Thornton Freeland. Cinematographer: James Van Trees. Author: Alberta Stedman Eagan. Adaptation: Lillie Hayward and Howard Green. Art director: Jack Okey. Editor: James Gibbons. Cast: Loretta Young, George Brent, David Manners, Una Merkel. The still shows Miss Young and Mr. Freeland.

JUMBLE ON RECORDING ROYALTIES FOR MUSIC NEARING ADJUSTMENT

Agreement Will Be Followed by Settlement of Friendly Suit by Publishers Against Erpi and Five-Year Contract

Erpi Acted as Intermediary for Licensees; Then Came Problem of Levy on Houses Using Other Reproducers

Difficulties of a highly complex nature between music publishers and producer-distributors over motion picture recording royalties on copyrighted music seem on the verge of adjustment. Immediately upon successful conclusion of negotiations there will be effected a withdrawal of a so-called "friendly" suit which was filed last November by John J. Paine, acting as agent and trustee for a group of music publishers, against Electrical Research Products, Inc., as negotiating agent for ERPI's producer licensees, and subsequently the adoption of an ad interim agreement and eventually a new five-year contract governing the payment and use of copyrighted music in their recording.

At the beginning of sound, a contract covering the domestic market was entered into between E. C. Mills, as agent and trustee for all but a few American publishers, and ERPI, acting for its producer licensees, for the payment and use of copyrighted music in the recording of motion pictures. The contract was signed in the fall of 1927 but was antedated to September 5th to cover productions already made. ERPI organized a music rights department in January, 1928, to operate this agreement and to handle the music rights situation generally for licensees. The agreement covered the right to record music for showing at theatres in the United States and Canada alone, and it soon became apparent that additional and separate agreements were necessary for foreign exhibition of American-recorded pictures.

Foreign Agreement in 1929

An agreement, known as the American-Foreign Copyright Music Agreement, was signed on July 29, 1929, again with Mr. Mills representing the same publishers, with the exception of Sam Fox. In the fall of 1929, Mr. Mills resigned to join RCA, and John G. Paine, formerly copyright director for the Victor Company, and later in charge of copyrights for Warner Brothers, was elected in Mr. Mills' place as chairman of the board of the Music Publishers Protective Association and also as agent and trustee under both the American and foreign motion picture recording copyright agreements.

Subsequently, other agreements were made with foreign publishers, one with Charles James Dixey, acting in a capacity similar to Mr. Paine's, for the majority of English publishers, and more than 100 contracts were signed with European publishers. Eighty per cent of the copyrighted music of the world is said to have been made available to Erpi's producer licensees under these contracts and the company established music rights offices in London, Paris, Berlin and Sydney.

The domestic agreements among other things, gave unlimited access to all music, except certain show numbers and symphonic music, in the repertoire of publishers represented by Mr. Paine. In exchange for this recording right, the publishers were paid on the following basis: for the first year, 2½ cents per seat per annum for each seat in every American theatre using a Western Electric reproducer; for the second and third years, 3½ cents per seat per year, and for the fourth and fifth years, 5 cents per seat per year. Inasmuch as the agreement was definitely between Mr. Paine and Erpi, Electrical Research acted as collecting agent, pro rating charges to producer licensees on the basis of footage actually produced and recorded over Western Electric equipment.

Shortly after Mr. Paine took over Mr. Mills' duties, late in 1929, Mr. Paine discovered that the domestic agreement did not cover a tax for theatres not using Western Electric apparatus, and that Erpi was not paying a seat tax for such situations, although these theatres were showing pictures which had been recorded by that system and in which copyrighted music was used. Accordingly, he demanded such payment, to which Erpi replied that the matter would be taken up with its various licensees. All licensees, with the exception of Warners and First National, asked Erpi to straighten out the situation for them.

In the absence of necessary authority from Warner and First National, the matter was allowed to drag on until last year, when Sam Fox, publisher, filed suit against Mr. Paine and his associates, naming Erpi as co-defendant, and charging Mr. Paine with being derelict in collecting this part of the publishers' recording tax. Then, in November, 1930, the Paine interests filed a suit, in defense, against Electrical Research as negotiating agent for all producer licensees, a suit which has been in process of settlement for many weeks past. Warner-First National continued in its position in refusing to authorize Erpi to effect a settlement, although all other companies have long since agreed to pay their prorata share. In the meantime, Donald S. Pratt, who has charge of Erpi's music rights department, and Mr. Paine have been arbitrating the original claim of $1,800,000, and agreed that Erpi and its licensees should pay $825,000.

Warner-First National is expected, however, to participate in the settlement and thereby cancel the suit which is on the Supreme Court calendar, New York County, for October. Mr. Paine, Erpi and Warner were still discussing the situation Thursday.

In addition to the royalties demanded by publishers on other than Western Electric theatres, there are questions which will be cleared up in the event of a settlement, most important of which is the termination of payments which are now provided for in a continuing clause in the five-year agreement. This continuing clause calls for continued payments during the sixth year for the right to release films which contain copyrighted music recorded prior to the conclusion of the five-year agreement on September 4th, 1932.

Another important item which hinges on a settlement of the suit is a minimum guarantee of $25 per entire use of copyright, under certain conditions of eligibility, which was given to the publishers in connection with the foreign agreement, but which also applied to certain uses of music under the domestic contract.

No New Temporary Pact

Mr. Paine and his publishers recently served notice on Erpi that, until the current controversy was clarified and a settlement made and formally ratified, there would be no new temporary agreement to tide over the interim from September 5 until the date of a new and permanent agreement, which is expected to take some six or eight weeks to draft. It was essential, therefore, that the method of allocation of the $825,000 charges be settled in order that the specific sums for which the producers would be respectively responsible could be determined, as the commitment involving the settlement extended from the producers to Mr. Paine direct, Erpi acting merely as a negotiating agent in adjusting the difficulties. However, as previously pointed out, the master contract is between Erpi and the MPPA. Erpi, in turn, has sub-contracts with all of its producer licensees.

Warner-First National was not concerned with the publishers' notice because it intend-

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FEWER BUT BETTER BOOKS IS AIM OF PUBLISHER AND SELLER MOVE

Waste and Destructive Competition Are Being Eliminated by Frank Discussion and Credit Established

The publication and sale of books in a very definite sense can be considered as a phase of the amusement business. The printed page is in truth one of the ancestors of the screen and is today one of its most ancient and honorable competitors.

The motion picture, also, is a form of publication, a method of delivery to the very same market of the very same wares that are borne by the volume in type.

More recently the book industry, the business of publication of words, has found itself confronted with problems. The observant motion picture man will find in those problems precise parallels for contemporary and continuing problems in the world of the screen. The following discussion of some aspects of the book trade is therefore calculated to have a most significant relation to what goes on in the film world. —*TERRY RAMSAYE*

by CHARLES S. AARONSON

Publisher and bookseller, the producer and exhibitor of the book industry, which purveys entertainment via the printed page, are being brought into closer accord in a new movement focused upon production of fewer but better titles. By frank discussion of mutual problems, waste and destructive competition are being eliminated, and credit is being stabilized.

The book publishing business, having come to the realization that it must put its house in order, has initiated fundamental steps pointing toward a standardization of policies, a consolidation of effort with a view to rebuilding and strengthening the basic structure.

Largely an individualistic enterprise, book publishing has nonetheless come to the conclusion that certain production policies, which appeared to their individual sponsors as of immediate value, are not to the benefit of the industry as a whole.

Joint Board Effects Changes

Perhaps most important of the internal innovations is the Joint Board of Publishers and Booksellers, which through discussion, suggestion and recommendation has sought, with a great measure of success, to bring the publisher and bookseller closer together by an appreciative study of mutual problems. Publishers have been highly receptive to the suggestions of the Joint Board, and though it is difficult at the moment to point to specific improvement as a result of its work, it is highly pertinent that in several instances publishers, upon submission to the Joint Board of a question of publishing practice, have accepted gracefully an adverse ruling.

An era of frank discussion of problems and practices has arisen, and publishers and distributors alike are looking with renewed confidence and cautious optimism to the new season just opened.

Cass Canfield, president of Harper and Brothers, and also president of the National Association of Book Publishers, said:

"The progress made in the elimination of waste and destructive competition will mean better return for both publisher and author when the tide of business turns.

"These problems are not easy of solution any more than are similar ones in other industries, but at least they have been faced. The question of overstock and its disposal at very low prices is being dealt with more effectively than in boom times. Through the Joint Board of Publishers and Booksellers many controversial questions at issue between these two branches of the trade have been settled. By means of a well organized credit bureau, recently inaugurated, publishers are working with booksellers to stabilize the distributing system."

The inauguration of a credit bureau is decidedly an innovation in the publishing industry.

Mr. Canfield pointed out, as well, that economic pressure gradually is solving a problem in cutting down the number of new publications. He indicated that the price of books is undergoing a downward trend, especially the more expensive nonfiction titles, because of the desire of reputable publishers to meet the lowered levels of purchasing power. Mr. Canfield emphasized, however, that though these adjustments are a healthy sign, the lower price tendency is not capable of much further development, since it has been a struggle for publishers to keep expenses down in the face of the declining volume of business. "Any considerable further reduction in prices," said Mr. Canfield, "would wipe out the publisher's margin of profit."

Specifically, two of the most important problems being adjusted through the internal organizations are the amount of annual production and the disposition of reprints and the "remainder," or unsold overstock books on the shelves of publishers, which are disposed of for the most part to drug and department stores at unusually low prices.

The cry for "fewer and better books" has begun to take effect, and publishers as a whole are planning a drastic reduction in trade lists for the new season.

Richard R. Smith, of Ray Long and Richard R. Smith, Inc., estimates at 20 per cent the reduction in number of titles for the fall season, with a consequent improvement in quality.

There are, at the moment, approximately 200 firms in the book publishing industry, and this number is estimated by Mr. Smith to be an increase of 100 per cent since the opening of the century. There is little possibility of company consolidation as has so often been suggested, in the opinion of Mr. Smith. He believes that greater personal contact is possible in the smaller organizations. Furthermore, the large number of individuals who have recently entered the publishing business, as Mr. Smith describes it, "prefer to run their own show." However, due to the increasing number of reprints, the number of legitimate book stores is decreasing.

In line with the reduction of titles is a new attitude on the part of publishers generally in the manner of advertising and approaching the bookseller. The superlative is on the wane. There is coming a definite movement toward what may best be described as "debunking the advertising to the dealer."

Notable among the publishers who led in this most important movement was Little, Brown and Company, of Boston, which in its advertising to dealers frankly discussed new titles without superlative claims, indicating their probable strength, the possible public reaction to author, title, subject matter and the like.

Merchandising Helps

The publisher is increasingly adopting a policy of more helpful merchandising to the dealer, offering concrete suggestions, with realization that the publisher's interest in the book, insofar as the dealer is concerned, does not stop with the invoice and the payment of a bill for shipment. The movement, definitely a new departure, has even carried over into consumer advertising.

For years books have been sold to the dealer on socalled January terms, whereby books purchased from the publisher in the summer or early fall were paid for in January of the following year. These terms have been shortened; in many instances booksellers have indicated they would be in better financial condition if they paid for their fall books earlier. The bookseller, buying in smaller quantities, has readily accepted new terms calling for payment on or before the fifteenth day of the second month following date of invoice.

The great danger in early reprinting, for sale at a lower price, has long been the development of a definitely antagonistic attitude of the public toward the bookseller. The public feels it has been cheated when it

TOTAL FICTION PUBLISHED ANNUALLY SINCE 1900

1900—1278	*1916*— 932
1901—2234	*1917*— 922
1902—1797	*1918*— 788
1903—1460	*1919*— 903
1904—1821	*1920*—1154
1905—1364	*1921*— 972
1906—1171	*1922*—1098
1907—1171	*1923*—1080
1908—1489	*1924*—1226
1909—1098	*1925*—1431
1910—1539	*1926*—1531
1911—1024	*1927*—1763
1912—1010	*1928*—1809
1913—1156	*1929*—2142
1914—1053	*1930*—2103
1915— 919	*1931*—1942

PUBLISHER AND SELLER GET TOGETHER

discovers that a book for which it has paid its $5 or $3 appears a short time later, if in a slightly cheaper edition, for $1.

In an effort to solve the reprint problem, book publishers for the most part have come to accept something in the nature of standardization of reprint policy, fostered by the Joint Board. In the case of non-fiction, a minimum of two years after original publication has been set before the reprints shall be produced, and where possible this period is to be stretched to three to five years. On fiction titles a reprint minimum of one year, and often longer, has been established.

The answer to the question of "remainder" books, it is felt, will come first with the pressure of economic conditions, and secondly by the reduction of titles and smaller editions by all book publishers. It is pointed out that some publishers actually have destroyed a sizeable share of the "remainders." They have "put them on the bonfire."

There is a divergence of opinion concerning the best seller policy. Some publishing authorities oppose it as concentrating public attention on too few titles. Others feel that the best seller and its exploitation incite a definite interest in all books. It is conceded in general that there is a definite merchandising value in the best seller classification, but that there is a tendency to emphasize it too strongly. A committee of the National Association is at work to establish some new basis for best seller classification.

Quality Books Sell Best

The economic situation has been the principal cause of the downward trend in book prices, particularly non-fiction. It is authoritatively pointed out that, although printing and binding costs have decreased, "plant" costs have increased. This condition is due to reduction in the size of editions, and to the fact that royalties to authors have remained at their former levels. In addition, discounts to booksellers have gone up. For these reasons it is recognized as virtually impossible for the publisher to reduce the price of his books any further and still have a margin of profit.

Basically behind the rather widespread though cautious optimism now prevailing are the factors of fewer titles, and very definite belief that there will be more outstanding books of all types offered this season than in many years. The publishers expect confidently to "have something to sell," knowing full well that the public, in books as in every other commodity, is shopping for its money's worth.

Sales among the retail booksellers are definitely down, and the same situation holds in the rental libraries. Book clubs to an extent have had an effect on the retail market, but there too the awakening public interest has its advantage.

Trends in taste among readers, especially in fiction, are difficult to follow. The one important current indication is the demand of the public for a higher quality standard in its reading, particlarly in fiction, it was pointed out at the offices of Doubleday-Doran, publishers, who also operate numerous bookshops. Rental libraries, which today permit readers to obtain the best books where before they were unable to afford them, are held in a great measure responsible for the development.

BOOKS WHICH LED THE FIELD IN 1931*

Fiction

The Good Earth, *by Pearl S. Buck.*
Shadows on the Rock, *by Willa Cather.*
A White Bird Flying, *by Bess Streeter Aldrich.*
Grand Hotel, *by Vicki Baum.*
Years of Grace, *by Margaret Ayer Barnes.*
The Road Back, *by Erich M. Remarque.*
The Bridge of Desire, *by Warwick Deeping.*
Back Street, *by Fannie Hurst.*
Finch's Fortune, *by Mazo de La Roche.*
Maid in Waiting, *by John Galsworthy.*

Non-Fiction

Education of a Princess, *by Grand Duchess Marie.*
The Story of San Michele, *by Dr. Axel Munthe.*
Washington Merry-Go-Round, *Anonymous.*
Boners.
Culbertson's Summary, *by Ely Culbertson.*
Contract Bridge Blue Book, *by Ely Culbertson.*
Fatal Interview, *by Edna St. Vincent Millay.*
The Epic of America, *by James Truslow Adams.*
Mexico, *by Stuart Chase.*
New Russia's Primer, *by M. Ilin.*

*Compilation of The Publishers' Weekly.

In the matter of types, difficult to ascertain with any degree of certainty, western stories, once extremely popular, suffered a decided setback not long ago. They have but slightly regained their popularity. Mystery stories have slumped slightly, but can usually be depended upon for a fair market. They are almost the perennial sellers of book publishing. Historical novels and Negro stories, once enjoying a great vogue, have more or less fallen by the wayside.

In the last analysis, however, the well-written book sells best, whatever its theme. Demand is diversified, said Mr. Smith, with books of real worth setting the pace in sales; in fact, type is of little consequence in comparison with quality. Book publishers make no effort to analyze the fiction classification of their product into types of greater or lesser demand.

Lincoln M. Schuster, of Simon and Schuster, put it this way:

"It is the good book which will tell the tale. The old cry of fewer and better books has been taken up more seriously in the last couple of years. People want more literature with their reading."

Mr. Smith cited several instances of publishing houses which at their inception had attempted to concentrate on the publication of one particular type of work. They soon discovered, said Mr. Smith, that they could not maintain such a policy successfully over a period of time. In a particular instance, Mr. Smith noted, a certain publisher gained one of his greatest financial successes from a book which he published with considerable reluctance because it was not of the type he had planned as the backbone of his organization.

Indicating the difficulty in judging taste, Mr. Smith spoke of a certain novel, which, estimated previous to publication to sell some 2,000 copies, actually went well over the 100,000. That same author, Mr. Smith smilingly recorded, was told, on the occasion of the submission of the manuscript of an earlier fiction effort, his first, that he had better stop writing fiction, and he was told that by one of the shrewdest publishers in the business.

The publisher assigns definite reasons for the decline of sales. In the first place, changes in social life have combined to give the public less leisure reading time, since so much of that leisure is now competitively pressed by the radio, the automobile, the motion picture. Further, the book industry at present suffers greater competition from the magazine than it ever has in the past. Thirdly, and this point Mr. Smith introduces as a new factor, the book industry has become overburdened with new individuals crowding into the field.

That America does not have a book reading public is the observation of Mr. Schuster. He also cites the radio, newspapers, magazines and the motion picture as factors in taking much of its time. Though there is a tendency toward more book reading, "the person who regularly goes to the book store is a rarity in this country," he said. The real problem of the book industry, Mr. Schuster declared, lies in education of the public, to increase the percentage of book readers.

From 100,000 to 20,000

The socalled "best seller," always a relative figure, always a fluctuating figure, has undergone radical changes since the turn of the century. Twenty-five years ago, the sale of 100,000 copies denoted a successful book. Very few sold more than that. Now 20,000, 25,000, or 30,000 is considered a good sale in the life of a novel; less than that in the highly diversified non-fiction classification. Perhaps a dozen books or less may sell 30,000 or 50,000 in any one year. Important today in book publishing is the fact that non-fiction is rated in its own best-seller classification as well as fiction.

The average best seller, in point of life, has a run of six months or perhaps slightly better, it is estimated. The "better" best seller may have a run of approximately one year, while the life of the ordinary book may be only a few months. Today there is considerably less likelihood, it is pointed out, for a book to go into the "back list," a favored policy of publishers some time ago, whereby they grouped certain books, which could be depended upon for perhaps small but nonetheless steady sale over a long period.

Today the non-fiction book has the best opportunity for success, publishers said. In the first place there are so many more classifications in the non-fiction division. Secondly, fiction must be of a much higher quality, relatively, and again, book stores are reluctant to buy new novels, particularly by unknown authors.

On page 10 is a listing of the total of fiction books published in the United States year by year since 1900. The figure, it is noticeable, has remained remarkably constant, with the exception of the years of the World War and the 1921 depression.

The STAGE *from the* CAMERA'S EYE

Noted Critic and Essayist Applies Experience in Film Needs in Analyzing Broadway's Plays

by BENJAMIN DE CASSERES

He's here again—the exuberant, pungent, word-wise and altogether exciting Mr. Benjamin DeCasseres, who added both to the lore of the industry and the merriment of the cosmos with his discussions of the stage and its wares last season.

Mr. DeCasseres spent his summer variously afield and afloat and comes back to survey the Broadway scene with a clear, fresh eye—two of the freshest eyes, in fact, to which the Street of Foibles has ever been exposed.

It will be recalled, of course, that Mr. DeCasseres has variously at various times lent his efforts toward the concoction of cinemas and hence sees the stage with a perspective that is not shared by his confreres of the critical clan. His mingling of erudition and desperately plain practicality results in a penetrating line of diagnoses of interest to all showmen and amusement purveyors.—TERRY RAMSAYE

THE MAN WHO RECLAIMED HIS HEAD

This is a pseudo-historical melodrama in sixteen scenes, written by Jean Bart. It is a mixture of Victor Hugo, "The Fool's Revenge" and Lon Chaney.

The Lon Chaney is suggested by the make-up of Claude Rains, who plays the part of Paul Verin, a deformed and screwed-up face French Socialist and political writer. He will recall Quasimodo in "The Hunchback of Notre Dame" (no, *chèrie,* Quasimodo was not Knute Rockne's partner).

Rains is the best actor in the Theatre Guild and he is the chief and only virtue in "The Man Who Reclaimed His Head" from a speaking-stage standpoint.

But the play has picture value.

The time is 1911, Paris.

Verin is an idealist, a Socialist, an editorial writer on radical papers. He has resolved to go poor and never sell out.

He has a charming young wife (Jean Arthur, blonde, beautiful and a good actress) whom he loves passionately. They have a little daughter.

Paul is retiring and cowardly (physically) because of his deformity.

Pops into his life a dude political Socialist who wants Paul's brain and pen so that he can reach the Premiership of France.

Paul sells out to this scheming fellow (played excellently by Stuart Casey) because the make-whoopee wife is tired of drudgery.

They are soon in clover with the politician's money.

Meanwhile we see the Big Shot noosing the little wife behind Paul's back. He has bought Paul's brains and convictions, and now he's going to tumble the wife.

(Café scenes, street fair scenes, boudoir scenes.)

Comes the war (stirring stage scenes).

The Big Shot is now the Premier of France. He throws the Socialist *bloc* for war. Paul Verin goes nationalist.

In 1915 he is ordered by the Big Boss to Verdun; but at a railway station he hears two soldiers discussing the *amours* of the Premier. A frightful suspicion of the listening Paul stuns him.

He hurries back to Paris, catches the Premier and his wife alone in his own home and just as a big air-raid is going on over Paris Paul cuts off the head of the Premier with his big trench knife.

He carries the head in a satchel to a Judge.

For picture production, rip out the prologue, freshen the dialogue and put in some humor.

Picture value, 90 per cent.

CHRYSALIS

There are eleven scenes in this play, and the camera will be snapping at it like a "dry" Vermont farmer for a pint of hooch.

For all of its defects (I saw a preview of it at Westport), this story has a brutal grip on the attention. It is a mixture of melodrama, social psychology and latter-day youthful criminality.

And it has one gorgeously humorous scene in a girls' reformatory—a perfect wow!—where the stick-up kid locks the woman overseer in the toilet, liberates his own girl and offers a getaway to the whole band of Erring Sisters.

Other scenes are laid in a speakeasy, Welfare Island, a Park avenue home, a bachelor's quarters and a hideaway (with a double suicide out of the window when the cops smash the door in).

What do you want? Mocking boids, too?

The theme is also good. A rich girl wants to go forth and Raise Up people. What she got into is a worse mess than any gin-party ever went after at 5 A.M. Sunday.

And it took all the cunning of her uncle Osgood Perkins to get her out.

June Walker and Elisha Cook, Jr., staged one of the most thrilling pursuit and out-the-window scenes that have ever shaken this octogenarian frame of mine to the gizzard.

Lawrence Langner will bring it later to New York, tightened up, I hope. For there are thought, guts and fast entertainment in "Chrysalis."

Picture value, 100 per cent.

DOMINO

This play from the French of Marcel Achard and adapted by Grace George has all the fittings and trappings of a good cinema comedy in which a company of Hollywood's *crême de sophisticates* can romp for many a laugh from the brain-trade.

Play it Frenchy, preposterously and with the tongue in the cheek, like Rod La Rocque did. He had the leading part in "Domino" and I was the only New York critic who thought he grasped the grand hooey of the plot. The highbrow critics went snooty on Rod.

Here is the story in a flea's-eye view:

Lorette has an oldish husband, a flint-mouthed, jealous business guy.

Lorette has had a lover, one François, before the audience gets bottom-cushioned.

The old man suspects François Cremone, a rival in business, of being the lover. So Lorette advertises for a youg fellow named François who will take the raps, the gun play and the bootings.

He shows up (Rod La Rocque).

Then comic complications ensue, with one high spot where Lorette, her phony lover and her real lover stage a fake love-scene (highly amusing).

And, of course, the hired lover falls for Lorette and she for him.

Two tickets for Nice, maybe. Husband and real François flat on their roundhouses.

It's a bit for a light-hearted director.

Jessie Landis, Robert Lorraine, Geoffrey Kerr and Walter Kingsford did their nearest best.

Picture value, 80 per cent.

HERE TODAY

"Here Today," a comedy of bad manners and overdone wisecracks, by a George Oppenheimer, is all Ruth Gordon.

What little girl on the Broadway stage of today can hand out so saucily, so archly, so cunningly, so airily all the hooey that's not fit to print but sounds ever so innocent from her mouth?

She can keep the bummest show out of Cain's flophouse.

The picture possibilities of "Here Today," however, with or without Ruth, are not grandhotellish; but if some one wants a nice, crazy domestic snarl, verging on "Horse Feathers" madness at times, seasoned with a Haw! Haw! dialogue (that could be freshened up considerably by the old *Life*-and-*Judge* brigade out in Hollywood), why here's your dish.

It is all laid in the Bahamas. The tone is intellectual—Back Bay.

When the bad girl and boy arrive on the scene they start mixing up love-affairs so absurdly that the girl finally wins back her former husband.

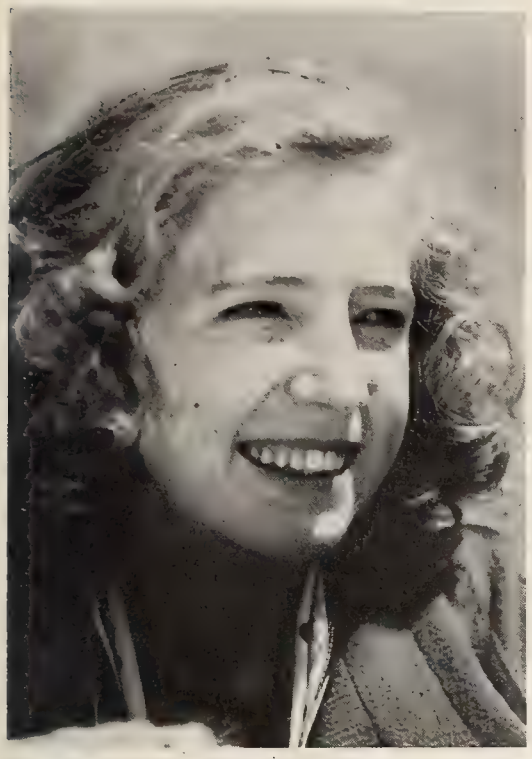
You see, it is whispered that the two gay plotters in this play are portraits of Robert Benchley and Dorothy Parker.

Lots of booze, three stews, and many dullish smiles on my part.

But where in the pictures is the big kick in this play—Ruth Gordon, the feminine Roland Young?

Picture value, 40 per cent.

THE CAMERA REPORTS



FRECKLES. (Above) Belonging to Florence Rogan, who has become another freckle-faced youngster of the screen. She has been given an important role in "Always Kickin'," Educational sports featurette.

IN LONDON. (Below) James Whale, a native of England, being greeted by S. F. Ditcham, managing director of Universal Pictures, Ltd. The Universal director was due back in America this week.

SWIMMING CHAMPION SIGNED. (Below) Eleanor Holm, one of America's half-dozen super-stars in women's aquatic sports, and backstroke champion in the last Olympiad, who will become a screen player in Warner Brothers productions on a long-term contract





DISTINGUISHED. (Above) The bust of Edward Stevenson, president of Visugraphic Pictures, which has been selected for exhibition in Paris as the best sculpture of the year. It is by Suzanne Farman.

HOME AGAIN. (Below) This time from the Baltic region. Shown on the Resolute are Richard Barthelmess, First National star; his stepson, Stewart Sargeant; his daughter, Mary Hay; and Mrs. Barthelmess.









DESPAIR. (Above) A study of Spencer Tracy in character for First National's picturization of Warden Lawes' recent book entitled "20,000 Years in Sing Sing."

IN DEBUT. (Left) Iris Lancaster, called a "discovery" of Al Christie's, who will appear in the first 1932-33 Educational Vanity comedy under Christie's supervision.





AT HOME WITH THE FOLKS. Dick Powell, one of the screen's newest juveniles, shown on his own hearth with his parents. Powell, former master of ceremonies on the Warner circuit, has been signed by Warner Brothers following his successful portrayal in "Blessed Event."

AERIAL SHOT. The great camera crane soars above this plane, which has been crashed for a scene with Ralph Bellamy in Universal's "Air Mail."

EXCLUSIVE RUN POLICY GROWING; MERCHANDISING DRIVE OUTLINED

Trademark Emphasized in Campaign by Hitchcock for Harry Arthur Theatres; Short Subjects and Stageshows in Deal

The socalled "exclusive run" policy of exhibiting motion pictures is rapidly coming to the forefront of discussion in all quarters where the merchandising of films is planned. Judging from the progress it has made in the few short months since the idea was broached in mid-May, exclusives soon will supersede double billing, price cutting, poolings and other activities in occupying the serious attention of the industry's operators. The loud protests that greet any revolutionary departure have been heard as additional situations are selected for the experiment.

Metro-Goldwyn-Mayer continues the leader in the new move. United Artists is sympathetic and Warner Brothers is said to be considering a test. Although noncommital, it is considered unlikely that Columbia, Universal or World Wide will attempt to sell exclusives. Paramount is trying the idea in the South. RKO Radio is on record against it. The independents do not enter into the situation.

Certain of the Fox executive staff are said to favor the policy, but Sidney R. Kent, president, said this week at Kansas City, en route to Hollywood, that the company does not intend to launch an exclusive sales policy, at least for this year. "Exclusives are designed to remedy, but I am not prepared to say what," said Mr. Kent. "I have an entirely different cure," he continued, although he would not discuss his plans. Asked whether he thought exclusive run policies as inaugurated by other companies will last, Mr. Kent said, "That is hard to say. They will have to be tested."

Two Fox Films Played as "Exclusive"

Fox has sold exclusively to Harry Arthur's circuit in New Haven and Mr. Arthur said on Monday that he already has played two Fox pictures under the arrangement. The deal may have been made while Mr. Kent was in Europe recently.

Reaction to exclusives has been forthcoming from various state exhibitor organizations and it is expected that action will be taken Monday in Chicago when leaders of Allied States Association and of Motion Picture Theatre Owners of America meet jointly to discuss solutions for exhibitors' problems. Neither organization has officially gone on record for or against the policy.

Members of the Southeastern Theatre Owners of Atlanta, the Independent Theatre Owners of Kansas City and of the MPTO of Connecticut and the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware are up in arms over exclusive deals closed in their territories.

David Barrist, member of the board of the Pennsylvania group, will represent his district at the Chicago meeting. He is committed to an effort to bring the national organization together for united action against exclusive selling and what he terms the "freeze-out" of the independent exhibitor. The Philadelphia situation is further described on page 30.

The Kansas City organization met last Friday and again on Monday, and a Government investigation is said to be threatening. When Metro announced an exclusive policy at Loew's Midland, Kansas City, the announcement is said to have acted as a bombshell locally. United Artists also will establish exclusives in that city. Loew representatives operating the Midland say they understand United Artists pictures will be exclusive for that theatre, with the exception of "Mr. Robinson Crusoe," first on the 1932-33 schedule. Within two months, no other theatre will be showing MGM product in Kansas City, according to John McManus, manager of the Midland. A few 1931-32 films remain to be shown and these are not included in the new arrangement. It is understood protection of from 30 to 90 days will be allowed the Midland. Heretofore, protection granted Kansas City first runs was 28 days over towns within a radius of 25 miles.

Midland Launches Campaign

The Midland, which starts showing exclusive Metro films on Friday, opening with "Grand Hotel," scale unchanged at 25 to 40 cents, fired the opening shot in the campaign last Sunday with radio announcements over three stations, publicity and advertising in city and suburban newspapers and heralds distributed everywhere. "Under our exclusive contract with the producer, we *guarantee* you will *never* see it anywhere else in this city," reads one ad.

Publicity in suburban newspapers stresses the fact that local theatres will not show product obtaining a run at the Midland and "your only chance to see a Metro-Goldwyn-Mayer picture is at the Midland in Kansas City," it was said.

The situation at New Haven reacted similarly. Connecticut MPTO members appealed to Governor W. L. Cross, stating that upwards of 75 theatres will be seriously affected by the exclusive run policy on Fox and Metro product adopted by the Harry Arthur circuit. In a communication to Mr. Arthur, Governor Cross said that on the basis of the MPTO representations "the situation calls for legislation of some kind, perhaps an adjusted further tax on exclusive showings, which would tend to discourage a practice which is represented to me to be fraught with great danger to the economic welfare of a considerable group of business men in this state, and in the final analysis prejudicial to the state itself."

Mr. Arthur replied that contracts for exclusive showings will not force the small owners out of business. "On the other hand," he said, "it might make them put forth an effort to run their business without regard to what I may do by making new experiments on their own part, thus improving their income and making it possible for them to also improve their theatres and better safeguard the public, who may attend it." Mr. Arthur pointed out to Governor Cross the numerical feature lineup of companies other than MGM and United Artists, which, he said, are available to exhibitors. Exclusives will be used by Arthur theatres at Bridgeport, New Haven and Waterbury.

Arthur Replies to Governor After MPTO Protest; MGM Expands Plans; Lightman Objects to Atlanta Meeting

Many reasons prompted the adoption of exclusive runs. In a typical situation in New Haven, one distributor, which had been getting $1,000 in rental per week per theatre from the Arthur interests, checked up on its dealings with subsequent runs and found that a total of only $160 in rentals was forthcoming from all subsequents on the same picture, although they benefited by the citywide advertising campaign. Mr. Arthur agreed to pay the exchange the $160 also, provided he could have pictures exclusively. It was pointed out in the negotiations that exchange costs for selling the subsequents and for distribution reduce the $160 gross rentals considerably. Furthermore, the exchange must wait for many weeks until the booking has been completed.

Arthur Replies to Governor

The situation is further explained in Mr. Arthur's reply to Governor Cross. He said:

"It is an experiment that has been tried in other parts of the country and has been beneficial in the main part wherever put into force.

"A situation has arisen in the theatre industry which required some forceful action. The large theatres with their heavier expenses and paying heavy taxes by reason of their location in various cities, are compelled to advertise extensively and to exploit the pictures which are intended to be shown. In order to defray the expenses, a charge for admission is fixed commensurate with the service that is given. At the same time that such advertising occurs, the smaller theatres are advertising that it is not necessary to pay the prices charged by the larger theatres, as the picture can be seen for considerably less at their particular theatre within four or five weeks. The result must be obvious to you. Although we have to pay a high rental charge for the film, there is a falling off of attendance and this condition has become a perilous one for us. The very extermination of which the smaller theatres complain is imminent with us and other operators of large theatres, and in an endeavor to save ourselves from destruction we are experimenting with this new plan.

"The smaller theatre owner charging from 20 to 33 1-3 per cent of our admission price and located in a less centralized district is able to lease its films for a fraction of our cost and is able to hold out to the public product which we have brought to the attention of his neighborhood through our advertising and the resultant benefit to him has been marked. He will still be able to secure such benefit from such pictures as we may not show exclusively but for those few which we think are of such drawing power as to increase our attendance, we feel that we should have the right to derive the benefits of our own efforts."

Mr. Arthur's deal with MGM and Fox is not only for features, as is usually the case, but also embraces all short subjects, newsreels and Fanchon and Marco stage shows.

The Arthur circuit engaged Eddie Hitch-

(*Continued on page 20*)

*YES, SIR! OUT-OF-TOWN CHANCES . . . THEY'RE IN NEW

"My first solo flight! Never thought I'd do it—but, oh! how I need Paramount in September!"

"Get this chariot moving. Paramount's breaking records everywhere—and my competitor's in line."

"I says, 'Lissen, baby doll, I've had a gr-r-and time. You've got everything but Paramount Pictures, and I'm off to buy them now.'"

"If I had the wings of an angel, I'd fly through the eleventh floor window—that's where the contracts are being signed."

"Lissen, Louie, here's the opposition. Make a Paramount deal for me, and I know I'll buy you a new car."

"It doesn't matter who's elected, with Paramount making pictures like these, everything is hunky-dory."

EXHIBITORS AREN'T TAKING YORK. BUYING PARAMOUNT!

"Yeah, my gal says, 'Never mind New York—you stay home. It's either me or Paramount,' an' I says, 'Nerts, I love you, but I gotta have Paramount, or we don't eat.'"

"Hey, Elmer, wait! I'm going in to sign away my red ink, too."

"C'mon, get off your puss and on your feet. You an' me's got ourselves a date with George Schaefer."

"It's the first time I've been out of Clay County in years, but I sure aimed to get myself this Paramount group."

"If I get the Paramount group, we'll throw the chair away, and you'll be chauffeur to a big gas-buggy."

"It's a cinch! Nobody but Paramount has given us pictures in August and September."

"Come on, Jim, get back with MOVIE CRAZY, HORSE FEATHERS and LOVE ME TONIGHT, or they'll lynch you."

Paramount Pictures

*NOTE: 141 Exhibitors last week visited New York to buy the new Paramount group. This is a new record in the history of Paramount-Publix.

FEDERAL LEVY ON ELECTRICITY ADDS TO EXHIBITORS' TAX LOAD

Selling Exclusive Runs to Public

(*Continued from page* 17)

cock, wellknown exploiteer, to devise a complete exclusive campaign for theatres with such a policy. Advertisements used in this connection are reproduced on pages 56 and 57 of this issue in the Managers' Round Table Club section.

"It has suddenly dawned upon theatre operators," said Mr. Hitchcock, "that there is a merchandising idea that should be taken advantage of. In every city there is that stratum of theatregoer who has become accustomed to wait for several weeks until he can get a better bargain and see certain features much cheaper by the simple process of waiting. The problem in showing 'exclusives,' then, is to snare this type of theatregoer and a sound campaign of education must be undertaken to convince him that waiting won't do him any good from now on."

"The public has been fooled too often on big pictures that have been advertised as 'gone forever,' and this skepticism must be overcome forcefully and by the shortest means possible," Mr. Hitchcock continued.

"In working out this exclusive campaign for the Arthur Theatres, several methods were weighed carefully, and finally abandoned in favor of selling the exclusive 'trademark.' Among other methods considered was a campaign that would be centered upon an award if pictures advertised as 'exclusive' did not prove to be so. Another plan considered was announcing the titles of pictures that would be shown exclusively, but this also was abandoned because of the premature element. It had to be borne in mind, also, that exclusive pictures booked for opening at one theatre could be switched to another for continued run.

"Three ads were scheduled to be staggered among three Worcester newspapers and this resulted in a nine-day newspaper campaign, timed to finish coincident with the opening of the first exclusive picture, 'Grand Hotel.'

"In addition to the newspaper ads, heralds, lobby posters and three-sheets used, both theatres presented climbing trailers emphasizing the meaning of the trademark. Then, special stock footage, containing the trademark only, was distributed among all houses of the circuit. This stock footage is intended to be used on advance trailers and also at the beginning or end of exclusive features or short subjects being currently offered. Pictures announced as exclusive should carry the message before they open and while they are playing.

"To round out the campaign of educating the public to become 'exclusive-conscious,' a suggestion was offered to National Screen Service to get up a special series of trailers which would contain footage of the gay '90s and which could be shown over a period of several weeks. A news title would introduce this old-fashioned footage, for 75 or 100 feet, and appended thereto would be a message reading: 'The scenes that have just been shown are what "exclusive" pictures will look like when you see them in this city again! This sign (trademark) will make today's big screen attractions look like tintypes tomorrow! See exclusive pictures when they are shown at this theatre, because—once gone—they will be gone forever!' "

Three Per Cent Assessment Must Be Paid by Theatres, U.S. Bureau Rules; Appeal Planned on Radio Parts Tax

Uncle Sam this week saddled one more tax burden upon the shoulders of exhibitors. His agents ruled that motion picture theatres everywhere must pay the 3 per cent federal levy on electricity.

As the situation now stands, theatre owners are weighed down heavily with federal taxes on everything from real estate conveyances right down the line to chewing gum, chocolate bars and soda pop, which articles of refreshment still are being marketed in the theatres. They pay more than 10 per cent on admissions over 45 cents, which in many situations is absorbed by the exhibitor, also federal taxes on income, and a 14 per cent corporate levy. There are taxes of 3 per cent on electricity; increased costs of sound accessories and parts, due to the 5 per cent radio manufacturers' tax bill; and on lubricating oil, needed for all theatre mechanism; coal; telephone and telegraph messages; postal increases; checks; stock and bond issues and also transfers; gasoline, tires, radios, automobiles and whatnot. Countless municipal and state taxes are incidental to the federal tax payments, but they not incidental to the exhibitor.

Ruled as Commercial Use

Following another decision made a few days ago by the Federal Revenue Bureau, that vacuum tubes, speakers, dynamic units, records and power packs which are used in or in connection with theatre sound devices are subject to the 5 per cent tax levied by the 1932 revenue act on radio manufacturers, the Bureau has ruled that electrical energy used by motion picture theatres in the projection of pictures, lighting of signs or display boards and out-front illumination, is subject to the 3 per cent electric tax which is also a part of the federal revenue law enacted at the last session of Congress.

The new law provides for a 3 per cent tax on the amount paid for electrical energy used for domestic or commercial consumption. Electricity used for industrial consumption is not subject to tax. The question arose as to whether electricity employed in the operation of the motion picture theatre business is commercial or industrial. The decision of the tax department at Washington is that theatre usage of electrical energy is commercial and therefore subject to taxation.

The tax has been a subject of discussion by theatre owners everywhere since Congress voted it law in June. Dan C. Stewart, collector of internal revenue for western Missouri, was one of the first federal agents appealed to by theatre owners. He took up the matter with his superiors at Washington.

The status of the electric tax was established in an informal ruling by the Internal Revenue Bureau, Washington, in Bulletin 75, Ruling 466, according to J. S. Seidman, of Seidman and Seidman, certified public accountants of New York.

Recording Levy Solution Is Near

(*Continued from page* 9)

ed to handle its own music rights situation independently hereafter, and will not be a party, therefore, to the new five-year agreement which the other factions are seeking to negotiate, and which has been delayed pending settlement of the $825,000 bill.

In the meantime, if and when Warners' decides to ride along with the settlement and the compromise allocation—and this is anticipated—Mr. Pratt, of Erpi, and G. S. Hurd, Western Electric attorney, will meet immediately with Mr. Paine and his counsel, Francis Gilbert, to draw up the formal settlement papers and to work out a temporary agreement under which the producers can continue to use the music of the American publishers, pending the consummation of a second five-year contract. Meanwhile, most of the foreign music covered by contracts, all of which expired September 5, remains available to Erpi's licensees under temporary agreements, and permission is being uniformly granted by American publishers for such domestic uses of their catalogues as the producers are currently making.

When the differences arose last year, Erpi decided to hold back from the publishers' recording royalties due for the fifth and final year of the contract and this sum is included in the $825,000 settlement figure. In the previous four years, producers paid $707,000 to publishers for recording rights, which with the proposed settlement would total $1,532,000 paid out for the five years.

Royalty payments made to publishers by Erpi and its producer licensees must not be confused with a reproducing tax which is paid by each individual theatre owner on the basis of 10 cents per seat per annum. The recording and reproduction of music are two distinct phases of copyright law. Theatres pay their seat tax to the American Society of Composers, Authors and Publishers, of which E. C. Mills is the head. Authors, composers and publishers share theatre reproduction royalties, whereas producers' recording payments, which are made to Mr. Paine's group of publishers, are split proportionately among publishers only.

When the new five-year agreement is effected, minus Warner and First National, the remaining ten producer licensees of Erpi will again have at their disposal the catalogues of about 150 music publishers. The new contract, however, will not be based on a seat tax, but will be payable by producers according to the number of copyrights used. A scale has not been determined.

RCA Photophone is also concerned with the recording tax situation, but to a lesser degree than ERPI because there are only two large producer licensees of Photophone —RKO Radio and Pathe—which are currently engaged in recording for the theatrical field. Photophone was mentioned in a suit similar to the one filed by the Paine interests against Erpi.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

LOUIS B. MAYER's anxiety to get back to work at Culver City misled our correspondent at Kansas City, who wired back: "Has the fast stepping of the Olympic sprinters exerted an influence on Mr. Mayer?"

It appears that Al Finestone, MOTION PICTURE HERALD reporter in "Casey," tried to interview the M-G-M studio commandant as he alighted from the Santa Fe Chief for a stretch in the Union Station at Kansas City, en route to Hollywood from conferences with Nicholas M. Schenck in New York and President Hoover at Washington. Mr. Mayer consented to the interview, but one condition quickly became apparent—that the reporter keep pace with him as he strode back and forth in double-quick fashion. As the two marched the length of the platform and rushed back again—repeating the performance—it seemed like a marathon to Mr. Finestone.

Anyway, it got Al wondering whether Mr. Mayer's house slippers are in reality seven-league boots.

▽

When Irene Rich and her daughters arrived in Portland, Oregon, from Seattle, last week, she was asked by reporters what would be the next big change in pictures. "Television," she said, adding that it could be brought out right now but it would mean more unemployment. Try to figure out that one.

▽

Billy Ferguson, chief exploiter at Metro's home office in New York, was busily engaged at his desk during one of the windy days last week when in blew a flock of grasshoppers and a four-inch mantis, a cursorial orthopterous insect, which Billy says comes from East India and probably rode all the way on the high wind. At first, Mr. Ferguson thought it was a tabloid columnist, but upon investigating learned that it is a rare creature of the genus Mantis, and allied genera, constituting the insect family Mantidea. They are remarkable for their grotesque form, and for holding their stoutly anterior legs in a manner suggesting hands folded in prayer. Which should serve as a lesson to Billy.

▽

For the last few days wild animals by the score, and others supposed to be wild, have been trekking into Universal City and the place is beginning to look like the old days when Carl Laemmle had an assorted zoo equaling Noah's. With the advent of sound, all of Mr. Laemmle's animals were sold or given to parks. Now the Universal menagerie is being restocked and everyone's happy.

▽

Elizabeth McGaffrey, research expert on the Radio lot, was "re-searching" for her office the other day—the studio moved it while she was away for the weekend.

▽

Terry Ramsaye recalls that Mr. Maurice Kann and Miss Tallulah Bankhead both started to work for the motion picture industry the same week. Tallulah got a part in a Mutual picture and Maurice got a piece for his paper, Film Daily, both in the same Mutual office at 1600 Broadway.

▽

Edward D. Turner, who will produce miniature plays for picture houses, told us about his managerial days for Publix in the South, during which a competitive battle forced his opposition to drastic measures to stay open. The public was appealed to and the competitor sold $15,000 *to* $20,000 *in script books. Even that failed and the house closed shortly after, leaving the community enraged at its monetary loss. A bit of irony was injected into the picture on the last day when the house announced as its closing feature: "Forgive and Forget!"*

CHISELING ON
"THE CHISELER"

"The Chiseler," a fishing barge well known in the lower waters of the Mississippi and around The Delta at the Gulf of Mexico, was recently boarded by government agents on an inspection trip, and they told its owners, Bob Blair and Joe Estes, of the Saenger theatre, New Orleans—both well known in theatrical circles in the South—that everything was all right except the whistle. Life preservers were properly stationed; fire extinquishers were on board and all other rules and regulations had been complied with. But no whistle.

"Well, whatta bout it?" asked an inspector.

"Don't worry, chief," said Blair—or words to that effect. "I can imitate a foghorn—watch!" And he did.

"Okay," bellowed the federal man.

ALMOST weekly we hear a new story about what it takes to be a screen star. The latest yarn comes from Fred Datig, casting director at Paramount's Hollywood studios, who says that a person's ability to elevate one eyebrow is the test of acting ability. In other words, if you can't lift an eyebrow, you cannot be an actor, according to Mr. Datig. We learn more every day.

In the publicity story sent out by Paramount telling about this basic requirement of histrionic efficiency, it is said: "Only one person in eighteen can do the trick."

And further verifying the importance of the optics to the art, another piece of Paramount publicity, received simultaneously, says: "An EYE for incongruities has made Harold Lloyd famous!"

Boy, page the optician.

▽

Economy and high costs of de luxe theatre operation evidently have not clashed in the lobby of the Roxy in New York, where the other evening we observed nine members of the theatre staff standing about looking pretty. There were on hand three of the executive managerial staff, neatly groomed in dinner suits; three cashiers and a similar number of "majors" and "generals" in full regalia—military belts, gold braid 'n everything. One of the "generals" was decorated with three gold stripes on the right arm and a couple of gold stars—probably for "injuries" sustained in action on the front.

▽

Sophie Tucker—so-called "last of the red hot mammas," converted the New York Capitol's fire-escape into a penthouse. Miss Tucker is appearing currently at the Broadway theatre and it seems that the dressing room is small and Sophie is large. During the engagement she sang "Some of These Days," which she first warbled 21 years ago, and in appreciation a fan wrote her a lengthy letter in Yiddish. She had to call a meeting of her relatives to decipher it.

▽

"Although he was formerly distinctly upstage and had high-hatted motion pictures in the public prints," Universal pictures announces that "Preston Sturges has finally succumbed." He left for Hollywood the other day to write for Carl Laemmle.

AN international organization of baldheaded men has been launched at Lafayette, La., for the express purposes of getting together in the front rows at musical shows and of obtaining reduced prices on haircuts(?). The first international honorary presidency will be offered to Dr. Albert Einstein, and the national presidency to Nicholas Murray Butler, both of whom are considerably short of locks—curly or otherwise.

"Ye shall not press down on the bald
man's head this crown of inequity."

And the Mother Chapter of the International Baldhead League thereby issues a call for candidates.

▽

Caption on a Paramount publicity story reads:

DE MILLE TO SHOOT
ACTORS IN MASSACRE

It seems that arrows will be shot "into the bodies" of players for a massacre scene in "The Sign of the Cross," and even though Cecil B. DeMille will do the job himself "in order to assure correct marksmanship," we expect to hear that some of the players will "get religion" as Mr. DeMille prepares to release the bow string, if they haven't already felt the inspiring influence of the director's handiwork.

▽

Nate Blumberg, who operates a group of theatres for RKO in and about New York territory, says that his houses will turn in $70,000 in additional grosses every weekend after September 15, when beaches and other forms of outdoor amusement opposition retire for the season.

▽

Adolph Zukor told exhibitors, Paramount employes and newspaper men in a speech at Columbus, Ohio, that he "would retire immediately and spend my remaining years in peace and quiet on a farm if I did not have every confidence in the future of the industry." He added, "I have spent 30 years of my life—the best years—in the motion picture business."

Among other items on the menu of the testimonial dinner tendered Mr. Zukor at the Deshler-Wallich hotel, there appeared the following: Salade Paramount; Publix Dressing; Zukor Delight and Gateaux de Fantasie Adolph.

▽

Picture-making in Hollywood has developed many queer side-lines. One chap supplies "dead soldiers" to studios. He has on hand a complete stock of bottles (empty) of hundreds of foreign liquors. No mention is made of relics of the domestic market—if any.

▽

Sex pictures are on the wane and so are the publicity salaries of stars, said Will J. French, California state director of industrial relations, in his last report to Governor James A. Rolph, Jr. Mr. French is evidently a friend of the industry, because he tried to prove to Governor Rolph that press agents are being more conservative with so called "publicity salaries," and in this connection he pointed out where an actor on a horse fell over a cliff while making a picture and applied for only $20.83 a week liability insurance from the Workmen's Compensation Board. The actor testified that the incident happened in Santa Monica Canyon, but the press agent had already blundered and said that the accident occurred in South America, supposedly the locale of a "Spanish" theme, and that made a difference.

Right Here in America . . . And Don't You Forget It

Men with targets on their backs are building roads through the Land of the Free!

I AM A FUGITIVE FROM A CHAIN GANG



A Drama of the Damned

Starring

RICHARD DIX

as Duke Ellis, man of steel, who grinned at the man-crushing arm of the chain gang, when his heart went back to the woman who waited and prayed.

Heart-Pounding! Brutal! True!

With

TOM BROWN

ROCHELLE HUDSON

Directed by Rowland Brown

Intensely dramatic . . . sensationally novel . . . powerful and timely! Backed up by thousands of current newspaper headlines that have stirred the hearts of the Nation's millions! Dix at his best in a box office attraction keyed to the present day!

RKO Radio PICTURES

DAVID O. SELZNICK
Executive Producer

KING VIDOR'S "BIRD OF PARADISE"

IS DUPLICATING IN NEW YORK ITS SUCCESS IN MORE THAN 50 CITIES THROUGHOUT THE COUNTRY WHERE ATTENDANCE RECORDS HAVE BEEN SMASHED.

●

BROADWAY A BLAZE O'GLORY AS "THE BIRD" SWEEPS TO NEW TRIUMPHS!

...a flaming pageant of forbidden love! ...white man...native girl...caught in the torrid drama of life on a moon-drenched isle as the raging god in the Mountain sunders the earth, splits the skies and hurls the seas to a bottomless pit because they broke the savage taboo! A glorious revel in unforgettable thrills!

●

WITH

DOLORES DEL RIO
JOEL McCREA

John Halliday **Creighton Chaney**
Richard "Skeets" Gallagher **Bert Roach**

RKO Radio Pictures

David O. Selznick, Executive Producer



From the Matchless Stage Production by Richard Walton Tully

THE BOX OFFICE CHAMPIONS FOR AUGUST

SO MANY were the pacemakers during August that eight are listed as "champions," and these represent only four rankings. Paramount's "Horsefeathers" holds the top position alone, while Fox's "The First Year" has exclusive title to second place. But in third place are both RKO Radio's "Bring 'Em Back Alive" (repeating its July leadership) and Paramount's "Guilty as Hell." All the other "champions" are tied in fourth place. Of the eight productions thus distinguished at the key-theatre box offices four are definitely melodramatic in type. The remainder include two comedies, one comedy-drama, and one travel film.



HORSEFEATHERS — Paramount



THE FIRST YEAR — Fox

(1) Horsefeathers. Original story and screen play by Bert Kalmar, Harry Ruby and S. J. Perelman. Music and lyrics by Kalmar and Ruby. Directed by Norman McLeod. Cinematographer: Ray June. Cast: Four Marx Brothers, Thelma Todd, David Landau. Released August 19, 1932.

(2) The First Year. Based on the play by Frank Craven. Adapted from the stage success produced by John Golden. Screen play by Lynn Starling. Directed by William K. Howard. Cinematographer, Hal Mohr. Cast: Janet Gaynor, Charles Farrell and Mina Gombel. Released July 31, 1932.

(3) Guilty as Hell. From the play, "Riddle Me This," by Daniel L. Rubin. Screen play by Arthur Kober and Frank Partos. Directed by Erle Kenton. Cinematographer: Karl Struss. Cast: Edmund Lowe, Victor McLaglen, Richard Arlen, Adrienne Ames, Henry Stephenson. Released August 5, 1932.

(3) Bring 'Em Back Alive. Official record of the RKO Van Beuren Malayan Jungle Expedition. Suggested by the book, "Bring 'Em Back Alive," by Frank Buck and Edward Anthony. Directed by Clyde E. Elliott. Music by Gene Rodemich. Cinematographers: Carl Berger and Nick Cavaliere. Released July 19, 1932.

(4) American Madness. Story and dialogue by Robert Riskin. Directed by Frank Capra. Cinematographer: Joseph Walker. Film editor: Maurice Wright. Cast: Walter Huston, Pat O'Brien, Kay Johnson, Constance Cummings, Gavin Gordon. Released August 15, 1932.

(4) Doctor X. Based on a play by Howard W. Comstock and Allen C. Miller. Adaptation and dialogue by Robert Tasker and Earl Baldwin. Directed by Michael Curtiz. Cinematographer: Ray Ranahan. Cast: Lionel Atwill, Fay Wray, Preston Foster, Lee Tracy. Released July 9, 1932.

(4) Speak Easily. Story by Clarence Budington Kelland. Dialogue and continuity by Ralph Spence and Laurence E. Johnson. Directed by Edward Sedgwick. Cinematographer: Harold Wenstrom. Cast: Buster Keaton, Jimmy Durante, Ruth Selwyn, Thelma Todd, Hedda Hopper. Released August 13, 1932.

(4) Jewel Robbery. Story by Ladislaus Fodor. Adaptation by Erwin Gelsey. Directed by William Dieterle. Cinematographer: Robert Kurrle. Cast: William Powell, Kay Francis, Hardie Albright, Andre Luguet, Henry Kolker, Lee Kohlmar, Spencer Charters, C. Henry Gordon, Robert Grieg, Helen Vinson. Released July 30, 1932.



GUILTY AS HELL Paramount



DOCTOR X First National



BRING 'EM BACK ALIVE RKO Radio



SPEAK EASILY MGM



AMERICAN MADNESS Columbia



JEWEL ROBBERY Warner Brothers



ANDREW SOUTAR'S

THE MAN CALLED BACK

CONRAD NAGLE-DORIS KENYON

JOHN HALLIDAY—MONA MARIS—REGINALD OWENS
ALAN MOWBRAY—MAE BUSCH—GILBERT EMERY
JULIETTE COMPTON

PLAYED DAY AND DATE—
RIALTO THEATRE NEW YORK CITY
PARAMOUNT THEATRE BROOKLYN

PRESENTED BY

BUYERS—CRITICS AND PU

NOW—THE GREATEST OF

and they are BOX-OFFICE in Oshkosh!

KBS
PRODUCED AT THE
California Tiffany Studios



JOHN WEXLEY'S PLAY of PLAYS

THE LAST MILE

MADE INTO A GREAT PICTURE

WITH A CAST THAT WILL NEVER BE FORGOTTEN

SELECTED BY THE N.Y. DAILY NEWS AS ONE OF THE SIX BEST PICTURES OF THE MONTH

THE FIRST PICTURE (NOT AN M G M
TO PLAY THE CAPITOL THEATRE N.
IN OVER TWENTY MONTHS!

E. W. Hammons

BLIC CAN'T BE WRONG!

THEM ALL-SEE OTHER SIDE

"MINIATURE" PLAYS WITH PICTURES BID FOR SPOT IN AMUSEMENT SUN

James Thatcher and Edward Turner Form Company to Produce 58-Minute Shows, With Stock Units for Routes

The spoken drama and motion pictures, its victorious competitor in entertainment, are about to meet on common ground, and if a test to be conducted late this week proves that "miniature" versions of plays may be successfully staged in conjunction with motion pictures, in motion picture theatres, another step will have been made in the evolution of the show business.

The stage had had things pretty much to itself in the amusement world until the late 1880's, when variety shows began to make serious inroads. Then, early in the present century, the initial short reel efforts of pioneer film producers were tacked on to the standard vaudeville bill and gradually motion pictures superseded vaudeville and stage. A few years ago, vaudeville regained some prominence, dressed up in more elaborate fashion as "presentations" or stage shows. The legitimate stage, however, continued declining until now it represents but a shadow of its former self. The situation is worse than any which has existed in theatricals in many years. Now, an effort is being made to join stage and screen in a new experiment.

Producing Company Chartered

National Players, Inc., has been organized and chartered under the laws of New York State, by James Thatcher, one of the older stock producers, and Edward D. Turner, who managed and supervised theatre properties for Publix. They plan to produce comedies, comedy dramas, melodramas and farce comedies for stages of motion picture theatres and already report having made considerable progress in interesting most of the larger circuits, according to Mr. Turner, who said it appears that the large theatre operators will now lend an ear to any novelty or plan which might help to bolster box office receipts. Experiments have been made sporadically in the past with condensations of Broadway stage plays, notably by Balaban and Katz in Chicago, but here is a stage production company aiming its entire activity toward the motion picture theatre.

The future of the plan depends more or less on a three-day test to be conducted Wednesday, Thursday and Friday at Publix's Paramount theatre in Staten Island, New York, where executives of other circuits, too, will study audience reaction to a company which will play "The Ghost Train," a comedy melodrama in three acts. The idea was tried during the summer, "with quite some success," according to Mr. Turner, in four of the Paramount theatres at Detroit. "One thing we were rather amazed to discover in Detroit," he continued, "was that about 75 per cent of our motion picture audiences have never seen a stage play previously."

National Players already has lined up 150 plays for production on the "miniature" scale. Many have played to success on Broadway, it is said, and others are recent stage offerings. Instead of using the old idea of continuously casting the same stock players locally, it is intended to cast each play like Broadway road shows, sending them out in units in which the cast will play the same show for the length of a route. There will be no change of sets, but a curtain will be lowered for a ten-second intermission between acts. Fifty-eight minutes is the allotted time per offering, and it is expected the plan will influence theatre policies where vaudeville and stage shows are used. Mr. Turner said he believed the plan will be more successful at theatres other than de luxe, downtown first-runs.

No difficulties are seen by National in the mechanical adaptation of plays to motion picture theatres. Most of the more important theatres have stages, and acoustical progress brought about by sound takes care of that phase.

Equity Not Associated

Although Paul N. Turner, counsel for Actors' Equity Association, and a brother of Edward Turner, is one of the National's incorporators, the plan is in no way tied in with or sponsored by Equity, it was said. Equity recently has been discussing the possibility of launching a plan whereby $5,000 would be used to defray initial expenses in forming a stock unit to help decrease unemployment in the ranks of actors. Equity players, however, will be used by National.

The condensed plays can be produced and marketed for less than the cost of six standard vaudeville acts, it was pointed out. Screen trailers will be flashed at the beginning of each performance to give the cast and a brief outline of the story. Musical accompaniment of a tone sympathetic to the story will be played with the trailer. National Screen Service has completed trailers for the Staten Island test.

If motion picture audiences react favorably to the proposed miniature plays, Turner said that revolving stages would settle the problem of set changes.

Griffith Amusement Company, operating a circuit of motion picture theatres throughout Oklahoma, has decided to play miniature musical tabloids from time to time. National Players are not booking. Griffith played the miniature versions at Atez, Shawnee, Enid and Seminole and it is said that the stage shows aided box office grosses.

QUIGLEY TOURNAMENT AT RANCHO CLUB

The sixth annual Hollywood motion picture golf tournament sponsored by QUIGLEY PUBLICATIONS will be held at the Rancho Golf Club, instead of at Lakeside Country Club, on October 15. The change was made following a special invitation extended by Eddie Mannix, newly elected president of Rancho. An unusually active interest in the golf event is reported by Jack Warner, chairman, and his committee associates. Jesse L. Lasky was elected to the directorate of Rancho with Mr. Mannix.

Desberg Dies; Was Manager of Loew Cleveland Houses

Fred Desberg, general manager of Loew's Cleveland theatres, and legal advisor and in charge of real estate for Loew's Ohio Theatres, known throughout the film industry and a particularly vital figure in the Midwest, died at Columbus early last Thursday morning of a heart attack. He was 52.

Mr. Desberg had come from Cleveland to Columbus to attend the testimonial dinner to Adolph Zukor last Wednesday at the Deshler-Wallick Hotel.

Funeral services were held in Cleveland on Friday. Mr. Desberg is survived by his wife and three children.

He was widely known in business and political circles in Ohio, and was an important force in establishing cooperative relations among all merchants in the section of the city where the Loew houses are located. He organized a local Better Business Association which meets at regular intervals.

He entered the motion picture business in 1914, when he retired from the active practice of law to join Marcus Loew in Cleveland. This first venture served as a nucleus for the present Loew's Ohio Theatres, operating 11 houses in Greater Cleveland. Mr. Desberg held an interest in the company until three years ago, when the Loew organization of New York purchased control. He became general manager at that time.

He was a director in several mercantile companies of Cleveland at the time of his death, and was a member of the Oakwood Country Club. Mr. Desberg was for a long period an official of the Motion Picture Theatre Owners of America and a trustee of the Motion Picture Theatre Owners of Ohio.

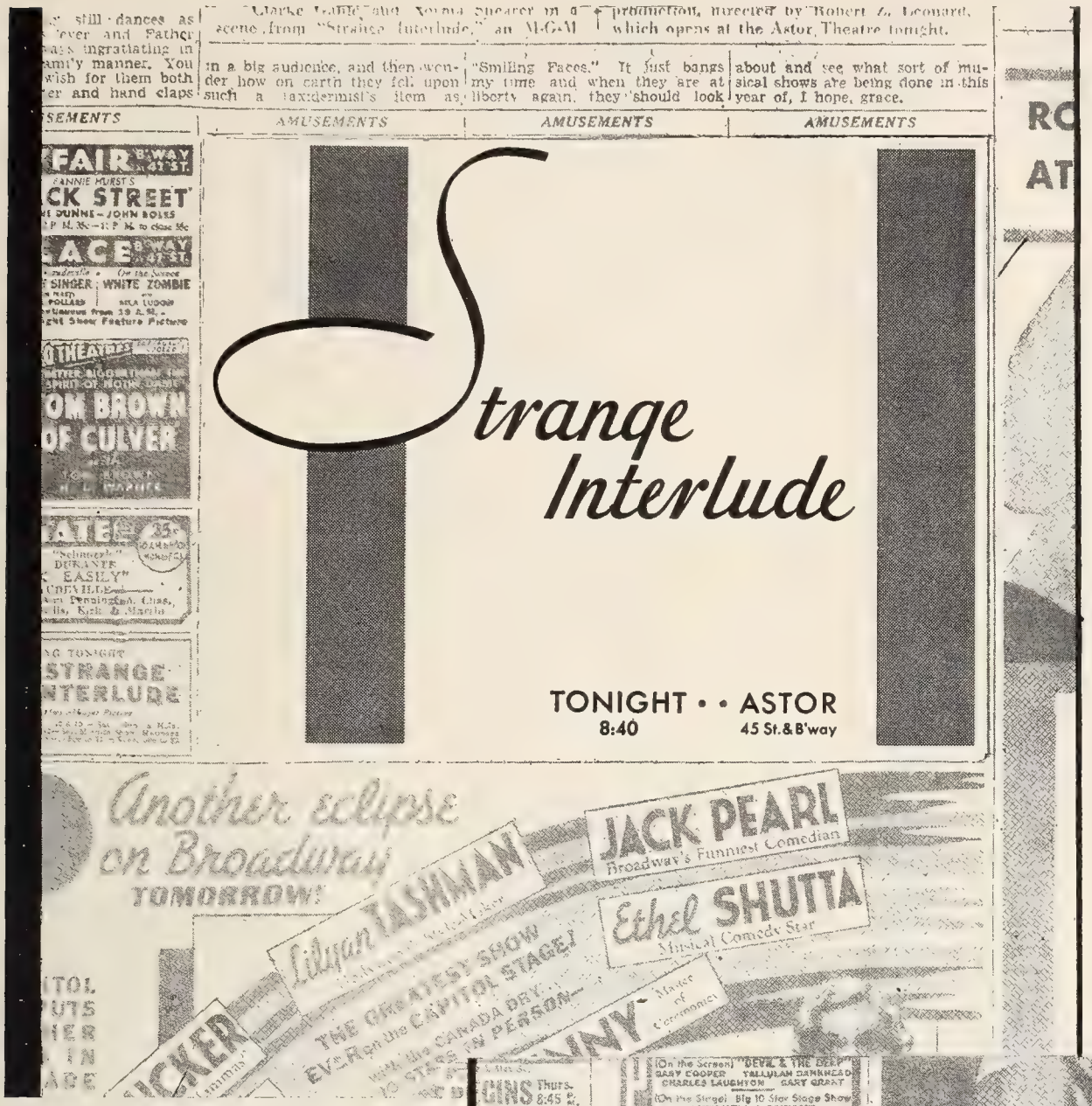
Two New York Loew Theatres Bombed; Police Blame Unions

Within the past week, two Loew theatres in New York, Loew's 46th Street in Brooklyn and Loew's Canal Street on the East Side, were damaged by bombs, and at Loew's Paradise, largest Bronx theatre, 21 sticks of dynamite were discovered in the projection room.

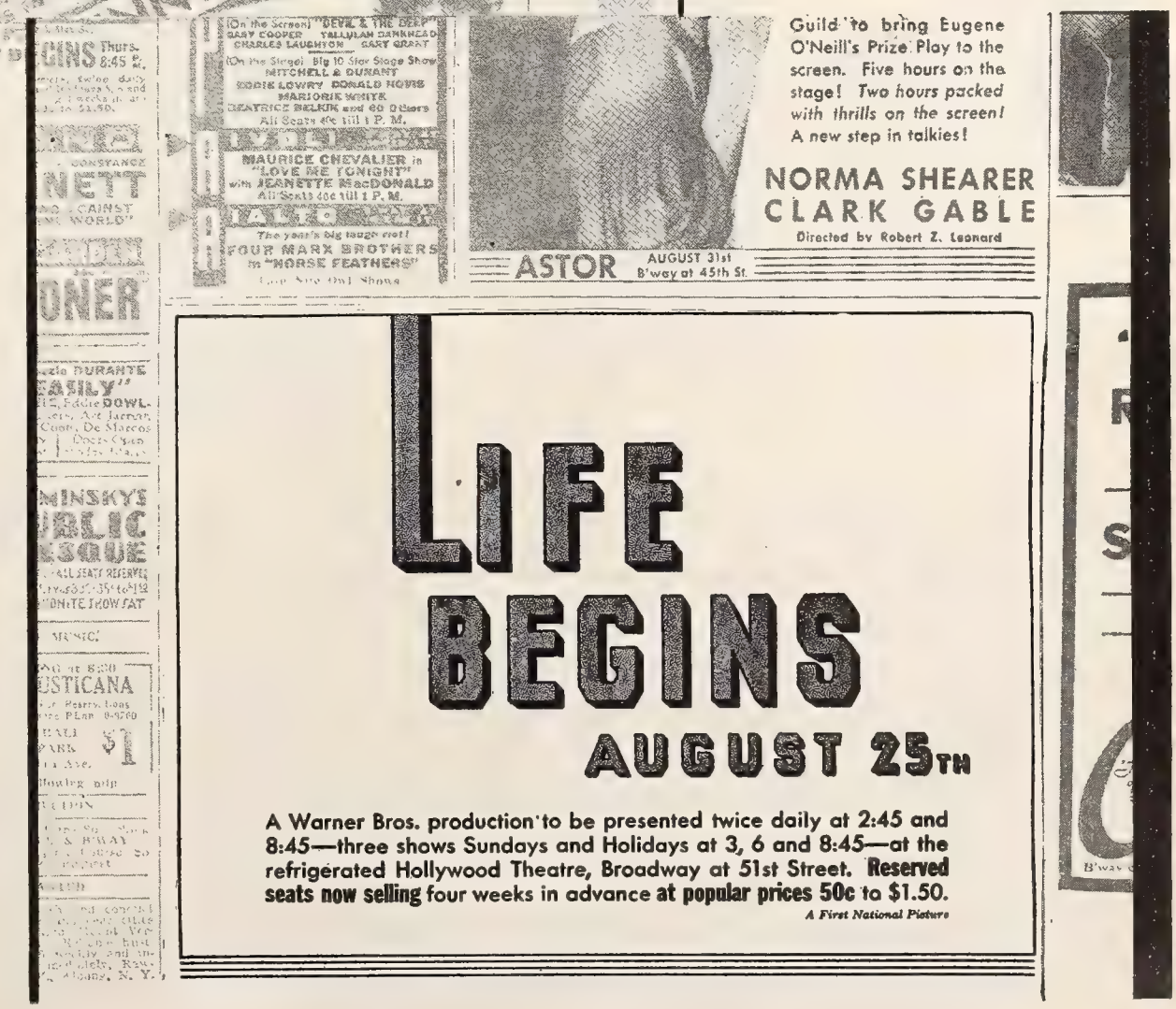
Commissioner of Police Mulrooney has served notice on officials of Local 306, IATSE, and Empire State, rival unions, that strife between them must cease. The Bronx Grand Jury is questioning Sam Kaplan, president, and Jack Winach of 306 and Arthur Farkash of Empire State in connection with the explosives found in the Paradise.

The three told Mr. Mulrooney there was no union connection with the bombings.

IN THE CAUSE OF WHITE SPACE



HOWARD DIETZ, of MGM, stepped forth in the New York dailies and burned a hole in the jungle of archaic show advertising typography with this adjacent display of pungent simplicity in behalf of "Strange Interlude." It is to be observed with pleasant approval that the advertisement here displayed says all that it was necessary to say to a Broadway audience about the production. It was written on the warranted presumption that the specific group of customers here being appealed to, knew something about the merchandise that was offered it. Its message is precise, effective.



CHARLES S. EINFELD, of Warner Brothers, put showmanship and daring into his announcement of "Life Begins" in the preliminary New York newspaper advertisement reproduced below. It is an interesting, and rare, recognition of the fact that advertising display is quite as much affected by its surroundings.

In view of the patent medicine typographical technique common to amusement pages today, white space is in itself a guaranteed challenge to attention. This copy depends on human curiosity to sell something to itself. Meanwhile the treatment avoided, in this special instance, many a perilous pitfall. It is smart to be simple.

FURBER RETAINS POST AS HEAD OF TRANS LUX

Stormy Stockholders' Meeting Finally Accords President Virtual Vote of Confidence; Company to Extend Theatres

Following a stormy three-day session, during which the proceedings frequently were interrupted by heated debate and injection of personalities, Percy N. Furber, president of Trans Lux Daylight Screen Corporation, was returned to the board of directors at the conclusion of the annual stockholders meeting in New York.

Mr. Furber's triumph, which was gained specifically over the most emphatic protest of A. M. Andrews, owner of 200,000 shares of the company's stock, and largest individual stockholder, was confirmed when the new board, comprising 21 members, named Mr. Furber chairman and re-elected him president of the corporation at its first meeting. The stockholders on Friday had elected 21 directors, of whom 16 had been approved by Mr. Furber.

Mr. Andrews finally withdrew his name from the directorate and offered no contest in the election of the 21 directors, of whom only five had been approved by him. The directors for the coming year are:

Percy N. Furber, William A. Copeland, Robert L. Daine, Leavitt J. Hunt, F. E. Kessinger, William F. H. Koelsch, Edward Wise, Paul C. Schnitzler, H. P. Farrington, G. H. Eichelberger, W. M. Snodgrass, Robert Atkins, Ray Hall, Minton Cronkhite, W. T. Black, P. E. Furber, A. C. Payne, Ellery Mann, J. D. McDevitt, E. H. Unkles, George A. Smainis.

The stockholders, although they failed to ratify the past acts of the directors, authorized the new board to continue negotiations with the New Projection Corporation for a merger, which is expected to be completed shortly. The stockholders also voted to reduce the par value of the company's 792,162 outstanding shares from $7.50 to $1.

On two occasions during the violent sessions of the meeting, the efforts of the minority group, headed by Mr. Andrews, to force the appointment of a committee to investigate the company's affairs were blocked, once by parliamentary procedure and again by a vote which resulted in defeat for the move.

Mr. Andrews charged Mr. Furber with misappropriation and mismanagement, and Mr. Furber answered vigorously with counter-charges of stock manipulation which he charged to Mr. Andrews. The sessions repeatedly were halted completely by the bitterness of the verbal exchanges between Mr. Furber and Mr. Andrews.

The acquisition recently by Trans Lux of the 50 per cent interest held by RKO was indicated to the stockholders as the result of a strategy employed by Mr. Andrews, who had retained George L. Schein, Chicago attorney. Mr. Schein, at the session, claimed that Trans Lux had attempted to acquire the interest without success for 11 months. He claimed he completed the deal, whereby RKO turned over its 50 per cent interest to Trans Lux and was to write off the $250,000 involved as a loss. As a consideration, it was explained, RKO is to receive $150,000 if and when Trans Lux theatres show a profit of $3,000,000.

Following installation of the new board of directors, plans for the expansion of the Trans Lux theatres on a national scale became known as a chief feature of the company's program for the coming year. The acquisition of the RKO 50 per cent interest has cleared the way for expansion on the part of Trans Lux Movies Corporation, a subsidiary which operates three newsreel and short subject theatres in New York.

Joint Exhibitor Meeting Monday

National exhibitor leaders of Allied States Association and the Motion Picture Theatre Owners of America are ready for the joint "harmony" meeting in Chicago Monday. Socalled industry evils in exhibition will be discussed and attempts made to launch an offensive drive against them, particularly with regards to exclusive sales policies of distributors. A "new deal" for a standard contract is sought by the MPTOA, and the "eight planks" of Allied, which include about everything, may highlight the discussion which opens Monday at 11 a. m. at the Congress and may last into Wednesday.

David Barrist of the Philadelphia MPTO is going to Chicago to urge strongly a merger of the two national associations "into one harmonious whole with all political or personal ambitions shelved for the greater need of helping the 'forgotten exhibitor.'" His association also seeks "a united demand for an immediate federal investigation of the motion picture industry, particularly the 'swapping' of agreements between the major companies; an intensive educational campaign to enlist public support; a graduated chain theatre tax in every state where exclusive selling has been introduced, and the immediate appointment of an 'action committee' composed of exhibitor bodies, leading national, civic and patriotic organizations, motion picture trade press, organized labor, etc., to launch a campaign to 'save the movies for the masses.'"

Chicago exhibitor leaders doubt that a merger will be realized, pointing out that the MPTOA first would have to abrogate affiliation with major interests and that structural differences would be difficult to adjust.

M. A. Lightman, MPTOA president, said at Memphis that he has no idea of a merger.

"If progress is to be made," said Abram F. Myers, chairman of Allied, "exhibitor leaders will have to exercise repressions in the matter of statements, and allow those charged with the responsibility to work for the best interests of the exhibitors, free from outside interferences. This meeting is no occasion for ballyhoo, but is serious business, and if all will approach it in the proper spirit, developments of importance to exhibitors and the industry may result."

SHORTS SHOWING ON BROADWAY

Week of September 17

HOLLYWOOD
- Transportation of the World ... Vitaphone
- An Oriental Cocktail ... Vitaphone
- Music To My Ears ... Vitaphone

PARAMOUNT
- Building Winners ... Paramount

RIALTO
- Screen Souvenirs No. 1 ... Paramount
- Sports Eye View ... Paramount

RIVOLI
- Betty Boop's Bamboo Isle ... Paramount
- Water Jamboree ... Paramount

ROXY
- Mickey's Revue ... Columbia
- County Hospital ... MGM

STRAND
- Believe It or Not No. 11 ... Vitaphone
- High Spots of the Far East ... Vitaphone
- Pickin' A Winner ... Vitaphone

WINTER GARDEN
- Sherlock's Home ... Vitaphone
- Beauty Spots of the World ... Vitaphone
- Bosko The Lumberjack ... Vitaphone

Thomas Orr Heads Exhibitor Group

Thomas E. Orr was elected president of the Southeastern Theatre Owners' Association, at its annual convention in Atlanta, Monday and Tuesday. Hugh Manning, Tennessee; Willis Davis, Georgia, and Mitchell Wolfson of Florida were elected vice-presidents. O. C. Lam was elected to the national board of the MPTOA, with which the association is affiliated, and Love B. Harrell is the new secretary-treasurer.

While advocating limited selected runs, M. A. Lightman, president of the MPTOA, opposed the present system of exclusive run selling and also voiced opposition to dime admissions and dual bills. He said that 10-cent tickets should not be permitted, and then criticized distributors for failure to keep their promise on adoption of the uniform contract. Dave Palfreyman, of the Film Boards of Trade, New York, also spoke. The resolutions committee condemned exclusive runs, score charges and dime admissions.

Pays on Sinking Fund

Paramount Publix Corporation has delivered to Chase National Bank of New York, as trustee, $800,000 principal of its six per cent 20-year sinking fund gold bonds in compliance with the sinking fund requirement for October 1, 1932. There is now $12,000,000 face amount of these bonds in the hands of the public, out of an original issue of $16,000,000.

Hitchcock Named to RKO Post

Eddie Hitchcock has been named to take over publicity and advertising for the St. Louis and Missouri theatres operated by RKO. He resigned a similar position with the Arthur Theatres Corporation late last week.

THE ALL AMERICAN!



Far Greater Than "The Spirit of Notre Dame"



Story by Dale Van Every and Frank Wead. Produced by Carl Laemmle, Jr. Directed by Russell Mack. Presented by Carl Laemmle. Arranged by Christy Walsh.

GET ready for the ALL-AMERICA BOX-OFFICE CHAMPION...The picture with the ALL AMERICA TEAM...with dozens of other big football stars... with the ALL-AMERICA BOARD OF FOOTBALL... with such picture names as RICHARD ARLEN, ANDY DEVINE, GLORIA STUART...Set for release October 6, IT'S ALREADY IN THE BAG!

JUST OUT OF THE STUDIOS

Success of "Rain" Depends Upon Joan Crawford, Says Meehan; Calls 'Smilin' Through' Beautiful

by LEO MEEHAN
Hollywood Staff Correspondent

Two important events this week were the world premiere, Grauman-Chinese style, of the Milestone-United Artists production of "Rain," and the preview showing of MGM's production of "Smilin' Through."

Incidentally, in connection with the big show at the Chinese, there is presented the second of Walt Disney's "Silly Symphonies" done in Technicolor. It is called "King Neptune." These cartoons in color are distinctly something new, definitely a cinematic step forward. The color is magnificent. Use of color by these artists greatly enhances the entertainment value of the pictures. If you haven't seen a "Silly Symphony" in color you haven't seen one of the most important technical achievements to come out of Hollywood this year. They rank well up with any feature as entertainment.

It seems to be the consensus among the critical fraternity of Hollywood, and a good many studio big wigs who attended the premiere, as well, that the ultimate success of "Rain" depends pretty heavily upon the personal popularity of Joan Crawford. No critic yet has done an unqualified rave over the production. Many believe that Milestone has missed the elements which made it such a great play. Needless to say, no matter whether Joan Crawford or Lizzy Glutz played Sadie Thompson, she would suffer by comparison with the classic characterization by the late Jeanne Eagels.

Milestone's direction is pretty heavy-handed, especially for Milestone. It would seem that he concentrated upon the business of creating a preachment against religious and moral fanaticism. It should be said that, from a censorship angle, Milestone has hurdled some of the difficult spots very adroitly, even to the famous discussion of "the mountains of Nebraska." But in the effort to create the feeling of monotony of life in the South Seas, the rain, the incessant repetition of the same petty activities, the picture itself becomes dangerously monotonous. Undoubtedly, before it hits the road some sharp pruning will have been done; and it will help. But it certainly isn't Milestone at his best, nor, for that matter, Walter Huston or Guy Kibbee, both fine actors. As for Miss Crawford, the character of Sadie Thompson is still a shade beyond her range.

"Smilin' Through" has a number of unquestionable box-office attributes. It is a beautifully mounted talking picture version of a moving stage play. It has Norma Shearer in another splendid personal performance, one which is a welcome relief from some of the rather morally befuddled "ladies" she has played of late. It has a trio of men actors in support of the star who couldn't be beaten between Honolulu and Piccadilly—Fredric March, Leslie Howard, O. P. Heggie. "Smilin' Through" is just one of those things which makes you feel that, after all, there are a lot of grand people in this world. It has powerful drama, stark tragedy, inspiring romance, high pictorial beauty. The one best word to describe it is to say that it is a beautiful picture, beautiful in conception and execution.

Consideration of these two productions brings to mind a topic always good for lively discussion in all branches of this industry, the matter of "remakes." Both these stories were made, and made exceptionally well, in the silent technique. We have a group of people in this business who are radically against remakes; they ask you to point out one remake which has been successful. There are others, this reviewer among them, who think such talk is so much piffle. As well call your breakfast of ham and eggs a "remake," simply because you've had it before! There are notable stories, and plays, which always will be notable. They are just as good material today, providing (and here's the nub of the matter, we think) they are well remade, and providing the dialogue, the action and the characterizations of the current versions are intelligently brought up to date in treatment. Unless memory tricks us, for instance, there was no use of the World War in the original version of "Smilin' Through." Yet it is most poignantly and adeptly used to create the proper effect and feeling in the new MGM version. There are plenty of fine stories still available for sound production. If they are "old fashioned" it is because of a lack of imagination upon the part of those responsible for selection of stories, because with proper and imaginative treatment their inherent beauty and dramatic pull could be completely retained. The present generation might be bored by the horse and buggy as a means of transportation. Yet we still must go from place to place. Substitute the automobile, even the airplane, and you haven't altered the reasons for or the necessity of transportation; you've merely brought it up to date. As for the human qualities of the audience, the emotions to which they respond, it is doubtful if they have changed a great deal since William Shakespeare was running a stock company in London. And my reference: the recent observations in this journal of Mr. Terry Ramsaye anent "The Forgotten Man."

If our Editor will permit an observation, may I say that possibly it isn't because Hollywood *forgets* him—it's because Hollywood seldom or never sees him, never rubs shoulders with him. It is too busy with its own little affairs, social and, shall we say, fraternal? I suppose the gods of Olympus were the same way.

We recall one day last winter when J. C. Jenkins sat here in our office, where you can look out over all of Hollywood, and between drafts on his favorite pipe told us he didn't know what city folk wanted, but he did think he knew what country folk liked. Last night we watched several milling thousands, held back by policemen and ropes in their almost panicky desire to get a glimpse of Hollywood's celebrities as they passed into the Chinese theatre. We thought, too, of times when we had stood upon the platforms of the Times Square subway station, of when we had strolled about the Loop in Chicago between the arrival of the Twentieth Century Limited and the departure of the Santa Fe Chief or the Union Pacific Limited. We recalled occasions when we stretched our legs in the magnificent Union Station in Kansas City, gateway to the Southwest. We thought of our neighbors we met at the Yacht Club in Port Washington, on Long Island, a few summers back. We recalled the crowd we saw on the beach at Santa Monica last Saturday afternoon.

Well, it seems to us these people were pretty much all alike. But we couldn't help but wonder how much some of our responsible production executives know about what they think, and like, and do. We doubt if the folks we saw in the subway, or the folks we saw in front of the Chinese, were, after all, very different from those Jaysee Jenkins meets in Main street in Neligh, Neb.

So, to whom are we trying to sell tickets? Ourselves?

Owen Young at Meeting of Directors of RKO

The board of RKO met Wednesday, with Owen D. Young, chairman of General Electric and an RKO director, attending. M. H. Aylesworth, chairman, presided.

Up for discussion were a report on the studio status of Radio Pictures by B. B. Kahane, president, who was to return to the Coast Thursday, proposals for retrenchments involving $1,000,000 in annual economies and affecting all phases of RKO operations, and presentation of a proposed budget.

No announcement was made of developments at the meeting.

File Answers in B. & K. Suit

Answers to the accounting and receivership suit brought in Wilmington, Del., by Max Kirchheimer of Chicago against Balaban and Katz, Paramount-Publix, Great States Theatres, Inc., and Publix Great States Theatres were filed on Wednesday of this week. Mr. Kirchheimer charges Paramount and B. & K. entered into a deal to relieve Paramount of its obligation to repurchase its stock from B. & K. at $85 a share.

Named Circuit Supervisor

John Danz, head of the Seattle circuit that bears his name, has appointed Joe Cooper as supervisor of the fourteen downtown and neighborhood theatres operated under the Danz banner. Cooper was formerly manager of the Seattle RKO Orpheum, and later held the same title in Spokane and Portland for RKO.

RKO Cutting Expenses

RKO theatres have been ordered to cut $1,000,000 in expenses starting October 1, it is understood. The amount to be pared is equal to $20,000 a week for the next year. The cost control department expense already has been cut 51 per cent.

Start 16 MM. Company

George Coudert and Arthur Levy have established a new company in New York for the production of 16 mm. pictures. Actual production will be carried on at the Paragon studio in Jamaica. The name of the company is still to be determined.

" 'BACK STREET' IS A MONEY RELEASE FOR UNIVERSAL. IF THIS AND THE RECENTLY PRE-VIEWED 'ONCE IN A LIFETIME' ARE SAMPLES OF U's '32-'33 PRODUCT, IT LOOKS LIKE A BIG YEAR FOR U."

--VARIETY.



Wingate Is Invited To Joy's Post When Colonel Goes to Fox

Dr. James Wingate, director of the Motion Picture Division of the New York State Department of Education, state censors, has been invited to go to Hollywood to join the Motion Picture Producers and Distributors of America, according to a statement issued Wednesday night by Will H. Hays, president. It is planned that Dr. Wingate will succeed to the position to be vacated by Colonel Jason S. Joy when he accepts an executive studio position with Fox in Hollywood, and his duties will cover the administration of the Production Code with the complete machinery developed for its enforcement through self-regulation in the industry. In his present position, Dr. Wingate has been intimately associated with the work of the industry for many years, reviewing and censoring pictures exhibited in the State of New York.

"Dr. Wingate's administrative, educational and social service activities covering many years, as well as his varied experience in dealing with motion picture problems in general, peculiarly fit him," Mr. Hays said, "for the task of guiding the machinery of the industry's Production Code. His close association with the industry in this new work will enable him to further the educational movement of better pictures and higher standards of public appreciation for entertainment of the constantly better kind. For these reasons I am hopeful that the New York educational authorities will release him."

Colonel Joy joined the Motion Picture Producers and Distributors in August, 1922, as executive secretary of the public relations committee. In March, 1925, this committee became the public relations department and Colonel Joy became director. In November, 1926, he went to Hollywood to continue his public relations activities, and in addition assumed the direction of what later was called the studio relations committee.

Dr. James Wingate is a native of Princetown, N. Y. He prepared for college at Union Classical Institute, Schenectady, N. Y., and was graduated in 1897 with the degree of bachelor of science. He also holds the degree of master of arts from Union College and the degree of doctor of pedagogy from the New York State College for Teachers. From 1897 to 1900 he was principal of the Elementary School, Teachers' College, Columbia University, and from 1900 to 1917 was superintendent of schools of Schenectady County. In 1917 Dr. Wingate became associated with the New York state department of education as assistant in elementary education, continuing in this capacity until 1927, when he became director of the motion picture division of the department of education.

National Screen in New Headquarters in New York

National Screen Service has opened new offices in New York in the Film Center Building, 630 Ninth avenue, having moved from the offices they had occupied for 12 years at 130 West 46th street.

JOINING FOX



COLONEL JASON S. JOY

Colman Sues on Farnol Publicity

Samuel Goldwyn, Inc., is named defendant in a $2,000,000 suit filed Tuesday in Los Angeles supreme court by Ronald Colman, a Goldwyn star, who charges that the company issued publicity material to the press which Mr. Colman construed as reflecting on his character and ability as an actor.

Mr. Goldwyn said he did not see the newspaper material or sanction it and he has complete respect for the star as a gentleman and an actor. Lynn Farnol, Goldwyn press agent who is now in Hollywood supposedly negotiating with Paramount for a studio publicity post, has assumed responsibility for the issuance of the stories, but he said the material was a compilation of what Mr. Colman had said and what others had said about him and was by no means an original "brain-child" of his.

Through his attorney, Neil McCarthy, Mr. Colman issued a statement which said in part: "I regret that it is necessary for me to take these steps, but certain publicity material of a slanderous and destructive nature to myself has been prepared and distributed to the press by Goldwyn's office, without the knowledge or authority of myself and without foundation of fact. Goldwyn and his associates, after two weeks of urgent representation from myself and my personal manager, William Hawks, had not seen fit to protect my name or safeguard my interest in the way of retraction, denial or support of any kind. I was left with no option but to place the matter in the hands of my attorney. I further regret that after eight years with Goldwyn, such action should be necessary, but an actor's reputation is his principal asset economically."

The Goldwyn office in New York and executives at United Artists were not aware of the suit until it was reported in press dispatches from the Coast. They could throw no light on the nature of the material referred to by Mr. Colman.

Elliott Quizzes Union Officials In Kaplan Case

Charges of malfeasance in office against Samuel Kaplan, president and organizer of New York local 306 of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators, are being investigated by William C. Elliott, president of the IATSE and the national executive of the international organization.

Mr. Elliott is interviewing officers of the local following his pledge to William Green, president of the American Federation of Labor, in Atlantic City, July 13. The executive council of the AFL had conducted a hearing on the charges and President Green had announced that the Federation was pledged to purge itself of any forms of racketeering and even to suspend an international union on proof of failure to act when a law violation had been established.

Edward F. McGrady, legislative agent of the AFL, had reported to the council that Mr. Kaplan had been charged by members with fixing his salary at an unreasonable amount, with forcing through motions providing that members make large donations to him, and with being head of a company manufacturing motion picture projection machines used by the employers of his union's members.

Denying the charges, Mr. Kaplan said that they "emanate from persons who have been disciplined by the union." And one of the officials of the union in defense of Mr. Kaplan said: "As chief union organizer he receives $20,000 a year, and as president $5,000. However, when the operators took a cut he also reduced his salary 10 per cent."

At Washington officials of the AFL are maintaining a "hands off" policy pending Mr. Elliott's report. Federation leaders said they lacked authority to charter the Empire State local, which has been formed in opposition to local 306, and that such authority rested in the international.

Local 306 is picketing theatres employing Empire State members and Empire State is picketing houses having local 306 employees.

Empire State says it has signed 178 theatres and is negotiating with 30 others.

Universal Dividend Declared; Contract Changes Made

The regular quarterly dividend of $2 on the first preferred stock of Universal Pictures Corporation, payable October 1 to stockholders of record August 24, was voted by directors on Tuesday.

Two changes in the 1932-33 Universal sales contract have been made following informal discussions with exhibitors and exhibitor representatives. Both changes involve provisions for substitutions and are intended to liberalize the clauses.

Laemmle Leaves Hospital

Carl Laemmle left Cedars of Lebanon Hospital, Hollywood, Tuesday after 10 days' confinement. He is reported almost fully recovered from complications resulting after an operation in Baltimore.

A new comedy high is being set by Warren Doane in his

(2-reel) UNIVERSAL COMEDIES!

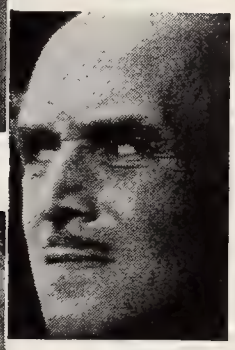
Warren Doane, formerly a Hal Roach producer, is setting a new pace in short comedies. Breaking away from all the old stuff, he has found a way to make the jaded movie fans laugh from the belly up!



SEE
SLIM SUMMERVILLE



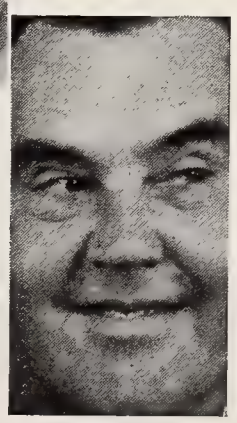
SEE
LOUISE FAZENDA



SEE
JAMES GLEASON



SEE
SKEETS GALLAGHER



SEE
SIDNEY TOLER



SEE THEM WITH AN AUDIENCE AND DIE LAUGHING AT THE ONLY NEW IDEAS SCREEN COMEDIES HAVE HAD IN YEARS!

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

THE concept of this department is that the exhibitor is concerned not with any critic's idea of "how good?" or "how poor?" but rather with the question of precisely what the product is and what is to be done with it when and as it is played. The exhibitor, in general, is concerned with the special aspects of strength and of weakness in the product, its appeals and shortcomings, that he may adequately deal with it when he becomes its sponsor to his public. These "review" pages aim to aid the exhibitor as the retailer of the merchandise concerned.—THE EDITOR.

Rain

(United Artists)

Drama

Once before, several years ago, this picture was made under the title "Sadie Thompson." It was quite a box-office sensation. Previous to that the story enjoyed wide popularity as a stage play. Consequently its theme is pretty well known to all, but the younger generation of theatre goers.

To refresh your memory, it's the story of a girl who gets mixed up with a missionary on a South Sea Island. Professing rigid morality, the missionary is set on two objectives—to drive this girl out of the islands and back to the States to certain punishment, and to show her the way to salvation. In the end, he succumbs to her charms and is a suicide.

In this case, because the producers have made such a strong attempt to establish the stern impressiveness of the story, it is rather slow. In its drive to become powerful, it appears to have lost the spark of spontaneity.

Yet the drama and scope of "Rain" is sufficiently strong to inspire interest if it is presented to your patrons in the right way. And the first suggestion to that end is that you avoid comparisons either with the original stage play or the picture that featured Gloria Swanson and Lionel Barrymore. In the same roles, Joan Crawford and Walter Huston are satisfactory and liberal use of the name Joan Crawford not only will prove a strong magnet to her own fans, but should stimulate the curiosity of the rank and file.

Care should be taken to shy away from anything that might tend to stir up controversy. Because it so vividly displays the downfall of a minister, certain religious bodies may make attempts to have it barred from the screens. Therefore, in advance publicity, be careful to avoid anything that might tend to arouse antagonism.

Concentrate chiefly on the idea that "Rain" is new. Don't let your patrons get the idea that this picture is just another repetition of something they have seen before. You probably know only too well the results that ensue when the public gets the idea that a current feature is just a rehash. One or two recent remakes bear eloquent testimony to that. Follow the "new" idea up all you can, with all the prestige of Joan Crawford.

The picture is a natural for some effective lobby exploitation, reproducing a South Sea Island scene, with mechanical arrangements and lighting effects that will show passing clouds and falling rain. In Hollywood, the Chinese theatre has used 24-sheet boards and newspaper space to guarantee "Rain" on the opening night. The throb of tomtoms runs generally through the last half of the picture and if you can conceal one in your lobby or on top of the marquee and have it beaten in a muted manner, this may attract a lot of attention.

There is hardly anything in the picture that will be appealing to children, but there is plenty that will interest both adult men and women. Giving the names of Crawford and Huston equal prominence with the title, and handling your advance campaign with smart showmanship, should insure your theatre doing much better than average business.—McCARTHY, Hollywood.

Produced and distributed by United Artists. Directed by Lewis Milestone. From the stage play, "Rain," adapted by John Colton and C. Randolph from the story by W. Somerset Maugham. Screen adaptation by Maxwell Anderson. Art director, Richard Day. Photography, Oliver Marsh. Sound, Frank Grenzbach. Film editor, Duncan Mansfield. Release date, ——. Running time, 85 minutes.

CAST

Sadie Thompson	Joan Crawford
Mr. Alfred Davidson	Walter Huston
Sgt. O'Hara	William Gargan
Joe Horn	Guy Kibbee
Quartermaster Bates	Walter Catlett
Griggs	Ben Hendricks
Hodgson	Frederic Howard
Mrs. Davidson	Beulah Bondi
Dr. MacPhail	Matt Moore
Mrs. MacPhail	Kendall Lee Glaenzer

A Parisian Romance

(Allied)

Comedy Drama

With Lew Cody very much the actor that made him a prime favorite in other days, here is a picture that is worthy of consideration for anybody's booking sheet. A catchy story, well acted, with enough romantic glomour, "A Parisian Romance" is essentially a gay comedy.

As the title indicates, the picture is laid entirely in Paris. Cody is a philandering boulevardier, who is content to have innocent bystanders choose his companion for the evening by selecting one of the many keys he has on his ring. But he falls in love with a real girl, though there is drama between him, Marion Shilling and Gilbert Roland, with Cody trying to be a friend to the jealous lover but always being misunderstood. The picture has a climax full of heart-interest as Cody realizes that he is too old for this young girl and gracefully steps aside to make the way smooth for Miss Shilling and Gilbert.

The combination of romance, drama and comedy, which provokes any number of laughs all the way through the picture, is so nicely welded that interest is maintained. Where the picture tends to become serious, there is always a snappy interlude, both in sequence and dialogue that seems to start everything out on a new track.

Stirring up much better than usual audience interest in this picture should not be a difficult job. First, with Cody, Shilling and Roland heading the list, there is a cast of names pretty well known. You can promise your patrons plenty about the first three and their work will make good anything you say. In addition, the romantic theme, with Cody the "big shot" for the ambitions of four girls, three of whom play him for just what they can get out of him in the way of money, jewels and clothes, with the fourth, Miss Shilling finding him an honest lover, should give the real showman plenty of material with which to work.

Along this line, try to get over the idea that the picture is a gay romance, one that carries more than its share of fun and laughter yet has ever-present the element of suspense. There are opportunities for plenty of tieups, particularly with jewelry stores, fashion shops, florists, and the like.

"A Parisian Romance" is sufficiently strong to stand on its own and needs nothing other than the regular supporting program. Direct as much of your advance campaign as you deem advisable towards the feminine element of your patronage, but don't make that appeal so strong that the men folk will get the idea that it is a woman's picture. It's a little too smart for the younger children, which is probably the quickest way of saying that it should prove popular with those from the flapper stage up to the most mature adults.—McCARTHY, Hollywood.

Produced by H. M. Hoffman and distributed by Allied Pictures. Directed by Chester M. Franklin. From the play of Octave Feuillet. Screen play by F. Hugh Herbert. Photographed by Harry Neumann and Tom Galligan. Release date, Oct. 1, 1932. Running time, 75 minutes.

CAST

Baron	Lew Cody
Claudette	Marion Shilling
Victor	Gilbert Roland
Marcelle	Joyce Compton
Pauline	Yola D'Avril
Emil	Nicholas Soussanin
Pierre	George Lewis
Pascal	Luis Alberni
Paul	James Eagles
Deville	Paul Porcassi
Yvonne	Helen Jerome Eddy
Marie	Nadine Dore
Briac	Bryant Washburn

Merry Go Round

(Universal)

Melodrama

Politics and gangsterism, plus a vivid excursion into ruthless police department framing and third degree methods—that's the meat of "Merry Go Round." It will take its auditors on a spectacular ride into the invisible inside of big city government affairs.

It is strongly done. Little is left to the imagination from the time one gangster murders another right down to the final fadeout where the two bigs shots pull some dirty work and get off scot free while their three compatriots as well as the murderer take the rap in the name of civic righteousness.

A quick resume may give you an idea of what to expect. Linden is wounded as he witnesses the murder of Stansky by Jig Zelli. Under the patriotic pleas of the Commissioner



SAM, SAM, THE NEWSREEL MAN IN THE FLESH!

Universal presents with great pride a picture of Sam, Sam, the Newsreel man, snapped unaware.

This is the only time he was ever caught unaware.

You see him on his way to get another scoop for the Universal Newsreel. He is sneaking up on it, disguised in a cane and a trick hat.

He and his play-fellow, Graham McNamee, will catch this scoop and, between them, they will add it to the smartest newsreel the movie business has ever known.

They laughed when Sam, Sam hit upon the idea of making a sound newsreel as rapidly as a silent one. They laughed at the idea of announcing the news with the voice. But the Universal Newsreel grew so fast and was grabbed by so many theatres that now they all try it.

Often the Universal Newsreel steals the show from the feature! If that is not happening in your theatre, you are not running the modern type of newsreel. Maybe you're still living in the gay nineties!



and guarantees of protection, he identifies the killer. Instead of protection comes a shower of machine gun bullets. When the powers that be arrest Zelli, they find that he has a lot of "hot" papers that are dynamite to their ambitions. Next Linden is framed and you see him get a vicious third degree. Then the honest police commissioner sets out to save the kid.

All the hysteric hullabaloo of reform is rung in. The civic soul is stirred and it arrives at the jail hospital just in time to save Linden, who has been hanged by a couple of killers. Then comes the blowoff, with the district attorney, Mayor, Zelli and one other getting theirs, while the big boss and the assistant district attorney who are responsible for the whole situation laugh at them and Linden wonders "why they don't elect the right guys."

It is bold and brazen and is marked by some great performances all the way down the line. There are only two feminine names in the cast, Sidney Fox as Linden's wife, and Noel Francis, a gangster moll. For that reason and on account of the story, it looks as if "Merry Go Round" should be a man's picture. It deals with a subject in which right now there is great interest—politics, and it brings back the gangsters purporting to show what a grip they have on municipal government.

It looks as if selling it as an expose might be the medium that will excite the maximum interest. There is no question that it has plenty that will hold the interest of the grownups and the older children, and probably some reform candidates will hop on the picture as proof of their campaign assertions. But don't hazard the risk of trying to make it the campaign argument of any candidate or party.

Promise your patrons that they will see drama, intrigue, chicanery and finally honesty that wipes out all but a couple of the cankers that fester the body politic. As the picture has a sensational theme, make your advertising copy just as sensational. Give them straight from the shoulder arguments that here is not only a piece of entertainment but also something that might inspire them to exercise a little more care when they get around to thinking about whom they could vote for.—McCarthy, Hollywood.

Produced and distributed by Universal. Directed by Edward Cahn. From the drama by Albert Malt and George Sklar. Screen play by Tom Reed. Photographed by Karl Freund. Art director Charles D. Hall, Editorial supervision, Maurice Pivar. Sound supervision, C. Roy Hunter. Release date, Nov. 17, 1932. Running time, 76 minutes.

CAST

Peggy Martin.....Sidney Fox
Ed Martin.....Eric Linden
Anderson.....Tully Marshall
Wade.....Louis Calhern
Lennie.....George Meeker
Stransky.....Robert Warwick
Manning.....Burton Churchill
Jig Zelli.....Edward Arnold
Marge.....Mayo Methot
Joe Zelli.....J. Carrol Naish
Jameson.....Edward Martindale
Beachley.....Tom Jackson
Police Commissioner.....Frank Sheridan

The Crash

(First National)

Drama

There are two excellent selling angles in this marital drama, which centers about the complications which result from stock market manipulation, and the catastrophe which followed the famed "crash," October, 1929. As the production is scarcely outstanding, concentrate on the cast leaders, Ruth Chatterton and George Brent for the marquee lights, and on the story angle of the crash of the market, echoes of which are still reverberating.

Besides the Chatterton and Brent names, there is none in the cast which will mean much on the marquee, although several are well known as character players, and they all do satisfactory work. A glance at the cast will indicate to the individual exhibitor which of the names there will have the greatest effect in his particular situation in support of the two leading players. Sell Brent to the women, he is something in the nature of a new type of masculine figure on the screen, at least from the physical standpoint. Miss Chatterton is as usual capable, handling herself with the expected confidence, her role with intelligence. She wears beautiful clothes with a manner which should attract the women.

Play up the story as perhaps the best selling point. A woman, Miss Chatterton, comes from poverty into wealth and luxury with the success of her young financier-husband, Brent, in the stock market. She fears the poverty she knew before, and cannot stand the thought of returning to it. Forced to exercise her wiles upon a wealthy banker to obtain tips for her husband, she becomes too friendly, excites her husband's jealousy. When the crash comes, she cannot endure the idea of reduction, goes to Bermuda, and there captures a sheep-raiser, and the possibility of wealth. She returns for a divorce, but Brent succeeds in convincing her that she should stay with him for a new start.

Feature the idea of wealth on a foundation of sand, resting on a base of figures on a ticker. Indicate the result on the lives of the wealthy of the crash. Feature in the advertising that fateful date, October, 1929. A marital drama centers about a financial situation. The crisis brought the wealthy to poverty, in certain instances brought the poor into sudden and dramatic wealth.

The title, if tied to the date, can be made to mean much in drawing power at the box office. This is perhaps not strong enough for the best nights, but undoubtedly will offer satisfactory entertainment. There is nothing in it for the youngsters, in any sense.—Aaronson, New York.

Produced and distributed by First National. Directed by William Dieterle. Screen play by Earl Baldwin and Larry Barratto. Film editor, Owen Marks. Cameraman, Ernie Haller. Release date, October 8, 1932. Running time, 58 minutes.

CAST

Linda.....Ruth Chatterton
Geoff.....George Brent
Ronnie.....Paul Cavanagh
Celeste.....Barbara Leonard
John Fair.....Henry Kolker
Marcia Peterson.....Lois Wilson
Hodge.....Ivan Simpson
Esther Parrish.....Helen Vinson
Arthur.....Hardie Albright
Landlady.....Edith Kingdon
Frank Parrish.....Richard Tucker
Nadine.....Virginia Hammond

Those We Love

(World Wide)

Comedy Drama

How far you will go with this picture depends in part upon how much interest your patrons have in problem plays. That is what "Those We Love" is. Opening with the hysteria of Armistice Day in New York in 1918, it details the romance of a struggling young author, who, during the time it takes his boy to reach the age of 12 or 13 years, rises to wealth, fame and happiness. The designs of a vampirish charmer almost wreck the entire setup, but it is saved by the father and mother love for their boy, plus the good influences of those omnipresent "friends of the family."

Undoubtedly the double-bill condition has given birth to a special kind of picture to meet the situation. Thus, even though "Those We Love" has a cast that is studded with pretty good names, the development of the story, that has become altogether too common and wellknown, practically dictates that it be presented along with other attractions.

Yet, without becoming too enthusiastic, there are several media for arousing patron interest in the picture. First is the cast, with the first five names being used to the utmost advantage with plenty of stress being placed upon Mary Astor, Lilyan Tashman, Kenneth MacKenna and Tommy Conlon. Follow this angle with catchlines bringing out the idea that a father and mother loved their boy too much to permit one worldly failing to leave a blemish on his life.

Go after the family trade by emphasizing the thought that one indiscretion should not be the cause of blighting three lives. Play up the human-interest angle with cleverly worded ads and prepare publicity stories that have particular local significance. The appeal of the picture will be essentially to adults, however. Even the presentation of a juvenile actor, Tommy Conlon, in an important role, does not bring it into the classification that will make it very attractive to youngsters.

There is hardly any chance for extra exploitation, which indicates that the title, combined with an effective playing up of the cast names in both straight advertising and publicity, as well as in lobby displays and programs, will be the means of stimulating interest.—McCarthy, Hollywood.

A KBS Production distributed by World Wide. Directed by Robert Florey. From the play by George Abbott and S. K. Lauren. Screen play by F. Hugh Herbert. Photographed by Arthur Edeson. Release date, Sept. 11, 1932. Running time, 68 minutes.

CAST

May Ballard (Mrs. Williston).....Mary Astor
Fred Williston.....Kenneth MacKenna
Valerie Parker.....Lilyan Tashman
Blake.....Hale Hamilton
Ricky Williston.....Tommy Conlon
Burt Parker.....Earle Fox
Alf.....Forrester Harvey
Bertha.....Virginia Sale
Daley.....Pat O'Malley
Mr. Hart.....Harvey Clark
Mrs. Abbott.....Cecil Cunningham
Marshall.....Edwin Maxwell

Night of June 13

(Paramount)

Mystery

For small town and neighborhood houses, this bit of familiar yet novel screen story looks to be a piece of good entertainment. Larger, first-run houses may not fare so well with it, because it is a sort of over-the-backfence gossip story, it has that appeal that should register in communities where everybody knows everybody else and where they talk about the things that happen to each other.

Here's the story. A jealous wife is murdered. The audience knows who committed the crime, but the characters in the story are in the dark. Her husband, unable to establish an effective alibi, and being suspected of carrying on an affair with a neighbor, comes under suspicion. The stories the neighbors tell are not related in dialogue form; the camera whirls back and presents each one's story in picture form. This clever bit of direction lifts the picture out of the ordinary class and makes for sustained interest.

Just when things look blackest for Brook, along comes the neighborhood ne'er-do-well, who, through a lot of fine comedy, gives everybody connected with the crime the jitters, but finally drops information that clears the innocent man.

While it is a mystery picture, it steers clear of the ordinary method of putting mystery into a picture. Everything is intimately familiar and the murder is plain to all, but the ringing in of small town gossip is the angle that gives it its particular appeal for small town and neighborhood.

There is plenty of drama and suspense presented in such a different way that your audiences will find it easy to understand and thus it has the stuff to make it strongly interesting. The cast is more than adequate, boasting a number of outstanding names. While Brook at times appears a little too austere, his role calls for a man pretty much bewildered by the chain of circumstances that surround him. Most of the laughs are contributed by Charles Grapewin, and his comedy is one that should be stressed in any campaign. Much can be done with the title, building up a teaser campaign that should create unusual interest by arranging all sorts of gags about it in question form.

Understand that you have a clever picture, well acted and smartly directed; spend a little more money in advertising this picture and put in a little extra effort to convince your patrons that you have a sweet treat in store for them, and there is no reason why "The

After the exhibitors have played this one, they'll probably start wiring their local Fox exchange to find out when they can book "The Further Adventures of Chandu, the Magician." And if the Fox production heads haven't already started that, they're not nearly as smart as they have recently shown themselves to be.

Gentlemen!

THE RAVES BEGIN

THE Hollywood REPORTER

FOX'S 'CHANDU' FINE THRILLER

Direction, Story And Cast All Good

"CHANDU, THE MAGICIAN"
Fox

Direction .....Marcel Varnel, Wm. Cameron Menzies
Story by.....Harry A. Earnshaw, Vera M. Oldham, R. I. Morgan
Screen Play by.....Phillip Klein, Barry Conners
Photography .....James Wong Howe
Cast: Edmund Lowe, Irene Ware, Bela Lugosi, Herbert Mundin, Henry B. Walthall, Virginia Hammond, June Vlasek.

There are several million kids, more or less, waiting for this picture all over the United States, just as they have been waiting at 7.15, five evenings a week, during the last year for the latest episode of "Chandu, the Magician," over the air. Judging from the reception two or three hundred youngsters gave the production last night, even though their elders smiled indulgently at Eddie Lowe's feats of magic, this picture will spread a new crop of black ink on the Fox books.

After the exhibitors have played this one, they'll probably start wiring their local Fox exchange to find out when they can book "The Further Adventures of Chandu, the Magician." And if the Fox production heads haven't already started that, they're not nearly as smart as they have recently shown themselves to be.

"Chandu" is built according to the good old-fashioned formulas that brought millions into the pockets of the early picture magnates. It's a lineal descendant of "The Perils of Pauline," "The Exploits of Elaine" and the "Tarzan" series. And produced with all the modern resources of the motion picture, it proves there's just as big an audience for this type of picture as there ever was. Especially when the story has been sold to millions via the air for a year.

"Chandu" is a yarn that every kid with a radio knows by heart, visualized by a cast largely composed of his favorite players. He'll be more sold on "Chandu," on the air and on the screen, after he sees this picture.

Eddie Lowe is a nicely convincing Chandu with just the right amount of unction and suggestion in his performance. Irene Ware, as Nadji, is easily the best of the women, though little June Vlasek gave a good account of herself. Walthall is excellent as Robert Regent. Bela Lugosi's accent is t[illegible] for [illegible]mf[illegible]at times as [illegible]is neighbo[illegible] of directio[illegible]mooth and

The [illegible]o has done [illegible]b in mo[illegible] the pictur[illegible]- ishing [illegible]cal effects [illegible]e photogr[illegible]s uniformly [illegible]

With [illegible]dio pl[illegible] that this one has had a[illegible]nd with the excellence [illegible]duction[illegible] exhibs should have no trouble [illegible]

Raves from the critics and praise from audiences are in the bag. But be smart. Get the jump on word-of-mouth by exploiting this to a grand-slam opening. The kids are back from school . . . their parents are back from vacations . . . and with "Chandu" on your screen you'll sing "Happy Days Are Here Again."

NOTE: *Get the Fox Press Sheet and see the amazing exploitation possibilities of "Chandu."*

CHANDU THE MAGICIAN



with

EDMUND LOWE
BELA LUGOSI
IRENE WARE **HENRY B. WALTHALL**

From the radio drama by Harry A. Earnshaw, Vera M. Oldham and R. R. Morgan. Directed by Marcel Varnel and William C. Menzies

Watch Fox This Year!

Night of June 13" shouldn't hold up pretty well in box office ratings.—McCarthy, Hollywood.

Produced and distributed by Paramount. Original story by Vera Caspary. Directed by Stephen Roberts. Screen play by Agnes Brand Leahy, Brian Marlow and William Slavens McNutt. Photographed by Harry Fishbeck. Release date, Sept. 23, 1932. Running time, 72 minutes.

CAST

John Curry.....Clive Brook
Elena Curry.....Adrienne Allen
Mazie Strawn.....Mary Boland
Grandpop Strawn.....Charles Grapewin
Philo Strawn.....Charles Ruggles
Ginger Blake.....Frances Dee
Herbert Morrow.....Gene Raymond
Trudie Morrow.....Lila Lee
Otto.....Richard Carle

Josser on The River

(British International)

Thick-ear Comedy

The showman who thrives on easy-come-easy-go custom may be able to do business with this picture; the showman who is jealous of the reputation of his theatre for family attendance will avoid it. It's a melange of silly music hall situations held together by dialogue that for cheap vulgarity and coarse suggestion would be hard to equal on the most hard-boiled downtown stretch.

The story, such as it is, is another variation of the "Man in Possession" theme, Josser and his partner Hank cause complications in the Kaye household—that is to say, houseboat—with their efforts to give the rich uncle a good impression of his nephew and niece. There's a spot of blackmail as make-weight and a lot of vulgar byplay concerning the supposed children of the young couple. And there is a rough scene in which Josser endeavors to cook a meal.

It's no easy matter to suggest explotiation for the film, unless you have played—and got away with—any of the earlier Josser pictures, in which case you just have to advertise it as the next in succession. But if you specially desire to screen it, play up its farcicial plot, have a man dressed as a woman on the street, and spill a bit about Lotinga being a favorite English touring comedian. You can, on the other hand, throw it in as second feature to fill the bill and say nothing more about it.—Charman, London.

Produced for BIP by British Instructional Films, at Welwyn Garden City, England. Directed by Norman Lee. Scenario by Leslie Arliss, Victor Kendall and Vernon Clancey. Camerawork by Jack Parker and Frank Bundy. Recording by Albert F. Birch. Running time, 71 minutes.

CAST

Jimmy Josser.....Ernest Lotinga
Hank Milligan.....Arty Ash
Eddie Kaye.....Charles Hickman
Julia Kaye.....Molly Lamont
Uncle Abel.....Wallace Lupino
Donald.....Reginald Gardiner
Doris.....Joan Wyndham

No Living Witness

(Mayfair)

Drama

Here is an active, fairly entertaining independently produced film, which cannot be rated in the class of first-run attractions for key city houses, but will do very well for the house in the smaller situation, or on a double-bill program.

The title, obviously, has selling possibilities. Indicate in the advertising only briefly that a dictaphone becomes the silent witness to murder and its confession, but it would be well, also, to somehow make clear that the film has nothing to do with court or trial procedure, as may perhaps be indicated by the title, to avoid the disappointment of patrons.

The cast has a few names which should be found of selling value. Notable among them is Noah Beery, who as a crooked criminal attorney, attempts to fleece a simple westerner of his money, but is murdered by an accomplice with whose wife he had been too familiar, before he has even an opportunity to enjoy the crookedly-procured money. Gilbert Roland, as the district attorney's assistant, and Barbara Kent, as the daughter of the westerner, form an attractive, quite capable couple in handling the romantic angle of the story. Carmel Myers warrants a play, because of her name and her manner of handling her role. The others in the cast are of no particular importance to the box office, yet are reasonably capable, especially J. Carol Naish, who as the murderer of Beery, and husband of Miss Myers, is effective in his work.

There is comparatively little to work with in the matter of story. Sell the film as a dramatic story of big-time crookedness which meets its end more completely and thoroughly through the vengeance of its own kind than through the efforts of the police and the forces of law. Indicate something of the simplicity of Otis Harlan as the Colorado horse raiser, who is bilked of his money chiefly through his passion for gambling on the races, a factor which is not overlooked by the brutal looking Beery.

This is best played midweek, rather than on the best nights. There is very little in it for the juvenile trade, and at the same time nothing objectionable, with the possible exception of an occasional bit of gun play.—Aaronson, New York.

Produced and distributed by Mayfair. Directed by E. Mason Hopper. Story and continuity by Norman Houston. Photographed by Jules Cronjager. Edited by Byron Robinson. Release date, September 15, 1932. Running time, 65 minutes.

CAST

Jerry Bennett ..... Gilbert Roland
Clyde Corbin ..... Noah Beery
Carol Everett ..... Barbara Kent
Amelia ..... Carmel Myers
"Pop" Everett ..... Otis Harlan
Miss Thompson ..... Dorothy Revier
Nick ..... J. Carol Naish
Nick's mother ..... Ferike Boros
Police captain ..... John Ince
Looey ..... Monte Carter
District attorney ..... Broderick O'Farrell
Harry Newton ..... Arthur Millett
Fatty "Raskin" ..... James Cooley
Eddie "Schrabe" ..... Gordon DeMain

Chandu, the Magician

(Fox)

Mystery and Comedy

Here's a lot of grand hokum that should hand your patrons laughs and thrills. From the youngsters' viewpoint, it is undoubtedly the best picture that has been made for their entertainment in a long time. Magic, mirth and mystery are the keynotes of this dab into the mystic occult sciences of India and Egypt, and it takes in just about everything from crystal gazing, hypnotism, the evil eye and magic down to one of those Harry Houdini escapes from a sunken coffin.

Making liberal use of camera tricks, it gets right down to the fundamentals of motion picture production, with laugh provoking comedy gags, both subtle and evident, as the basic idea. The mystery and thrills have for their main purpose the heightening of the comedy. You'll probably get your best results from this picture if you make every effort to get over the idea that the whole thing is a lot of good, wholesome fun, dished up in such a novel manner that they are bound to get a whole lot of enjoyable entertainment.

On those grounds, selling "Chandu" to real box-office business should not prove a too difficult task. In the first place, the nationwide radio broadcasts of the story have formed a ready-made audience and if you happen to have a station in your community that is releasing the serial, the natural thing to do is to try to work out some kind of a tie-up with it, to plug your playdates. Don't overlook the interest creating possibilities of the broadcasts in all your advertising and publicity. Likewise see if you can work out contacts to get hold of some of those "Chandu" magic sets that the sponsors of the broadcast were giving away. Go in for weird, mysterious stuff that will stir the imagination, and with whatever tricky mystic ballyhoo you use, always get over the idea that "Chandu" shows how it all works.

Make your big play for the youngsters, both the real youngsters and the grown-up ones. It's one of those "Perils of Pauline" things that should have them booing the villains and cheering the hero. It should be an ideal picture for Saturday afternoon and Sunday. Yet you want to plan on having as many youngsters as possible in the house at every performance in order that they may transfer their enthusiasm to the adults.—McCarthy, Hollywood.

Produced and distributed by Fox. Directed by Marcel Varnel and William C. Menzies. From the radio drama by Harry A. Earnshaw, Vera M. Oldham and R. R. Morgan. Screen play by Barry Conners and Philip Klein. Photography by James Howe. Sound recorder, Joseph Aiken. Art director, Max Parker. Wardrobe by Earl Luick. Assistant director, Walter Mayo. Release date, September 18, 1932. Running time, 74 minutes.

CAST

Chandu ..... Edmund Lowe
Princess Nadji ..... Irene Ware
Roxor ..... Bela Lugosi
Robert Regent .....Henry B. Walthall
Albert Miggles ..... Herbert Mundin
Abdullah ..... Weldon Heyburn
Betty .....June Vlasek
Bobby ..... Nestor Aber
Dorothy Regent ..... Virginia Hammond
Servant ..... Charles Stevens

SHORTS

The Great Hokum Mystery

(Educational)

Fair Amusement

The first subject, "Hypnotizing for Love," in a new Educational series provides some moderate amount of amusement as a re-run of what is apparently an old heavy drama of the early days of the motion picture. Lew Lehr adds a running fire of amusing and sarcastic comment which is meant to give the spark of comedy to the subject. Often enough the spark fails to flash, when the dialogue makes too great an attempt to be funny. However, there is novelty and humor in the appearance today of that which at one time was weighty, blood-curdling drama.—Running time, 16 minutes.

Union Wages

(Universal)

Fun and Action

There's much of rollicking humor of the slapstick mode in this picture in which Louise Fazenda, Sidney Toler and Jim Finlayson precipitate the complications, Toler with something of a more or less quiet form of comedy, Finlayson with a broader and more roaring type, and Miss Fazenda with both. Situations are routine, but the unplumbered and therefore overflooded bathroom and the finger jammed into the firehose nozzle provide laughter because of treatment by veterans of the comedy field.—Running time, 20 minutes.

The Butcher's Boy

(Universal)

Fair Cartoon

Universal's Pooch the Pup has a rather hectic time by reason of the cat and an electric clothes ringer when he attempts to deliver a chicken to the fair animated girl. There is a measure of amusement, able musical synchronization in the short, and the youngsters in particular should find it reasonably enjoyable.—Running time, 7 minutes.

Pickin' A Winner

(Vitaphone)

Novel

There is good novelty in this number of the group of shorts in Technicolor which Vitaphone recently produced on the Coast. The color makes it unusual among short subjects, and it possesses a touch of brightness, of the musical comedy nature, which is quite effective. The comedy is only moderately comic, but the subject as a whole, with the addition of chorus numbers, dancing girls and an expert adagio turn, combined with the well handled color, is worth special attention.—Running time, 16 minutes.

BANG GOES THE ROXY POLICY!

World's Biggest Theatre decides to play 2-Reel Comedies for the first time in their history—

and who do you think they pick?



—of course it's

LAUREL HARDY

And "County Hospital" is the picture that will bring to Roxy patrons the laughs of a lifetime! More and more theatres are finding that it pays to balance their entertainment programs with quality comedies. Audiences prefer the best—Hal Roach comedies!

PREFERRED BY ALL THEATRES BIG and LITTLE —

6
LAUREL & HARDY
comedies

8
CHARLEY CHASE
comedies

8
PITTS—TODD
comedies

8
OUR GANG
comedies

8
THE TAXI BOYS
comedies

HAL ROACH COMEDIES

Merrily distributed by

Metro-Goldwyn-Mayer

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended September 10, 1932, reaching $1,589,367 from 108 theatres in 20 key cities over the country, registered a marked increase over the previous calendar week, ended September 3, when 106 houses in 20 cities amassed a total of $1,389,894. The increase, therefore, amounted to $199,473. During the more recent seven-day period three new low individual house record figures were established, and no new high individual records were recorded. During the preceding week as well, three new "lows" and no new "highs" were noted.

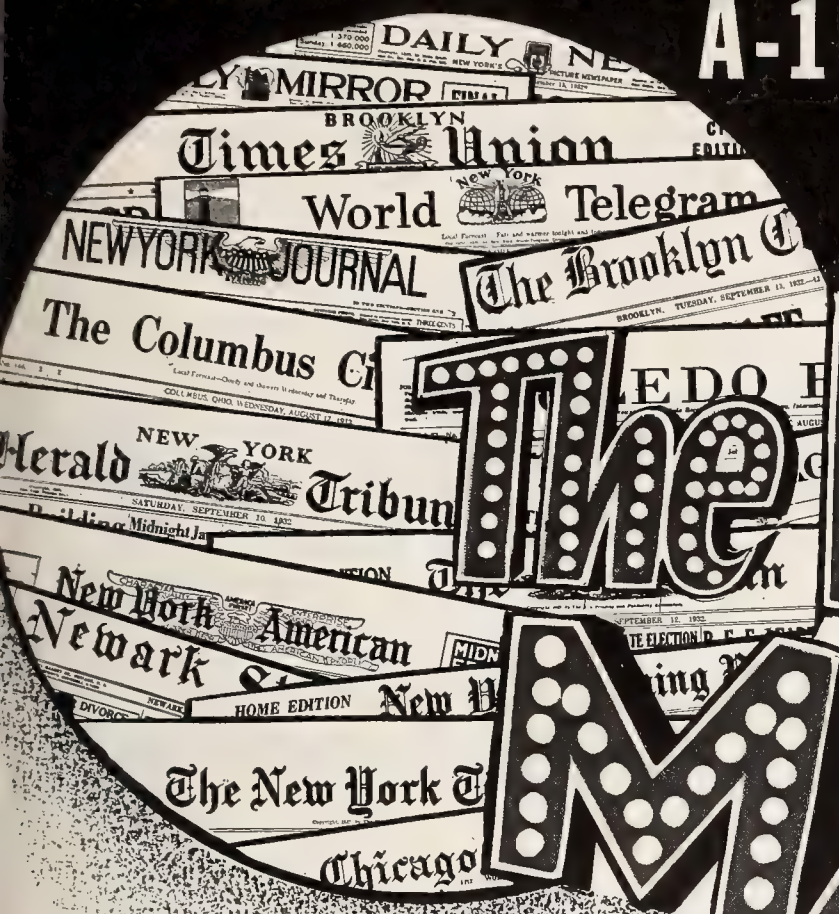
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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Boston								
Keith's	3,500	25c-65c	"Bird of Paradise" (Radio)	23,000	"Back Street" (U.)	23,500	High 12-5 "Frankenstein"	27,000
							Low 3-26-32 "Explorers of the World"	16,000
Keith-Boston	2,900	25c-65c	"The Thirteenth Guest" (Mono.) (25c-60c)	21,500	"Night Club Lady" (Col.)	21,500	High 4-9-32 "Steady Company"	26,000
							Low 7-9-32 "By Whose Hand?"	16,500
Loew's Orpheum	2,000	25c-60c	"Speak Easily" (MGM)	20,000	"Downstairs" (MGM)	21,000	High 1-24 "Hell's Angels"	31,500
							Low 8-4-32 "Unashamed"	18,000
Loew's State	3,700	30c-60c	"Divorce in the Family" (MGM)	22,000	"Blondie of the Follies" (MGM)	23,000	High 6-18-32— "Hell Divers" "Possessed" and "Sin of Madelon Claudet"	26,000
							Low 7-18 "Man in Possession"	19,000
Metropolitan	4,350	35c-75c	"70,000 Witnesses" (Para.)	37,500	"Two Against the World" (W.B.)	35,500	High 1-31 "No Limit"	44,500
							Low 7-4 "I Take This Woman"	30,000
Paramount	1,800	30c-60c	"Love Me Tonight" (Para.) (2nd week)	16,000	"Love Me Tonight" (Para.) (1st week)	17,000	.....	
Uptown	2,000	25c-60c	"Love Me Tonight" (Para.) (2nd week)	12,500	"Love Me Tonight" (Para.) (1st week)	13,000	High 5-14-32 "The Miracle Man"	15,000
							Low 7-23-32 "Miss Pinkerton"	10,000
Buffalo								
Buffalo	3,500	30c-65c	"Blondie of the Follies" (MGM)	23,500	"Two Against the World" (W. B.)	20,000	High 3-28 "My Past"	39,500
							Low 8-27-32 "Devil and the Deep"	15,000
Century	3,000	25c-35c	"Speak Easily" (MGM) (6 days)	7,100	"Congorilla" (Fox)	7,000	High 2-14 "Cimarron"	25,600
							Low 8-27-32 "Mystery Ranch"	5,800
Court Street	1,800	25c	"Almost Married" (Fox) (4 days)	1,300	"Stranger in Town" (W. B.) (4 days)	1,100	.....	
Great Lakes	3,000	30c-65c	"Love Me Tonight" (Para.)	15,000	"Horse Feathers" (Para.) (2nd week)	10,000	High 8-8 "Politics"	35,100
							Low 5-28-32 "Two Seconds"	7,900
Hippodrome	2,100	25c-35c	"Jewel Robbery" (W. B.)	7,500	"Purchase Price" (W. B.)	6,000	High 2-14 "Free Love"	26,300
							Low 7-16-32 "New Morals for Old"	4,200
Lafayette	3,300	25c	"War Correspondent" (Col.)	8,000	"Cock of the Air" (U. A.)	6,800	High 4-11 "Ten Cents a Dance"	24,100
							Low 6-11-32 "The Secret Witness"	5,800
Chicago								
Chicago	4,000	35c-75c	"Down to Earth" (Fox)	40,000	"Blondie of the Follies" (MGM)	36,000	High 1-23-32 "Two Kinds of Women"	67,000
							Low 7-18 "Women Love Once"	26,250
McVickers	2,284	35c-75c	"Horse Feathers" (Para.) (3rd week)	18,000	"Horse Feathers" (Para.) (2nd week)	26,000	High 2-7 "Doorway to Hell"	38,170
							Low 5-28-32 "The Doomed Battalion"	15,000
Oriental	3,940	35c-75c	"Speak Easily" (MGM)	26,000	"70,000 Witnesses" (Para.)	23,000	High 3-7 "My Past"	46,750
							Low 6-27 "Party Husband"	19,450
Palace	2,509	35c-75c	"Bird of Paradise" (Radio)	31,000	"War Correspondent" (Col.)	20,000	High 4-2-32 "Cheaters at Play"	33,000
							Low 7-16-32 "Bachelor's Affairs"	16,000
State Lake	2,776	25c-50c	"Passport to Hell" (Fox)	19,000	"Hollywood Speaks" (Col.)	16,500	High 12-12 "Frankenstein"	44,000
							Low 6-25-32 "Is My Face Red?"	7,000
United Artists	1,700	35c-75c	"Mr. Robinson Crusoe" (U.A.)	17,000	"White Zombie" (U. A.)	15,000	High 3-21 "City Lights"	46,562
							Low 6-18-32 "The Tenderfoot"	9,000
Cleveland								
Allen	3,300	25c-50c	"Love Me Tonight" (Para.)	15,000	"Blondie of the Follies" (MGM)	15,000	High 1-30-32 "Hell Divers"	26,000
							Low 7-2-32 "The Man From Yesterday"	8,000
RKO Palace	3,100	25c-60c	"Back Street" (U.)	21,000	"Bird of Paradise" (Radio)	25,000	High 5-2 "Laugh and Get Rich"	40,000
							Low 5-21-32 "Sinners in the Sun"	18,000
Stillman	1,900	15c-25c	"Congorilla" (Fox) (25c-35c)	8,500	"The Painted Woman" (Fox)	5,000	.....	
Warner's Lake	800	15c-50c	"Two Against the World" (W.B.)	6,000	"Doctor X" (F. N.)	8,600	High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Denver	2,500	25c-66c	"Love Me Tonight" (Para.)	16,000	"Devil and the Deep" (Para.)	14,000	High 8-8 "Politics"	25,000
							Low 5-14-32 "Greeks Had a Word for Them"	9,000
Huffman's Rialto	900	25c-50c	"Purchase Price" (W.B.) (20c-40c)	3,200	"Tom Brown of Culver" (U.)	2,250	.....	
Orpheum	2,600	25c-66c	"Down To Earth" (Fox)	17,000	"Hold 'Em Jail" (Radio)	16,000	.....	
Paramount	2,000	25c-55c	"70,000 Witnesses" (Para.) (25c-40c)	11,000	"Speak Easily" (MGM)	9,000	High 1-10 "Hell's Angels"	22,000
							Low 6-25-32 "Forgotten Commandments" and "Reserved for Ladies"	3,450
Detroit								
Downtown	2,750	25c-50c	"Bird of Paradise" (Radio) (4 days-2nd week)	6,100	"Bird of Paradise" (Radio) (1st week)	19,500	.....	
			"Back Street" (U.) (3 days)	7,600				
Fisher	2,300	25c-50c	"Speak Easily" (MGM)	14,200	"Downstairs" (MGM)	13,400	.....	
Fox	5,000	25c-50c	"Down To Earth" (Fox)	14,100	"War Correspondent" (Col.)	11,500	.....	
Michigan	4,100	25c-75c	"Devil and the Deep" (Para.)	24,300	"Two Against the World" (W. B.)	23,500	.....	
United Artists	3,800	25c-75c	"White Zombie" (U. A.)	10,000	.....		.....	

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with

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Barbara Weeks • Warren Hymer

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COLUMBIA PICTURES

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Hollywood							
Pantages Hollywood	3,000	35c-65c	"Bring 'Em Back Alive" (Radio).	8,800	"Tom Brown of Culver" (U.)....	9,300	High 4-30-32 "Careless Lady"..... 22,400 Low 2-6-32 "Ladies of the Big House". 7,000
W. B. Hollywood	3,000	25c-55c	"Blessed Event" (W. B.).....	16,850	"Two Against the World" (W. B.)	11,800	High 2-7 "Little Caesar"..... 30,000 Low 11-7 "Honor of the Family"..... 7,000
Indianapolis							
Apollo	1,100	35c-50c	"Down to Earth" (Fox).....	5,000	"Two Against the World" (W. B.)	3,500	High 6-13 "Daddy Long Legs"..... 10,000 Low 8-20-32 "Jewel Robbery"..... 2,500
Circle	2,600	25c-35c	"Love Me Tonight" (Para.)..... (35c-50c)	8,800	"Devil and the Deep" (Para.).... (35c-55c)	9,500	High 2-14 "Cimarron" ..... 13,000 Low 7-30-32 "Westward Passage"..... 3,500
Indiana	3,300	35c-55c	"Bring 'Em Back Alive" (Radio).. (35c-50c)	5,000	"Horse Feathers" (Para.)..... (6 days-2nd week)	7,000	High 1-17 "Her Man"..... 25,000 Low 9-10-32 "Bring 'Em Back Alive"... 5,000
Palace	2,800	25c-35c	"Blondie of the Follies" (MGM)..	7,000	"The Last Mile" (Tiff.).....	5,000	High 5-2 "Trader Horn"..... 22,000 Low 9-3-32 "The Last Mile"..... 5,000
Kansas City							
Liberty	1,000	15c-25c	"70,000 Witnesses" (Para.).....	4,250	"Miss Pinkerton" (F. N.).....	3,500	.....
Mainstreet	3,049	35c-50c	"Back Street" (U.).....	21,000	"Bird of Paradise" (Radio).....	21,000	High 1-9-32 "Peach o' Reno"..... 25,500 Low 6-11-32 "Rich Are Always With Us" 11,000
Midland	4,000	25c-40c	"Divorce in the Family" (MGM).. (7 days and Sat. midnite show)	12,000	"The Last Mile" (Tiff.)..... (7 days and Sat. midnite show)	9,500	High 1-23-32 "Hell Divers"..... 30,400 Low 5-9 "Quick Millions"..... 7,500
Newman	2,000	35c-50c	"Two Against the World" (W.B.) (7 days and Sat. midnite show)	8,000	"Love Me Tonight" (Para.)..... (7 days and Sat. midnite show)	12,000	High 2-27-32 "Shanghai Express"..... 25,000 Low 6-4-32 "Street of Women"..... 6,500
Los Angeles							
Carthay Circle	1,650	55c-$1.65	"Back Street" (U.) ..... (5th week-4 days)	5,493	"Back Street" (U.) ..... (4th week)	8,800	....
Fox Criterion	1,652	25c-65c	"Igloo" (U.) ..... (2nd week)	6,000	"Igloo" (U.) ..... (1st week)	9,500	High 5-9 "Secret Six"..... 27,100 Low 3-5-32 "Business and Pleasure".. 3,909
Loew's State	2,416	35c-70c	"Blondie of the Follies" (MGM)	28,500	"Down to Earth" (Fox).....	27,500	High 10-25 "Susan Lenox"..... 39,000 Low 3-5-32 "The Silent Witness"..... 6,963
Orpheum	2,750	25c-40c	"Bird of Paradise" (Radio).....	15,000	"American Madness" (Col.).....	6,600	High 1-9-32 "Frankenstein" ..... 34,000 Low 12-26 "Heaven on Earth"..... 6,500
Paramount	3,596	35c-70c	"Love Me Tonight" (Para.).....	37,000	"Devil and the Deep" (Para.)....	16,500	High 10-31 "Beloved Bachelor"..... 41,000 Low 2-6-32 "Tomorrow and Tomorrow" 7,500
W. B. Downtown	2,400	25c-55c	"Big City Blues" (W. B.).....	9,000	"Doctor X" (W. B.).....	9,750	High 2-7 "Little Caesar"..... 27,000 Low 4-23-32 "Destry Rides Again".... 6,200
W. B. Western	2,400	35c-55c	"Two Against the World" (W. B.)	5,300	"Big City Blues" (W. B.).....	4,400	.....
Minneapolis							
Lyric	1,238	25c-40c	"Blondie of the Follies" (MGM)..	2,000	"White Zombie" (U. A.).....	2,200	High 5-30 "Kiki" ..... 4,000 Low 1-24 "Men on Call"..... 1,200
RKO Orpheum	2,900	25c-55c	"Hold 'Em Jail" (Radio).....	12,500	"War Correspondent" (Col.).....	13,000	High 12-14 "Cimarron" ..... 30,000 Low 8-20-32 "American Madness"..... 12,000
State	2,300	25c-55c	"Love Me Tonight" (Para.).....	8,500	"Down To Earth" (Fox).....	8,600	High 1-2-32 "Sooky" ..... 10,000 Low 4-18 "Body and Soul"..... 6,000
Montreal							
Capitol	2,547	26c-77c	"Speak Easily" (MGM) and..... "Westward Passage" (Pathe)	12,000	"Skyscraper Souls" (MGM) and.. "Women Who Play" (British)	11,500	High 1-10 "Just Imagine"..... 18,000 Low 12-23 "The Guardsman" and "The Tip-Off" .. 8,000
His Majesty's	1,600	50c-$1.00	"The Faithful Heart" (British)....	7,500	.....		.....
Imperial	1,914	15c-40c	"Au Nom De La Loi" (French)..	3,000	"Service de Nuit" (French).....	3,700	High 1-17 "Office Wife" ..... 10,000 Low 8-12-32 "Paris-Beguin" 1,800
Loew's	3,115	30c-85c	"70,000 Witnesses" (Para.).....	13,000	"Hold 'Em Jail" (Radio)	13,500	High 4-2-32 "Fireman, Save My Child" 16,500 Low 7-18 "Stepping Out" 9,000
Palace	2,600	30c-$1.00	"Love Me Tonight" (Para.).....	13,500	"Devil and the Deep" (Para.)...	13,000	High 4-2-32 "One Hour With You".... 19,500 Low 8-12-32 "Washington Masquerade" 10,000
Princess	2,272	25c-75c	"American Madness" (Col.) and.. "The Secret Witness" (Col.)	8,500	"Explorers of the World"..... (Raspin) and "Love Affair" (Col.)	9,000	High 4-1 "City Lights" ..... 22,500 Low 8-27-32 "Man Called Back" and "Strangers of the Evening" 7,000
New York							
Astor	1,120	55c-$2.20	"Strange Interlude" (MGM)..... (2nd week)	22,462	"Strange Interlude" (MGM)..... (4 days and opening night) (1st week)	14,559	High 1-2-32 "Hell Divers"..... 24,216 Low 11-14 "The Champ" 18,759
Cameo	549	25c-75c	"The Sniper" (Amkino)..... (2nd week)	4,000	"The Sniper" (Amkino)..... (1st week)	4,000	.....
Capitol	4,700	35c-$1.65	"Blondie of the Follies" (MGM)..	80,885	"The Last Mile" (Tiff.).....	48,256	High 1-9-32 "Mata Hari"..... 110,466 Low 7-2-32 "New Morals for Old"..... 29,767
Embassy	598	25c	All Newsreel	7,390	All Newsreel	6,690	High 1-3 Newsreels ..... 9,727 Low 5-28-32 Newsreels..... 5,785
Hollywood	1,549	50c-$1.50	"Life Begins" (W.B.)..... (3rd week)	20,472	"Life Begins" (F. N.)..... (2nd week)	22,864	.....
Mayfair	2,300	35c-85c	"Back Street" (U.)..... (2nd week)	20,000	"Back Street" (U.)..... (1st week)	25,000	High 12-12 "Frankenstein" ..... 53,800 Low 4-30-32 "Cohens and Kellys in Hollywood" 7,600
Palace	2,500	30c-$1.10	"Age of Consent" (Radio).....	12,000	"White Zombie" (U. A.).....	13,500	....
Paramount	3,700	40c-$1.10	"70,000 Witnesses" (Para.).....	62,900	"Night Club Lady" (Para.).....	47,200	High 2-7 "Finn and Hattie"..... 85,900 Low 12-26 "Heaven on Earth"..... 35,700
Rialto	1,949	40c-$1.10	"Horse Feathers" (Para.)..... (4th week)	18,000	"Horse Feathers" (Para.)..... (3rd week)	22,000	High 2-27-32 "Shanghai Express"..... 64,600 Low 6-27 "Dracula" and "Hell's Angels" 4,500
Rivoli	2,103	40c-$1.10	"Love Me Tonight" (Para.)..... (3rd week)	20,000	"Love Me Tonight" (Para.)..... (2nd week)	25,000	High 1-9-32 "Dr. Jekyll and Mr. Hyde" 67,100 Low 7-29-32 "Igloo" 8,000
Roxy	6,200	35c-$1.10	"Down to Earth" (Fox).....	43,000	"The First Year" (Fox)..... (2nd week—5 days)	30,000	High 1-2-32 "Delicious" ..... 133,000 Low 6-11-32 "Monte Carlo Madness"... 30,000
Strand	3,000	35c-$1.10	"Blessed Event" (W. B.).....	34,721	"Two Against the World" (W.B.) (2nd week)	15,013	High 1-17 "Little Caesar" ..... 74,821 Low 4-2-32 "The Missing Rembrandt". 8,012
Winter Garden	1,949	35c-$1.10	"A Passport to Hell" (Fox)..... (2nd week)	6,944	"A Passport to Hell" (Fox)..... (1st week)	12,212	High 9-19 "Five Star Final"..... 59,782 Low 8-20-32 "Hollywood Speaks"..... 5,690



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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1931 to date)	
Oklahoma City								
Capitol	1,200	10c-55c	"70,000 Witnesses" (Para.)	4,200	"Jewel Robbery" (W. B.)	4,000	High 2-7 "Illicit"	11,000
							Low 7-2-32 "Man From Yesterday"	3,100
Criterion	1,700	10c-55c	"Bird of Paradise" (Radio)	5,300	"Love Me Tonight" (Para.)	4,000	High 2-21 "Cimarron"	15,500
							Low 8-12-32 "Downstairs"	3,000
Liberty	1,500	10c-35c	"Painted Woman" (Fox) (4 days)	1,200	"Miss Pinkerton" (F. N.) (4 days)	1,100	High 1-24 "Under Suspicion"	7,200
			"Back Street" (U.) (3 days)	1,500	"Almost Married" (Fox) (3 days)	1,000	Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
Mid-West	1,500	10c-55c	"Back Street" (U.) (8 days)	8,000	"Crooner" (F. N.) (5 days)	2,800	High 9-19 "Young As You Feel"	11,000
							Low 8-20-32 "War Correspondent"	3,000
Omaha								
Orpheum	3,000	25c-55c	"Hold 'Em in Jail" (Radio)	16,500	"The Age of Consent" (Radio)	15,000	High 2-14 "Cimarron"	25,550
							Low 6-18-32 "Night World"	8,500
Paramount	2,900	25c-60c	"Love Me Tonight" (Para.)	7,500	"The Jewel Robbery" (W. B.)	12,500	High 4-23-32 "Tarzan, the Ape Man"	13,750
							Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous"	4,000
World	2,500	25c-40c	"The Mouthpiece" (W.B.) and "70,000 Witnesses" (Para.)	6,000	"Winner Take All" (W. B.) and "Man From Yesterday" (Para.)	5,500	High 4-11 "Men Call It Love"	16,000
							Low 11-28 "The Cisco Kid"	4,500
Philadelphia								
Arcadia	600	30c-55c	"Scarface" (U. A.)	3,300	"Aren't We All?" (Para.) (6 days)	2,200	High 12-17 "The Guardsman"	6,500
							Low 4-30-32 "Beast of the City"	1,900
Boyd	2,400	35c-75c	"Two Against the World" (W.B.) (6 days)	15,000	"Jewel Robbery" (W. B.) (6 days)	11,500	.....	
Earle	2,000	35c-66c	"Crooner" (F. N.) (6 days)	17,000	"Speak Easily" (MGM) (6 days)	17,000	High 1-2-32 "Makers of Men"	27,000
							Low 7-23-32 "Miss Pinkerton"	12,500
Fox	3,000	35c-75c	"Down to Earth" (Fox) (6 days)	18,000	"Congorilla" (Fox) (6 days)	16,000	High 2-7 "Man Who Came Back"	40,000
							Low 6-18-32 "Mystery Ranch"	15,000
Karlton	1,000	30c-55c	"Doctor X" (F. N.)	4,500	"Hollywood Speaks" (Col.) (6 days)	3,800	High 5-2 "City Lights"	8,000
							Low 3-21 "Resurrection"	3,000
Stanley	3,700	35c-75c	"Horse Feathers" (Para.) (6 days)	17,500	"Dr. X" (F. N.) (6 days)	16,000	High 12-19 "Frankenstein"	31,000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	35c-55c	"Unashamed" (MGM) (2nd week-2 days)	2,000	"Unashamed" (MGM) (6 days-1st week)	10,000	High 3-21 "Last Parade"	16,500
							Low 7-28-32 "Radio Patrol"	6,500
Portland, Ore.								
Oriental	2,040	25c-35c	"Igloo" (U.)	3,200	"Doctor X" (F. N.)	3,100	.....	
Paramount	3,068	35c-65c	"Down to Earth" (Fox)	14,000	"Love Me Tonight" (Para.)	14,500	High 1-3 "Paid"	26,000
							Low 5-29 "Young Sinners"	11,000
Rialto	1,400	25c-40c	"Love Me Tonight" (Para.)	3,500	"Horse Feathers" (Para.) (2nd week)	3,500	High 3-21 "Trader Horn"	12,000
							Low 6-25-32 "Mystery Ranch"	1,900
RKO Orpheum	1,700	25c-40c	"Back Street" (U.)	7,500	"The Blonde Captive" (Col.)	6,500	High 2-14 "Cimarron"	20,000
							Low 9-3-32 "The Blonde Captive"	6,500
United Artists	945	25c-35c	"Downstairs" (MGM)	2,500	"A Passport to Hell" (Fox)	3,000	High 1-10 "Hell's Angels"	13,500
							Low 8-4-32 "Week Ends Only"	2,000
San Francisco								
El Capitan	3,100	25c-60c	"Red Headed Woman" (MGM)	14,000	"Society Girl" (Fox)	12,600	High 8-15 "Daddy Long Legs"	16,750
							Low 6-11-32 "Devil's Lottery"	11,000
Filmarte	1,400	25c-50c	"Rasputin" (Foreign)	5,500	"Congress Dances" (Ufa) (2nd week)	1,500	.....	
Fox	4,600	25c-90c	"70,000 Witnesses" (Para.)	35,000	"Down to Earth" (Fox)	32,000	High 1-3 "Lightning"	70,000
							Low 2-20-32 "The Guardsman"	29,000
Golden Gate	2,800	25c-65c	"Back Street" (U.)	20,000	"Bird of Paradise" (Radio) (35c-65c)	18,200	High 8-4-25 "Bring 'Em Back Alive"	24,000
							Low 6-11-32 "Lena Rivers"	7,000
Paramount	2,670	25c-90c	"Love Me Tonight" (Para.) (2nd week)	23,000	"Love Me Tonight" (Para.) (1st week)	21,000	High 1-9-32 "The Champ"	35,600
							Low 8-12-32 "Devil and the Deep"	9,500
Warfield	2,700	35c-90c	"Congorilla" (Fox)	23,000	"Speak Easily" (MGM)	22,000	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 1-30-32 "X Marks the Spot"	15,000
Warner Bros.	1,380	35c-75c	"Blessed Event" (W.B.)	10,000	"Two Against the World" (W. B.)	7,000	High 3-26-32 "Fireman, Save My Child"	19,000
							Low 7-9-32 "Street of Women"	3,500
Seattle								
Fifth Avenue	2,750	25c-75c	"Love Me Tonight" (Para.)	13,500	"Blondie of the Follies" (MGM)	12,000	High 7-30-32 "Million Dollar Legs"	18,500
							Low 1-2-32 "The Boudoir Diplomat"	7,000
Fox	2,280	25c-75c	"Divorce in the Family" (MGM)	7,500	"Horse Feathers" (Para.)	7,500	.....	
Liberty	2,000	10c-25c	"The Sign of Four" (World-Wide)	3,000	"Racetrack" (World-Wide)	3,500	High 1-10 "The Lash"	11,500
							Low 9-10-32 "The Sign of Four"	3,000
Music Box	950	25c-35c	"Crooner" (F. N.)	3,000	"Igloo" (U.)	3,000	High 2-28 "City Lights"	14,000
							Low 9-10-32 "Crooner"	3,000
RKO Orpheum	2,650	25c-40c	"Back Street" (U.) (25c-50c)	8,000	"Bird of Paradise" (Radio)	9,500	High 10-31 "Spirit of Notre Dame"	18,000
							Low 8-27-32 "Age of Consent"	6,000
Washington								
Columbia	1,232	25c-40c	"The Sign of Four" (World-Wide)	2,500	"Bachelor's Folly" (World-Wide)	2,200	.....	
Earle	2,323	25c-66c	"Two Against the World" (W.B.)	20,000	"Doctor X" (F. N.)	18,000	.....	
Fox	3,434	25c-66c	"Divorce in the Family" (MGM)	26,000	"The Painted Woman" (Fox)	25,250	.....	
Loew's Palace	2,363	35c-55c	"Down to Earth" (Fox)	14,000	"The Last Mile" (World-Wide)	9,750	.....	
Metropolitan	1,600	25c-55c	"Horse Feathers" (Para.)	15,000	"Make Me A Star" (Para.)	6,500	.....	
RKO Keith's	1,832	25c-55c	"Hold 'Em Jail" (Radio)	12,000	"Night Club Lady" (Col.)	7,500	.....	

A Message from the Makers of the World's Finest Trailers

That big cigarette-maker —

who takes half-page advertisements in the newspapers—he would pay heavy dough to be in your boots! He's keen to advertise his wares on your screen!

But you couldn't have that! Your people, your audiences, come to see MOVING PICTURES not COMMERCIAL ADVERTISING. They're interested in pictures!

There you are! Your audience is all set and your screen is in front of them: give it to them! Tell them about pictures—in trailers—trailers which show the actual scenes—trailers which give the actual dialogue—trailers which are pictures in themselves, and which they are waiting for!

Snap to it, man! The greatest advertising force in existence, the screen, is at YOUR command at a cost so slight as to be negligible. Boost your patronage. TRAILERS BUILD BUSINESS!

National Screen Service
Ad-Vance Trailers

Trailers capture an interest that is WAITING to be captured. Trailers sell on the line of least resistance—and build patronage at the least cost!

National Screen Ad-Vance Trailers are your first aid to better business

MEETINGS

MOTION PICTURE HERALD presents each week a calendar of events and meeting dates of exhibitor and production associations and other non-commercial organizations in the industry. The secretaries of all such associations are urged to forward to the editor necessary data for inclusion herein, of both regular and board of directors meetings.

SEPTEMBER

15—**Associated Motion Picture Advertisers:** Weekly meeting and luncheon, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

Academy of Motion Picture Arts and Sciences: Nominations to be closed for acting, directing, art directing, cinematography, writing and production awards, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

Academy of Motion Picture Arts and Sciences: Branch and section chairmen appoint tellers to count nominations cast by actors, directors, producers and writers branches and art directors and photographic sections, at 7046 Hollywood Boulevard, Hollywood.

United Scenic Artists: Monthly meeting, at 2560 North Beachwood Drive, Hollywood. Executive Vice-President, William B. Cullen.

16—**International Alliance Theatrical Stage Employees:** Studio Branch: Director's semi-monthly meeting, at 6472 Santa Monica Bouelvard, Hollywood. Business Representative, Lew C. G. Blix.

Cleveland Exhibitors' Association: Annual outing, at Lake Forest Country Club, Hudson, Ohio.

19—**Assistant Directors' Association:** Semi-monthly meeting, at 1605 Cahuenga Boulevard, Hollywood. President, Harry W. Scott; Executive Vice-President, Richard L'Estrange.

Academy of Motion Picture Arts and Sciences: Boards of tellers meet to count nominations received from actors, directors, producers and writers branches, and art directors and photographic sections, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

20—**Allied Theatres of Michigan:** Semi-monthly meeting of board of directors, at 607 Fox Building, Woodward Avenue and Columbia Street, Detroit. President, Glenn A. Cross; Secretary, John E. Niebes.

Motion Picture Theatre Owners of Wisconsin and Upper Michigan: Weekly get-together of state members, at fourth floor, Carpenter Building, Milwaukee.

New York Motion Picture Club: Weekly luncheon and open forum, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

Allied Theatre Owners of New Jersey: Weekly meeting, at 301 West 42nd Street, New York. President, Sidney E. Samuelson.

Federated Motion Picture Studio Crafts: Weekly meeting, at 2650 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

21—**233 Club:** Semi-monthly meeting, at 6735 Yucca Street, Hollywood. President, John LeRoy Johnston; Secretary, Abraham S. Goldman.

22—**16mm. Motion Picture Board of Trade:** Semi-monthly meeting and luncheon, at Hotel Victoria, New York. President, G. P. Foute· Secretary, A. D. V. Storey.

Associated Motion Picture Advertisers: Weekly meeting and luncheon, at Sardi's, West 44th Street, New York. President, Hal Horne: Secretary, Al Sherman.

23—**Philadelphia Exhibitors and Exchangemen Annual Golf Tournament,** at Lulu Country Club, Philadelphia.

26—**Mayfair Club:** Monthly gathering at Biltmore Hotel, Los Angeles. President, Fred Niblo; Secretary, Irving Thalberg.

27—**International Brotherhood of Electrical Workers, Studio Branch:** Regular monthly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Business Manager, A. P. Speede.

Federated Motion Picture Studio Crafts: Weekly meeting, at 2650 North Beachwood Drive, Hollywood. President, Harry W. Scott; Secretary, Richard L'Estrange.

Motion Picture Theatre Owners of Wisconsin and Upper Michigan: Weekly get-together of state members, at fourth floor, Carpenter Building, Milwaukee.

New York Motion Picture Club: Weekly luncheon and open forum, at 1560 Broadway, New York. President Lee A. Ochs, Secretary, Paul Gulick.

Allied Theatre Owners of New Jersey: Weekly meeting, at 301 West 42nd Street, New York. President, Sidney E. Samuelson.

29—**Associated Motion Picture Advertisers:** Weekly meeting and luncheon, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

OCTOBER

4—**Motion Picture Theatre Owners of Wisconsin and Upper Michigan:** Weekly get-together of state members, at fourth floor, Carpenter Building, Milwaukee.

New York Motion Picture Club: Weekly luncheon and open forum, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

Allied Theatre Owners of New Jersey: Weekly meeting, at 301 West 42nd Street, New York. President, Sidney E. Samuelson.

5—**M.P.T.O. of Wisconsin and Upper Michigan:** Board of Directors' meeting, at 536 West Wisconsin Avenue, Milwaukee. President, Fred S. Meyer; Secretary, W. L. Ainsworth.

Society of Motion Picture Engineers: Annual induction of new officers and Fall Meeting and motion picture technical exhibit, at Grand Central Palace, New York City; President, Dr. Alfred N. Goldsmith; Secretary, J. H. Kurlander.

7—**Theatrical Press Representatives of America:** Regular monthly meeting, at Clubrooms, Park Central Hotel, New York. President, E. V. Giroux; Secretary, Francis Reid.

11—**Motion Picture Theatre Owners of Wisconsin and Upper Michigan:** Weekly get-together of state members, at fourth floor, Carpenter Building, Milwaukee.

New York Motion Picture Club: Weekly luncheon and open forum, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

Allied Theatre Owners of New Jersey: Weekly meeting, at 301 West 42nd Street, New York. President, Sidney E. Samuelson.

13—**Academy of Motion Picture Arts and Sciences:** Meeting of board of judges on scientific or technical awards to consider nominations cast, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

15—**Academy of Motion Picture Arts and Sciences:** Meeting of special nominating committee on short subject awards, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

15-16—**Quigley Publications Hollywood Golf Tournament,** at Lakeside Country Club, near Hollywood, California.

17—**Academy of Motion Picture Arts and Sciences:** Showing of nominated samples for sound recording award to directors, assistant directors and technicians branches, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

18—**Motion Picture Theatre Owners of Wisconsin and Upper Michigan:** Weekly get-together of state members, at fourth floor, Carpenter Building, Milwaukee.

New York Motion Picture Club: Weekly luncheon and open forum, at 1560 Broadway, New York. President, Lee A. Ochs. Secretary, Paul Gulick.

Allied Theatre Owners of New Jersey: Weekly meeting, at 301 West 42nd Street, New York. President, Sidney E. Samuelson.

20—**Academy of Motion Picture Arts and Sciences:** Showing of nominated samples for sound recording award to producers, actors, writers and special branches, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

21—**Academy of Motion Picture Arts and Sciences:** Meeting of awards committee to receive report on short subject awards and scientific or technical achievement, and make recommendations for special awards, at 7046 Hollywood Boulevard. President, M. C. Levee; Vice-President, Conrad Nagel.

24-29—**Sixteen MM. Motion Picture Board of Trade:** Second annual exposition, at Hotel Victoria, Seventh Avenue and 51st Street, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

24—**Mayfair Club:** Monthly gathering at Biltmore Hotel, Los Angeles. President, Fred Niblo; Secretary, Irving Thalberg.

25—**International Brotherhood of Electrical Workers, Studio Branch:** Regular monthly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Business Manager, A. P. Speede.

Academy of Motion Picture Arts and Sciences: Meeting of board of directors to receive recommendations of awards committee on short subject awards, special awards and scientific or technical achievement awards, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

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Allied Theatre Owners of New Jersey: Weekly meeting, at 301 West 42nd Street, New York. President, Sidney E. Samuelson.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 101—Gar Wood retains speedboat crown for United States at Detroit—Negro flock heeds call to salvation at Hampton Roads, Va.—Daredevils race up Pike's Peak—Walker resigns as New York's mayor, ending inquiry—Doolittle sets new speed record at Cleveand air races—Miss America of 1932 picked at New Jersey pageant.

FOX MOVIETONE NEWS—No. 102—Son of Princess Ilean christened at Vienna—Richard Tauber sings for charity in Berlin—Yankee golfers rout British in Massachusetts—King and Mussolini visit their army in Apennines—Holiday visitors join in reducing exercises at Ocean City, New Jersey beach—Premier Saito expresses friendship to United States from Japan.

HEARST METROTONE NEWS—No. 300—Buried city dug up near London—Schmeling trains for comeback—King and Mussolini review mountain army of 50,000 in Apennines—Maimed daredevil still defies fate at Luna Park, New York—Richard Tauber sings for needy comrades in Berlin—Rough riders help Los Angeles mark 151st birthday at Olympic Stadium—Princess Ilean's son makes first bow before regal audience at Vienna.

HEARST METROTONE NEWS—No. 301—Navy prepares to renew football with Army—Bavarian kids give sample of their musical ability—40 perish as boat blows up with 125 on board in New York—Governors back farmers' protest—New thrills lure crowds to fairs—Vines again wins United States tennis crown at Forest Hills—Bulldoggers shine at rodeo in Pendleton, Ore.

PARAMOUNT NEWS—No. 11—Scots perform in games at Dunoon — Queen Marie sees Princess Illean's first-born christened at Vienna—Men and women in 5-mile swim across Paris—Cowboys and Indians help celebrate Los Angeles' 151st birthday—Work on four famous Americans goes into fifth year at Mt. Rushmore, S. D.—Gar Wood beats Kaye Don in speedboat classic at Detroit.

PARAMOUNT NEWS—No. 12—Fete honors saint in Aquila, Italy—Vines keeps tennis title in United States at Forest Hills match—S. S. Observation blows up in New York, killing 40—E. G. Wailenstik tells of river disaster in New York—Army and Navy resume football relations—Army parachute jumpers drill at Chanute Field, Ill.—Dr. H. H. Russell and Dr. A. J. Barton attack prohibition repeal.

PATHE NEWS—No. 12—Yankees play baseball like champions at New York City—Gar Wood keeps Harmsworth Trophy, retaining speedboat crown for United States—Water marathon won by Blagden of Memphis at Toronto—Doolittle new air speed king at Cleveland air races—Street-sweeper runs for office at Cambridge—Youths inspire business men at Allentown, Pa.—Major Gen. Wm. D. Connor at West Point tells of Army-Navy football pact—Miss America of 1932 chosen at New Jersey pageant—Londos downs Savoldi in New York wrestling match.

PATHE NEWS—No. 13—Oldtime rodeo featured at Los Angeles 151 birthday celebration—Legion faces vote on bonus—Bunny Austin introduces unique "shorts" at Forest Hills tennis matches—Governor Roosevelt enjoys visit to Syracuse before starting campaign trip—Fritz Bruning refuels plane from ground during endurance hop at Hadley Field, New Jersey—Workmen rush construction on giant airship hangar—Daredevils thrown from seats in steep hill climb at San Francisco—101 year old woman speaks on today's problems at Saugus, Mass.—"Fearless Joe" now lion tamer at Detroit zoo—Autos skid and crash in sensational tests at South Bend, Ind.—Pete DePaolo does spectacular spins to show danger of skidding at Detroit.

UNIVERSAL NEWSPAPER NEWSREEL—No. 74—President Rubio resigns; Rodrigues selected as new president of Mexico—Fans hail baseball stars selected for 1932 all-America nine by Babe Ruth—Entire populace of ancient city honors 12th century martyr at Aquila, Italy—Saloon eliminated by "tipless waiter," inventor prophesies at Worcester, Mass.—Glen Shultz smashes all records in his hill-climbing car at Pikes' Peak, Colo.—Royal infant makes picturesque debut in Austria—Champion buckaroos vie for world title in cowboy thriller at Los Angeles.

UNIVERSAL NEWSPAPER NEWSREEL—No. 75—Ferry blows to bits in New York, killing 41, injuring 63—Astronomy savants film heavens with new colossal lens in Sidmouth, England—Racketeers in panic over slot-machine clean-up campaign in New York—Find hidden lair of air pioneer's secret after 25-year search in Grass Valley, Cal.—The Tide Turns (Part 7)—Record attendance marks reopening of nation's schools—Regime of Von Papen crumbling; Premier defied by Hitlerites in Berlin.

Files Bankruptcy Petition

The Alexander Industries, Inc., Colorado Springs, Colo., majority stockholder in the Alexander Film Company, has filed a petition in voluntary bankruptcy. The Alexander Film Company, which will continue to operate, is said to be in excellent financial condition.



THERE are good reasons for the superiority of "CERTIFIED PRINTS." They are made of only the finest raw stock and chemicals by the most skilled in their craft. The results of every process are predetermined. Quality is CONTROLLED.

Even though our prints now represent every action in your negative naturally and vividly, we maintain a costly research laboratory where expert chemical and technical engineers seek the means of making them MORE accurate and prolonging their life.

At Consolidated Park your negatives and prints are guarded against every conceivable hazard by modern protective devices which government and insurance officials enthusiastically endorse. And our employees' pledge to secrecy guarantees the same safety to the originality of your ideas.

Our plants can operate twenty-four hours a day and make overnight deliveries when occasion demands. They have a yearly capacity of over a billion feet of film printing.

The largest release printing contract is easily accommodated by our ample working capital. And there is always a surplus from which to make loans to our customers and finance independent production on a large scale.

If you're not already familiar with the unusual advantages offered by a large, specialized organization, send your next production to Consolidated. Compare results. You'll readily agree that twenty years of practical printing experience makes a big difference in release print quality and service.

Our New York and Hollywood plants are especially equipped to develop negatives—to render a COMPLETE film laboratory service.

CONSOLIDATED FILM INDUSTRIES, INC.
NEW YORK HOLLYWOOD

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 143.—(A) Can you offer any illustrative proof that something actually does pass from one point to another when current "flows"? (B) Does electric current seek to pass into the earth? (C) If you say that current generated in a dynamo has no affinity for the earth, explain why it often leaves the wires and flows into the earth. (D) Explain, in your own words, just what takes place when current finds a path and passes from positive to negative.

Answer to Question No. 135

Bluebook School Question No. 135 *was*: "*(A) What sets the practical limits of distance from light source (arc) to collector lens? (B) Should the projectionist refuse any collector lens containing color, or do you regard certain tints as of sufficient advantage in softening the light to justify the loss set up by their use? (C) Will a collector lens, the face of which is pitted considerably, cause sufficient light loss to justify discarding it? (D) Does a pitted collector lens cause any ill effect except light loss?*"

Out of the mass of answers, those of the following have been passed as either correct or approximately so: Lester Borst, Evans and Rau, G. E. Doe, S. G. Williams (except as to Section B, which failure to answer is explained by the statement that he has never had any), Roy Arntson, Bill Doe, J. L. Bernard, T. Van Vaulkenburg, W. Broadbent, A. Zerach, T. T. Garling, D. L. Binkendorfer, O. L. Darls and J. B. Oleson, J. Wentworth, P. L. Davis, A. Bailey, D. Goldberg and L. Hutch, L. R. Mitchel, Mic Granby, L. D. Davis and L. Thomas, S. D. Love and W. Love, J. Ahrenson, G. Tinlin, O. L. Evans, J. Cermak, B. Wheeler and R. Shuler, F. F. Franks, S. G. Williams, H. B. Coates, J. Daniels, T. Davis and T. Lambert (who also disclaims experience with color in condenser lenses), D. L. Monehan and L. B. Bryant, A. Wells, N. McGuire, J. Hendershot and L. G. Gregeson, A. Geibto, R. Geddings and L. Grant, H. Edwards, J. L. Hanson and F. Hanson, D. L. Mason, D. Lambert and T. Davis, G. Farmann, H. D. Schofield, D. L. Sinklow, D. Anderson, J. Billings, H. D. and B. L. Palmer, D. K. Ormie, L. B. Singleton and J. B. Buckley, M. H. Lonberger, D. V. Peterson, P. K. Daniels, D. Holler and D. R. Peters, D. Emmerson, K. O. Allbright, T. McGruder, L. D. Simmons, C. Peters, S. Howard and D. L. Kurts, G. Deckson, R. D. Konley and S. Maybe, E. Rymer, P. Kackson and B. Diglah, R. Singleton, D. Michaelson, K. L. Knight, T. Murphy, F. Harlor and G. Harrison, D. U. Granger, J. H. Rathburn and D. Little, C. Ray and T. Taylor, A. Breaston and L. Haber, H. D. Tyler, F. Rickey, J. Williams, F. Ferguson, A. Jones, P. L. Jensen and A. Ilks.

I have selected the answer of Lester Borst to Section A. He says: "Heat is the most important factor in determining distance from light source to collector lens—assuming the light source to be an arc, of course. Once the minimum distance that the lens may be from the light source without excessive lens breakage or pitting has been determined by experiment, we may proceed to select and arrange the rest of the optical system, knowing we will have available to the converging condenser lens the greatest possible amount of light."

Section B was answered as follows by G. E. Doe: "It would depend upon (a) the views of the manager, (b) the surface of the screen (also the condition of its surface), (c) the amount of illumination available. My own reaction to this matter would be as follows: If the exhibitor or manager prefers a brilliant, dead-white picture, then any lens containing color should be discarded. If a soft tint is preferred instead of brilliant white, then a yellow condenser might help, though to use such a lens it would be necessary to have plenty of light available, since the tint would reduce the effective screen illumination considerably.

"I personally would discard any lens containing color of any sort, and with the notation before set forth, colored lenses, or perhaps I had better say tinted lenses, should be refused if received in that condition, or discarded as soon as color may appear in them. Color in a lens means added light absorption, and except for yellow, an objectionable effect upon the screen.

"I have spoken of the screen surface with relation to yellow light. If its surface should have a tendency to be yellow, either naturally or by reason of discoloration, then of course added yellow from a tinted lens would be bad."

I have selected the foregoing answer because of the argument presented with regard to yellow tint. However, I hold the safest procedure to be to discard all lenses containing any color of any sort. True, some softening of the dead white effect might be set up by yellow-tinted condenser lenses, but the value or density of such tinting is more or less unreliable and apt to change under the effects of high temperatures.

Evans and Rau, as well as several others, say: "Under no consideration would we have anything to do with any condenser containing color. A green tint is especially objectionable," with which view I think I must agree.

(C) This is well answered by T. Van Vaulkenburg, who says: "Much would depend upon just what is meant by 'considerably.' Pits are caused either by hot carbon particles, or by incandescent particles thrown off from the metal coating that some carbons carry. Each such pit ruins the area of lens surface it covers. All light striking that area will be either reflected or dispersed in many directions. The lens surface covering the area of the pit is translucent, not transparent.

"It then may be said that any 'considerable' pitting of the surface of a collector lens should be quite sufficient cause for its replacement with a new lens. The replacement will cost money, true, but wasted light is not an entirely free commodity."

(D) I believe M. H. Lonberger did best on this one. He set the matter forth after this fashion: "A pitted spot on the face of a collector lens will disperse all light passing through the point, some of it to such an extent that it may not reach the converging lens. If it does reach that lens much of it will be reflected by reason of the heavy angle at which it will reach the curved surface. Very little of the light which does get through the pitted surface and reach the converging lens, will reach its surface traveling in the right direction. The rest will be misdirected, and if it gets through the converging lens at all, will set up confusion in the beam between the converging lens and the 'spot', as well as to some extent as far as the screen, I believe."

Well, done, Brother Lonberger. Your answer shows you have studied the projector optical train to good purpose. I am not myself quite certain as to the exact effect in the matter of confusion between the projection lens and the screen, though surely it must exist. May I suggest that some of the lens manufacturers help?

"... BECAUSE WE KNOW THAT OUR PRODUCT IS BEING BROUGHT TO THE ATTENTION OF EXHIBITORS AND THEATRE SUPPLY HOUSES IN OTHER PARTS OF THE WORLD AS WELL AS THE UNITED STATES."

LeRoy Sound Equipment Corp.
421 Lyell Avenue
Rochester, New York

August 4, 1932.

Mr. C. B. O'Neill,
Quigley Publishing Co.,
407 South Dearborn St.,
Chicago, Illinois.

Dear Mr. O'Neill:

Things seem to be showing signs of life and our business is gradually increasing—it may be a forerunner of a profitable Fall and Winter season. We sincerely hope so, both for you and for us.

During the past few weeks we have received inquiries from Japan, Australia, Venezuela and Costa Rica, all of which state that "we have seen your ad in BETTER THEATRES . . ." (By the way, we received an order from the party in Costa Rica this morning). It sure makes us feel good to receive inquiries such as these because we know that our product is being brought to the attention of exhibitors and theatre supply houses in other parts of the world as well as the United States.

With best regards, I am

Very truly yours,

LE ROY SOUND EQUIPMENT CORP.
A. W. LeRoy

Better Theatres
1790 Broadway, New York
407 S. Dearborn, Chicago

This is an exact typographical reproduction of a letter received by the advertising manager of BETTER THEATRES from the LeRoy Sound Equipment Corporation, Rochester, N. Y., manufacturers of sound reproducing equipment.

JENKINS' COLYUM

Columbia, Mo.

DEAR HERALD:

This is the town where our Nebraska Cornhuskers come once a year to get a good walloping. Boy, how these Missouri crackers can play football. They say that when you are in Missouri you should do as the Missourians do, but we just can't do it. Down here they eat lobster salad, tune their radios in on crooners and jazz orchestras and some of the boys are going to vote for Roosevelt, thinking he is the Bull Moose candidate, and that lets us out.

▽

H. F. Staple of the Paramount Theatre at Rockport says he's not broke but pretty badly bent. Mrs. Staple collects the change at the box office. They are a delightful couple who are worth knowing.

▽

John L. Yous, who opens and closes the doors of the Delpheus Theatre at Mount City, says that the show business interferes with his religion. We asked him what religion and he said he had been in the show business so long that he had forgotten. He's a queer guy, this John is, but he swears by the HERALD, and that's sumpin.

▽

A woman out in Kansas said that this summer had been so hot and dry that her husband had worked only twelve hours a day, but she says, "You just wait until winter comes and then watch me read the riot act to him."

Gosh, Oscar, how these Kansas girls can read!

▽

Chester Bell manages the Fox DeGraw Theatre at Brookfield. The last time we saw Chet he was managing some houses in Redlands, California. The fact that they moved him to Brookfield, Missouri, proves John McAmley's statement when he was elected justice of the peace and said to Emmet Bonlore, "Emmet, they just can't keep a good man down."

Chet asked us if we know Carl Reese, who sells Fox pictures out of Omaha, and we told him we did. He said he used to change on Carl when his mother wasn't around, and we told him he didn't change him often enough.

Chet gave us a little booklet put out by the Fox Company. On the title cover we read this: "The Movie World Wakes Up." Then it goes on to say: "For two years the producers have been making picture to please themselves—now they are making pictures to please You."

On the inside of this booklet we find the following confession:

"It must be frankly admitted that the movie, during the last two years, has lost some of its popularity. True, the depression has kept some people away from the theatres, but undoubtedly the great majority of the stay-at-homes had become dissatisfied with the current movie style.

"When the movie found its voice, the producers grew so enthusiastic they overdid the thing. Emphasis was placed on *words*. Action and scope were neglected. The screen became a mirror of sophistication, and the movie studio an experimental laboratory. In a word, the movie world lost touch with its followers. Now these sad experiments are over. The studios have been reorganized. The movie world has come down to earth. Its ears are open only to You. The producers have awakened to the demand for more humanity and less hokum. More wholesome comedy and less stilted satire. More red-blooded action and less swank."

There you are. They say that an honest confession is good for the soul, and Fox has had the nerve to make an honest confession, and this ought to put the Fox soul in clover clear up to the waist.

▽

Mr. Davis manages the Fox Grand and Fourth Street theatres in Moberly. He took time out to drive us out to their park and show us a beautiful lake where they catch bass and crappies and then he took us out to the Brown Shoe Factory and other places of interest, which proved to us that these theatre boys are a whole lot nicer than most people credit them with being, all of which is further proof of what we have contended all along.

The last time we met Mr. Davis he was managing some theatres in Parsons, Kansas. We hope the next time we see him he will be managing theatres in Nebraska, and that's where he ought to be.

▽

Columbia has three theatres, all independent, and all managed by Mr. H. G. Woods, who, by the way, is a most. delightful gentleman to meet. He remembered us from four years ago when we called on him, which proves that he has a remarkable memory. The Variety was closed during school vacation and the other two theatres were just barely ahead of the hounds, according to Mr. Wood's statement. Columbia ought to be a good show town when the University is open.

△

We met a theatre man yesterday who told us that he had known for two years that he ought to have the HERALD because it was a necessity, but he couldn't subscribe for it then because his wife was going to Indiana for a month to visit her folks and was leaving their six little children for him to take care of, two of which were twins and had just been weaned, and he wouldn't have time to read the HERALD if he had it.

We told him not to let a little thing like that stand in the way, that we'd stay there and take care of the children until his wife returned, but he was adamant, or cement, we don't know which. We have seen some that were both, but not often.

△

Jefferson City

This is the town where the state capitol and penitentiary are located.

We have been dodging penitentiaries all our life and now we would pick this town to Sunday in. There is something chilly and uninviting about a penitentiary; that's why we don't like 'em. We hope the warden is a nice, sociable kind of a fella. The main street in this town runs right on top of a hog-back and slopes from the center down a steep hill on both sides. That's why so many men wear out the seat of their pants sliding down these hills when it is slippery. We don't know how the women manage it.

There is a caucus of Democratic state candidates here in the hotel today. They elected Roosevelt twice in the lobby this morning and we were glad of it, for we have been a little leary about that November election.

Last night we attended the Miller Theatre of the Dubinsky Brothers. They were playing "Tom Brown of Culver," a very good picture, but one would have had to have a searchlight to find the audience. Perhaps Barnum & Bailey's circus, which was playing the town, had something to do with the attendance.

If we had our fishing tackle we'd go down to the Missouri river, which is only a block away, and catch ourself a nice big catfish.

J. C. JENKINS,
The HERALD Man

Freuler Has Four in Work

Freuler Film Associates has four Monarch pictures in various stages of production. They are "The Fighting Gentleman," "The Gambling Sex," "The Forty-Niners" and "Roar of the Jungle."

TRAVELERS...

Sidney R. Kent, president Fox Films, arrived in Hollywood from New York for studio conferences, returning next week.

Andre Daven, European representative, Fox Films, arrived in Hollywood from Paris, returning in three weeks.

Will H. Hays, president of the Motion Picture Producers and Distributors of America, is due in New York on Monday from conferences with producers at Hollywood.

Joseph M. Schenck, president, United Artists, to Hollywood from New York. Joseph Moscowitz, vice-president, follows Thursday.

Harold Lloyd, Paramount player, leaves Hollywood Sunday for vacation in New York and Europe.

Herbert Marshall, Paramount player, to London on October 7 for stage work.

William Collier, Sr., in New York from Hollywood, vacationing.

Ben Goetz, executive, Consolidated Film Industries, sailed for European vacation.

George M. Cohan, in New York from Hollywood where he appeared in a Paramount feature.

Maurice Chevalier, Paramount player, returns in November to Hollywood from Paris vacation.

Albertina Rasch, to London from New York.

James Whale, Universal player, in New York from London, en route to Universal City.

Col. John A. Cooper, president M. P. Distributors of Canada, to Halifax from Toronto for Canadian Chambers of Commerce convention.

Alfred Lunt and Lynn Fontanne, players, returned to New York from European vacation.

J. C. Jones, London representative of Pathe, Inc., arrived in New York.

Helen Twelvetrees and Frank Woody, her husband, in New York from Hollywood.

John M. Stahl, director Universal, arrived in New York from Universal City for production conferences.

Richard Barthelmess and family, in New York from European vacation, en route to Warners' Burbank studios.

Katherine Brown, eastern story editor, Radio Pictures, visiting Hollywood studios.

Paul Burger, eastern division manager, United Artists, on month's tour of southern territory, from New York.

Paul Muni, Warner player, returns to New York from Hollywood.

Harpo Marx, Paramount player, by plane from New York to Hollywood.

James Light, playwright, by plane from New York to Universal City on new writer's contract.

A. M. Boyles, West Coast division chief, Fox Theatres, in New York from San Francisco for home office conferences.

Elmer C. Rhoden, Midwest theatre manager, Fox circuit, in New York from Kansas City for home office conferences.

Louella Parsons and Dr. Harry Martin, her husband, to Europe, vacationing.

Harry Lackman, European director, arrived at Fox studios at Movietone City, to direct.

Constance Bennett sailed for Europe, vacationing.

S. L. Rothafel returned to New York from Hollywood.

Sam Briskin, producer, in New York from Hollywood. Returns October 15 via Panama Canal.

Stuart Dunlap, general sales representative for MGM in Central America, returned to Panama from New York.

B. B. Kahane, president, Radio Pictures, returned to New York from Hollywood studio conferences.

Carl Laemmle, Jr., Universal production chief, due in New York from Universal City.

Nicholas M. Schenck, president, MGM, to Hollywood from New York for production conferences.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHARLES E. ("CHICK") LEWIS, chairman and editor



DOLLAR FOR DOLLAR VALUE!

SEATED IN ONE OF the New York film exchanges, we listened to one of the best known film salesmen in this territory discuss present-day business with a group of some ten or twelve local independent exhibitors.

While we cannot recall his remarks word-for-word, we know they ran something like this: ". . . The losses in the movie industry are not being made by the producers or distributors . . . it is the theatres who are losing all the money, and the reason is as plain as the nose on your face. . . . They fired practically every manager who was earning a decent salary and replaced competent, money-making showmen with thirty and forty-dollar-a-week head-porters. . . . You fellows sitting around my desk will bear me out when I say that any theatre executive or owner who invests thirty dollars a week in the man who runs the theatre is going to get just that much value out of his investment. . . . Managing a theatre is a big, responsible and important task and if the owner of a theatre can't afford to pay his manager at least one hundred dollars a week then he deserves to go on losing money. . . ."

▽ ▽ ▽

THE FILM SALESMAN who made these remarks is a man who has watched local movie history being made for a score of years . . is a thorough showman and capable of handling a theatre himself. . . He was not talking to hear himself gab or to amuse his listeners. . . He was merely giving vent to his honest feelings and, what's more, he was hitting the nail right on the head. He bemoaned the fact that the many showmen he knew in the prosperous days had seemingly faded out of the picture. He no longer encountered those real managers who ran their theatres so competently and profitably.

If those who O.K. the pay checks and pay the losses do not know it, may we inform them most emphatically that hundred-dollar values are not selling now or ever for thirty or forty bucks per head. . . You may buy cattle that way . . but you may find that the meat is tough and will give you a bad case of indigestion. . . And so with managers. . . If you are looking for bargains, you're gonna get stuck good and proper, because the man who will take a hundred-dollar job for thirty is going to end up by being worth about fifteen dollars in results. . .

WHEN BUSINESS IS BAD it is apt to sour a man's usual sunny nature. . . Perhaps that is why opposition managers took to pulling slightly off-color gags at each other's expense . . with the inevitable result that where local showmen were once friendly and working together for their common good they are now enemies and stop at no opportunity to throw mud at each other. . .

Which is hardly a nice state of affairs . . and believe me, when I say that I know from whence I speak . . 'cause only a week ago I stopped off in a town where I once had an interest and was surprised to hear Manager A knock Manager B, and vice versa. . .

Then the newspaper editor . . an old friend . . commented to me about it, which shows that the feud . . if you want to call it that . . was no local secret . . and the only way to put a stop to it may mean two new managers. . .

If YOU happen to be in such a frame of mind, better bury the hatchet . . (not in each other's head) . . and go back to working together again. . .

▽ ▽ ▽

AND FROM 'WAY OUT West where some showmen are still showmen . . and we don't mean silent . . an old time member rises to ask: "Really, Chick, something must be radically wrong . . when theatres must resort to turning their theatres into grocery stores. I personally know the manager of a house giving away on different nights such stuff as bacon, bread, butter, cookies, cottage cheese, milk, lard and several other items. . . This particular manager would never use such inducements to get them into his house if he could help himself . . so maybe, up to this time, it has been poor product. . ."

Just to prove that we can only see sunshine where others see rain, we are of the opinion that the manager of a theatre giving away items as listed above is one lucky guy . . at least he doesn't have to worry about where his next meal is coming from . . he knows . . it's coming right from his theatre and he won't have to pay for it . . . Hey, hey . . I wish he would send me a case of that stuff . . the ol' cupboard is getting rather bare . . and the missus is starting to dun me for a new winter coat . . I hope she gets it. . .

"CHICK"

DICK KIRSCHBAUM'S LOBBY LAFFS!



After a hot and humid summer we suddenly found little ol' New York swept with brisk north gales, so we rushed this cartoon into print for fear that if we kept it back much longer it would be of no use at all. At any rate, it is said to represent an actual occurrence. So well . . . ?

HICKS RIGGED HUGE MARQUEE MEGAPHONE TO SELL "CROONER"

An immense megaphone rigged up under the marquee was the means of selling a lot of extra tickets on "Crooner" for J. Hicks, manager of the Hollywood Theatre, Los Angeles.

Inside the megaphone were six loudspeakers with the microphone connected to



a vacant store next door to the theatre. This enabled the announcer to see the people on the sidewalk and talk to them through the megaphone. In addition to the announcer, song pluggers crooned song hits from the picture and other numbers, which were heard blocks away from the theatre.

The above stunt is reported as inexpensive and one that acted as a strong attention-getter for the picture. The accompanying photo will convey a fair idea of the huge dimensions of the megaphone. Note that it extends the entire width of the theatre front. The girl on sidewalk with hand pointing at marquee is Sheila Terry, who plays a part in the picture.

BOUCHER IS HITTING USUAL STRIDE DOWN IN WINCHESTER, VA.

A tie-up with a clothing store proprietor, distribution of star photos through another tie-up and a co-operative ad gag, all figured in recent promotional stunts engineered by Frank Boucher, manager of the Capitol Theatre, Winchester, Va.

One thousand cards, bearing a photo of George Brent at the top and plugging "Miss Pinkerton," were used to handle the giveaway of guest tickets made by the clothing store. On the same picture, another shop tied-in with the guest ticket idea by distributing to women five hundred autographed prints of Joan Blondell. The reverse side of the photo carried store and theatre copy. The co-op occupied a full half-page and was put over by the missing-words-in-ads gag.

Typical of Boucher's work, the above stunts only set the theatre back a matter of twenty-five guest tickets for each one.

Notice to Members:
PLEASE be sure to notify the Chairman of any change of address.—THANK YOU.

ED LYNCH PUT ONE OF KEN LONG'S ADS TO PRACTICAL TEST

In connection with the vast amount of interest stirred up by the Ken Long ad series of articles carried by this department several weeks ago, here is direct evidence of how one of the layouts was put to practical use by Ed Lynch, manages of the Cameo Theatre, Bridgeport, Conn.



The Powell-Francis mat, with exception that it came through reversed as to positions of the two stars in "Jewel Robbery," and the general lay-out of the ad, is almost identical with the Long ad on "Letty Lynton" illustrated on page 66 of the June 4th issue of the HERALD. However, Lynch used his own copy and also inserted a small box in the heavy rule to plug his "last times" on the current attraction.

Other recent activities at the Cameo reflect the efficiency of the street bally as a powerful means of attracting attention. Lynch has a young fellow over in his town who appears to be quite a versatile performer. During the real warm weather when it is advisable to stress the cooling system, he goes out dressed in a coonskin coat, ear muffs, golashes and carries an oil heater by one hand and a suit case by the other. Copy on the suit case reads: "On The Way To Cameo Theatre—Cooled By Refrigeration." He also rigged himself in a cut-away coat, high hat, cane and b. v. d.'s, with face made up in bright red grease paint in advance of "Is My Face Red," and consequently helped out the box office.

Other Club members have cashed in the same as Lynch on the Ken Long series of articles on ads and it's gratifying to learn of the widespread interest displayed by Round Tablers. We will publish other examples from time to time.

EDDIE LEWIS HAS JOINED THE COLONY OVER IN GLEN COVE

Some data at hand discloses that Eddie Lewis, manager of the Glen Theatre and comparatively a newcomer to the select Cove colony on Long Island, N. Y., has found his way 'round since locating there.

For instance, take the case of the Grant store over in his town, one of a chain of department stores in Greater New York. Eddie called around to see the manager and it wasn't long before he secured a full window for a gag entitled, "Who Is The Ann Harding of Glen Cove?" The store offered awards to every girl entering the contest.

We also have a snapshot showing a couple of frames used in the Glen's lobby. Standing in the background, or rather in the "black" ground, is another member of our Club—Leon B. Sternberger, Eddie's assistant manager. Next time he has his "pitcher took" may we suggest that a little more light would help us out in the matter of reproducing photographs.

"The Showman's Calendar"

SEPTEMBER

21st	First Day of Autumn
22nd	Nathan Hale Executed—1776 Emancipation Proclamation Issued by Lincoln—1862 Paul Muni's Birthday
26th	Pacific Ocean Discovered by Balboa—1513
30th	George Bancroft's Birthday Ralph Forbes' Birthday Rosh Hashonah Starts Tonight at Sundown

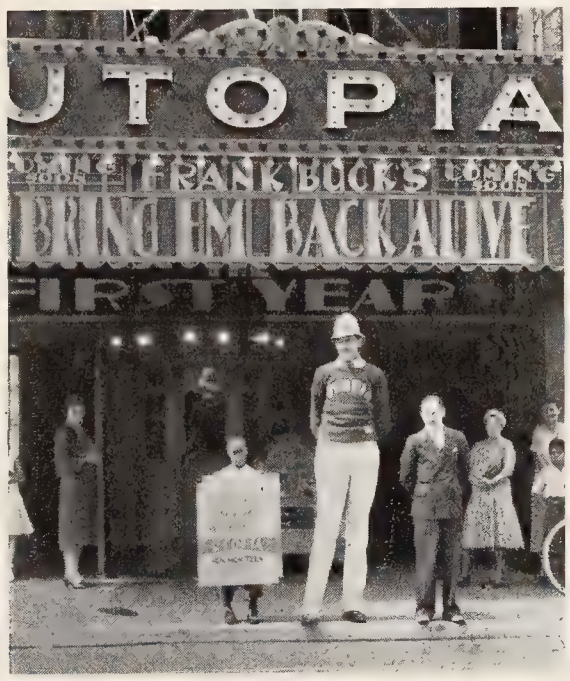
OCTOBER

1st	Jewish New Year's (Rosh Hashonah) Missouri Day
2nd	Major Andre Hung—1780
3rd	Warner Oland's Birthday
4th	Battle of Germantown, Pa.—1777 Buster Keaton's Birthday
5th	Wright Brothers' First Long Distance Flight in Aeroplane, 25-1/5 Miles, in 1905 Battle of Thames—1813 Chester A. Arthur (21st President) Born—1830
6th	Janet Gaynor's Birthday Carol Lombard's Birthday Statue of Liberty Unveiled—1886
7th	First Colonial Congress Met in New York—1765 Jack Mulhall's Birthday James Whitcomb Riley's Birthday
8th	Chicago's Great Fire—1871
9th to 16th	Fire Prevention Week
9th	Fraternal Day (Alabama) Washington Monument Opened—1884 Battle of Saratoga—1777 Jeannette Loff's Birthday Yom Kippur Starts at Sundown
10th	Farmers Day (Florida) Day of Atonement (Yom Kippur)
12th	Columbus Day
13th	Irene Rich's Birthday Cornerstone of White House Laid—1792
14th	William Penn Born—1644 Lillian Gish's Birthday Succoth (Jewish Holiday)

HAROLD KAY USING BIG BOY BALLY OUT IN HIS HOME TOWN

While we haven't had a line on showselling activities of Harold Kay for many a moon, we're now able to report that he has been very busy working out his own problems, at the same time keeping up with his fellow Round Tabler's activities through this department.

The accompanying photo shows a Big Fellow he unearthed out his way to use as a bally. He is seven feet eight inches tall, weighs 270 pounds, is only nineteen years old, and a more than willing worker. The small colored boy on his left, used for contrast, is some more local talent and the two make a great team. On the right of the giant is Kay himself.



The giant and the sandwich boy are generally put out two weeks in advance and they make the whole town talk, according to Kay. He also tells us that he'll be glad to "ship" his big boy to anyone who wants the loan of him for awhile. He's ambitious and wants to get along, says Harold.

MANY COSTLESS ADS PROMOTED BY ENOCH FOR STRAND THEATRE

We've stated before that Bob Enoch, publicity director of the Strand Theatre, Parkersburg, Va., was doing some excellent work with promotion of no-cost ads and a batch of tear sheets at hand offers further evidence of his ability as a space grabber de luxe.

He gets around his town, does Bob. Here's an ad deal he made with a big daily concern, copy stating that guest tickets would be given with the purchase of each quart or two pints of a favorite ice cream. It really amounted to a two-for-one, as the dairy concern paid for each ticket received at the box office.

Here's another one dealing with unemployment that's real interesting: It was promoted through a tie-up with a local newspaper and a box in one of the upper corners stated that the paper would present two guest tickets to the Strand to anyone who would call the City Employment Bureau and give one of the unemployed a job that paid not less than 75c. This one ran for three days, and the latest word is that the newspaper intends to use it as a weekly feature. Other ads dealt with hosiery stores, etc., each one tying up with the sale of merchandise and guest tickets.

Bob and his boss, Mr. Barrett, stopped in at Club headquarters a short time ago to say hello. They were on their way home from a Canadian fishing trip, all set to tackle the new season selling campaign. Lots of luck to them both, and we'll hope to hear more about what they're doing.

Harris' Special Bulletin

John H. Harris, zone manager for Warner Bros. in Pittsburgh, has issued a special bulletin for all managers in his terrtory to use during September, October, November and December. It runs to fifty pages, giving managers hints on mechanical operation, operation policies, promotion ideas, tie-up suggestions, contest possibilities and special material for holidays.



PUTTING OVER 'EXCLUSIVE' RUNS!

Campaign Executed by EDDIE HITCHCOCK for the Arthur Circuit in New England

First Ad.
3 Cols.18"

FALL IN LINE WHEN YOU SEE THIS SIGN —



NEVER TO BE SHOWN — SEE IT NOW — AN EXCLUSIVE ATTRACTION — OR NEVER — IN THIS CITY AGAIN!

BECAUSE ...

. if you miss an "EXCLUSIVE" attraction at an Arthur theatre during its first showing—it will never come back to Worcester! Today's hits will be tomorrow's revivals! You must see those "EXCLUSIVE" attractions NOW or NEVER because they will be—

GONE FOREVER!

Gone—never to return! Such astounding productions as "GRAND HOTEL", "STRANGE INTERLUDE" and other equally remarkable attractions from the studios of METRO-GOLDWYN-MAYER and FOX FILMS! The entire output of Feature Productions, Short Subjects and Newsreels on the 1932-33 schedule of these studios will *positively* be presented "*EXCLUSIVELY*" in the city of Worcester by the Arthur Theatres Corporation *ONLY*.

THESE ARE ONLY SOME OF THE STARS THAT WILL NOT RETURN TO WORCESTER
in the pictures that are stamped "EXCLUSIVE" by any of the Arthur Theatres!

Watch for the "EXCLUSIVE" stamp of worthwhile entertainment on all attractions so designated and offered in the future at either the

PALACE
or the
ELM STREET

Imagine, If You Can, Any Theatre Enterprise Offering You—

"EXCLUSIVE"

Such Superb Entertainment As

METRO-GOLDWYN-MAYER and FOX FEATURE PICTURES!

FANCHON-MARCO STAGE SHOWS!

LAUREL & HARDY COMEDIES!

ALL M-G-M and FOX SHORT SUBJECTS and NEWSREELS!

It Just Isn't Being Done *ANYWHERE*—

At Such Extraordinary Low Prices!

You may never see these great stars and their screen achievements again!


JANET GAYNOR


CHARLES FARRELL


WILL ROGERS


WARNER BAXTER


SALLY EILERS

Something New and Startling in Worcester Entertainment History!

—FROM NOW ON—

IT WILL BE MORE THAN WORTH YOUR WHILE TO LEARN MORE ABOUT THE WORD

EXCLUSIVE

AND THIS LITTLE STAMP

NEVER TO BE SHOWN — SEE IT NOW — AN EXCLUSIVE ATTRACTION — OR NEVER — IN THIS CITY AGAIN!

Because...

if you miss an "EXCLUSIVE" attraction at an Arthur Theatre—the ELM STREET or the PALACE—the attraction so designated will positively never be shown again in this city! Such astounding productions as "GRAND HOTEL", "STRANGE INTERLUDE" and other equally remarkable offerings will be presented "EXCLUSIVELY" in the city of Worcester by the Arthur Theatres Corporation ONLY and once here and shown they will be—

GONE FOREVER FROM WORCESTER!

This announcement means that the entire 1932-33 screen productions, features, short subjects and news weeklies, from the studios of METRO-GOLDWYN-MAYER and FOX FILMS, will be shown ONLY at the ELM STREET or the PALACE and no other subsequent showings within this city will ever be offered by any other theatre! Watch for the "EXCLUSIVE" sign and fall in line or—

You will miss such world renowned attractions as—
Metro-Goldwyn-Mayer Features!
Fox Film Features!
Fanchon-Marco Stage Shows!
Laurel & Hardy Comedies!
All M-G-M and Fox Short Subjects and Newsreels!

You may never see these great stars and their screen achievements again!


GRETA GARBO


JOAN CRAWFORD


JOHN BARRYMORE


NORMA SHEARER


WALLACE BEERY

Herald Copy
(Inside Spread)

Fall In Line When You See This Sign...

NEVER TO BE SHOWN — SEE IT NOW — AN EXCLUSIVE ATTRACTION — OR NEVER — IN THIS CITY AGAIN!

On Any Attraction Playing the

PALACE *or the* ELM STREET

And Remember, It Means

TODAY'S HITS

are

TOMORROW'S REVIVALS

For they will be

GONE FOREVER

from

THE CITY OF WORCESTER!

Back Cover

This Is An Important *Announcement* Concerning Your Future

NEVER TO BE SHOWN — SEE IT NOW — AN EXCLUSIVE ATTRACTION — OR NEVER — IN THIS CITY AGAIN!

STAGE and SCREEN ENTERTAINMENT

FROM THE ARTHUR THEATRES—

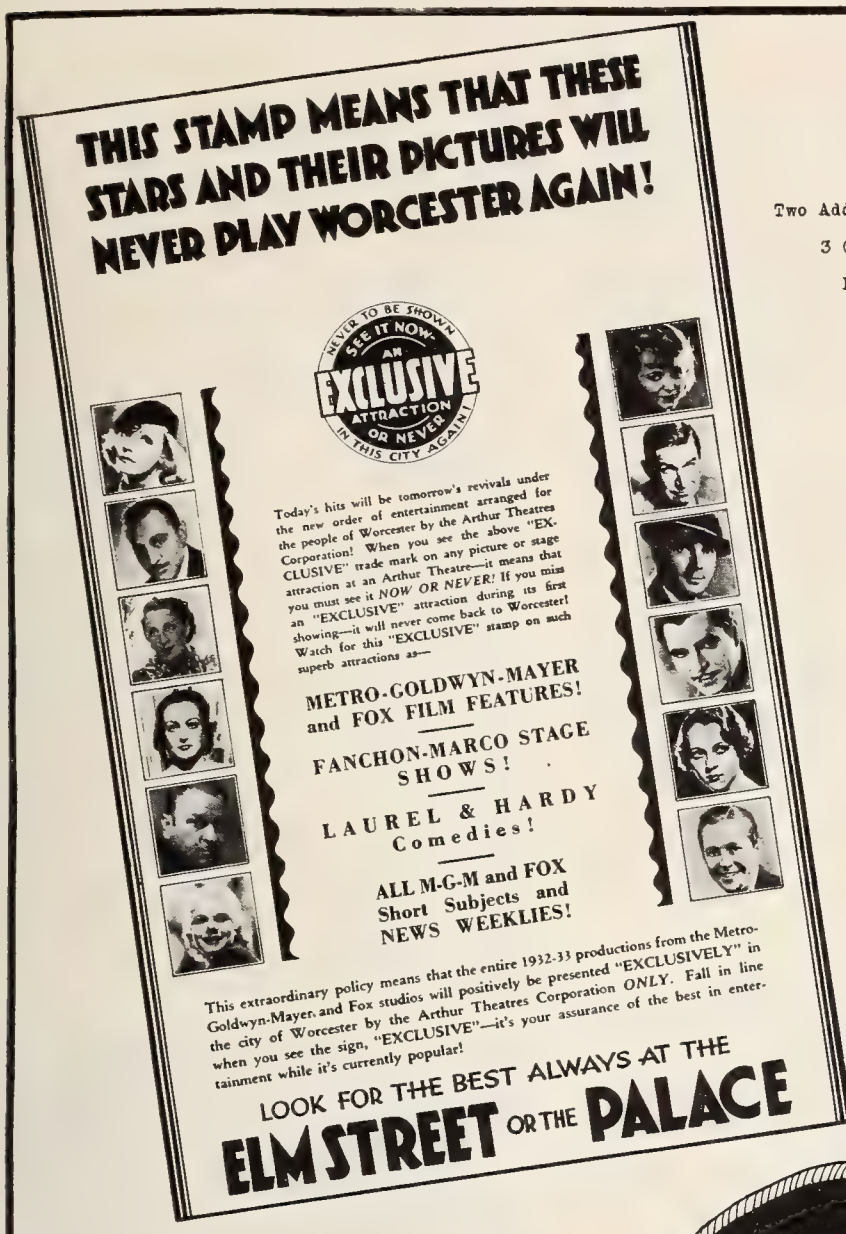
Palace and Elm Street

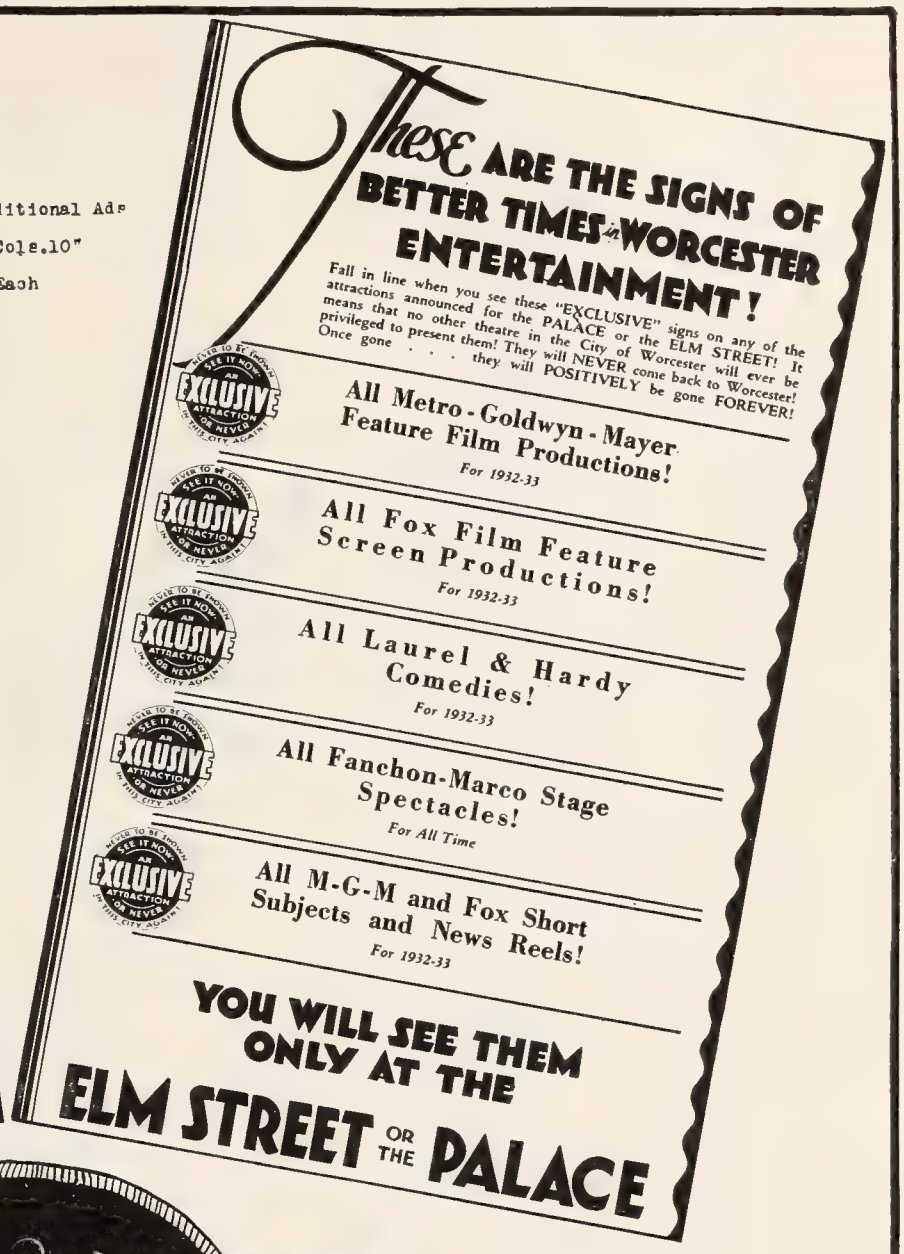
Front Cover

PUBLIC MUST BE EDUCATED!

Turn to Page 17 for Complete Story and Details About "Exclusives"

Two Additional Ads
3 Cols. 10"
Each





Above Newspaper Ads
blown up and used for
Lobby
Posters



Lobby
Poster

KEEPING UP WITH THE TIMES!

By GUY JONES



Jones devised this method of making customers laugh at some of the funny-less comedies being released. Just rig up an attachment to fit under the patrons' arms; when patron works the board under the seat with his foot it causes the attach ment to tickle 'em under the arms. Result: they will laugh at the comedy, regardless.

STEVE BRODIE AND ASSOCIATES MAKING GOOD OUT IN DENVER

Sometime ago we paid tribute to the very attractive theatre tab paper published by Steve Brodie and his associates in the interests of the Harry Huffman theatres out in Denver, Colo. At that time, however, we referred to the maiden issue and now that the masthead of the one we have at hand proudly reveals that it has reached Number 6 and is growing bigger and better every week, we think it no more than due Mr. Brodie and his gang to add a few more words of praise for making even a free publication acceptable reading matter to the public—for after all, it's quite an effort for anyone to digest a lot of words unless the material and general make-up interests the reader. Evidence of the paper's popularity lies in the fact that its circulation is constantly growing and by letters received from readers.

We note on the front page that another big Mickey Mouse picnic was announced for the following week at the Lakeside Theatre, which included a colorful parade through the business section of the city. Sponsors agreed to have on hand a procession of handsome floats, bands, and other attractions. Incidentally, this club has reached a membership of over 10,000 and is growing into one of the finest promotional stunts ever put over by the Huffman staff.

As a sidelight on the efficiency of Huffman management, it is interesting to note that since the RKO Orpheum was added to the theatres under Mr. Huffman's control, the second week of the new regime changed from red to black; which is something to shout a little about in these times of overseating, etc. "First Year" was played the second week, together with a personal appearance of Mitizi Green. Through Mitzi the Orpheum was able to crash a leading, or we might say the leading paper on three successive days, getting two columns the first day, two the second and a three column photo and two column story on the third day. Readers familiar with this particular newspaper will appreciate the results.

Directing publicity for a good-sized group of houses, which includes editing of his tab paper and active participation in many matters of exploitation keeps Steve Brodie pretty well occupied.

Paper Praises Picture Ads

In a recent letter to S. Charles Einfeld, director of advertising and publicity for Warner Bros., an advertising executive on the "New York Times" stated: "Please accept our congratulations on the effective display secured in the "Life Begins" advertisement. . . . We are of the opinion that because of the attractive manner in which the lettering was handled and the judicious use of white space, this ad will attract the favorable attention of all 'Times' readers."

PAPER GAVE ALDEN FRONT PAGE STORY ON STUNT HE USED

A newspaper thought a plan used by C. J. Alden, manager of the Fox-Martin Theatre, Globe, Ariz., to exploit "Skyscraper Souls" so unique that it gave the stunt front page mention.

Alden had a small desk placed on the sidewalk in front of the theatre, on which was a telegraph instrument connected with the box office. A lady sat at a typewriter taking the messages as they were flashed to her over the instrument. Copies containing descriptive catchlines on the pictures, addressed to "Mrs. Globe and Miami" (the two communities) and to well known citizens, were given to patrons.

We note also that Alden has been treating himself to one of those old-time baby contests, for which doting mothers always seem to go like a ton of brick if the stunt hasn't been worked to death. He worked this one with a tie-up with newspaper and local photographer. The entire cost of taking the photographs was absorbed by the paper, photographer and theatre. The paper carried entry blanks to be properly filled in by the applicants, the only requirement being that the baby be three years old or younger. The weekly awards were made according to applause of audiences.

When a stunt is good enough to sell itself to the managing editor of a newspaper for front page material it goes without saying that it must have attracted attention. Nice work on Alden's part.

"CRUSOE" PREMIERE



Here is a photo of the bally arranged for the Atlantic City World Premiere of "Mr. Robinson Crusoe" at the Warner Theatre by Joe Snellenberg. The truck was used ten days in advance and leather-lunged newsboys of the boardwalk plugged the special heralds. Snellenberg also arranged for attractive window displays in the public library and in a leading department store.

AWARDS FOR BEST CAMPAIGN ON "PARADISE"

Smart, aggressive showmen will have another chance to win cash awards as the result of an announcement made recently by RKO in connection with exploitation on "Bird of Paradise." Five hundred dollars, split three ways, will be given for best campaigns; $250 for first, $150 for second, and $100 for third. The contest closes Nov. 30 and all material should be in by that date.

The campaigns will be considered from an all-around angle, which will include newspaper advertising, lobby displays, exploitation, and publicity. The winners will be selected by a group of judges chosen by RKO Radio, consisting of two trade paper representatives, three advertising, exploitation and publicity experts. All campaigns should be forwarded to "Bird of Paradise" Dept., RKO Radio Pictures, 1560 Broadway, New York City.

This picture is claimed to lend itself exceptionally well to a variety of exploitation and publicity angles, and to encourage maximum of effort the company has made reductions amounting to one-third of the original prices on advertising accessories. Get behind it and strive for one of the handsome awards. Anyone of them ought to make a fine Christmas present.

INTRODUCING A NEW SLANT IN PUTTING OVER A FASHION SHOW!

Planned To Aid Unemployed Through Local Relief Committee, Will Open Up Many New Angles of B.O. Appeal!

THE new style season is here for Mr. Merchant as well as the new picture season for Mr. Exhibitor. With both trying to create interest in their respective products, the possibilities of a Fall Fashion Show on the theatre's stage looms as a mutually successful means of stimulating this interest.

Worthwhile support and added publicity can be gained through arrangement with the local Relief Committee or Junior League in making this Fall Fashion Show a charity affair.

The following is a suggested outline for a benefit Fall Fashion Show. It is given in this form to assist in making clear the points of contact and requirements of those participating. A resumé of the points contained in the outline is also given. It is understood that many suggestions herein will necessarily be changed to conform with local conditions and individual operations. However, the outline has been made as simple as possible and is adaptable to most localities.

CONTACTS

1. Relief Committee or Junior League
   a. chairman.
   b. committee.
2. Department Store—Gown Shop
   a. owner.
   b. manager.
3. Newspaper
   a. editor or fashion editor contacted with committee chairman and merchant.

REASONS WHY

1. Relief Committee or Junior League
   a. raise money for unemployed through the sale of gowns displayed at the Fashion Show.
2. Merchant
   a. attention attracted to his shop through all mediums employed in the campaign.
   b. newspaper space in theatre advertising and readers.
   c. direct advertising and publicity through the theatre's lobby and screen.
   d. interest stimulated in his shop and line of merchandise.
   e. the use of the theatre's mailing list in announcing his Show and the new Fall modes.
   f. new customers and increased sales.
3. Newspaper
   a. to assist in community welfare through co-operation with those engaged in raising money for the unemployed.
4. Theatre.
   a. no-cost advertising and publicity through merchants' ads and stories in newspaper.
   b. increased attendance.
   c. good-will through co-operation with Relief Committee.
   d. added publicity through mailing list of the merchant.

In this, the second of Floyd Fitzsimmons' manuals on special campaigns, you will find an already good box office builder made better by reason of the new appeal which Floyd has worked out through the medium of tying the local unemployment relief, or some other worthy local cause, into the whole business.

Towns where Fashion Shows have been staged regularly will probably jump at the opportunity of injecting this new angle so as to maintain the interest among merchants and at the same time give the newspapers a chance to get away from routine material about the Show.

This new idea has a wealth of possibilities for showmen accustomed to tackling a worthwhile suggestion and following through to a successful conclusion. We will be interested to learn how this idea works out; so, if you make use of it, be sure and send us all details and tear sheets.

ADVERTISING AND PUBLICITY

1. Relief Committee or Junior League
   a. mailing list.
   b. word-of-mouth.
   c. promoted window cards.
   d. promoted street banner.
2. Merchant
   a. newspaper space.
   b. window display.
   c. mailing list.
3. Newspaper
   a. publicity through advance and current readers, pictures, etc.
4. Theatre
   a. trailers.
   b. lobby.
   c. mailing list.
   d. programs—if used.

WHAT IS EXPECTED OF EACH—

1. Relief Committee or League
   a. to make the coming Fashion Show a topic of discussion wherever possible—club rooms—teas—bridges—at home—etc.
   b. to promote free window cards and space.
   c. to promote a street banner if permissible to use.
   d. supply the models unless the merchant prefers doing so.
2. Merchant
   a. to supply the gowns, etc., used in the show and sale.
   b. to accept by agreement some way of selling the dresses—his remuneration to come from a percentage of sales.
   the sale of dresses displayed at the Fashion Show to take place at his shop or some other mutually designated place.

Much Good-Will Publicity and Increased Attendance as a Result of Injecting New Ideas Into Your Show!

   c. to run special ad or ads on the show, using theatre's sig cut—mentioning the show, dates, etc.
   d. to send out appropriate mailing piece.
3. Newspaper
   a. to generously assist the Fashion Show by newspaper stories and and pictures.
4. Theatre
   a. to run a special announcement trailer.
   b. appropriate lobby displays with credits.
   c. to use theatre's mailing list for merchant's mailing piece.
   d. to act as campaign manager.
   e. the use of the theatre's stage and facilities.

The above outline should furnish a rather definite idea regarding the entire campaign.

Many successful fashion shows have been held without the charity angle as mentioned here. The entire campaign then being conducted jointly by the merchant and theatre. Nevertheless, every exhibitor and theatre manager realizes the tremendous value of tieing in with a local relief committee or charitable institution and newspaper on such occasions.

Only one department store, gown shop or merchant has been mentioned so far. This does not mean, however, that the combined co-operation of several would be injurious to the success of the show. Separate credit for each display on the stage would be required in the event more than one merchant participated, of course. In some towns the combined efforts of all or a number of dress merchants might determine the success of the show more readily than the selection of a single shop. This is left to your discretion.

After all contacts and arrangements have been made, prepare your advertising material for a definite date—say ten days in advance. Then, Mr. Merchant can be ready with his first ad—the newspaper will be set with its opening story—the theatre with its trailer and lobby announcements. Keep in mind credits due in all advertising and publicity.

Newspaper stories can be written around new Fall fashions, the coming attraction playing your theatre on opening night of the Fashion Show, the names and pictures of girls who will act as models, what is to be done with the money raised through the sales of dresses, mentioning local statistics showing need for such funds.

Mailing pieces, suggested in the outline, can be sent out by Mr. Merchant to further stimulate interest. Make sure these reach all women's clubs and organizations. Here again, see that all necessary credits are carried and that the theatre's name, the dates and time of each showing are prominently set.

If your town is one where the combined

(Continued on next page)

THE A. B. C.'s OF A FASHION SHOW!

(*Continued from preceding page*)

Women's Wear Shops would be most successful, a special Fashion Edition or Supplement might be promoted through the efforts of the newspaper. "Blanktown Relief Committee's Fashion Show Edition." Your assistance and enthusiasm will mean considerable towards the success of this idea. The theatre's name, the Show dates, the name of the picture, etc., should be conspicuous throughout. Likewise, the merchants, who are presumably doing their share, should be given due credit in connection with the sale of their merchandise, the proceeds of which are to be turned over to the local Relief Committee. If a Fashion Show Edition is too much to expect from your location, suggest a double truck—or even a full page.

Yours, is the responsibility of staging the show. Your ability to put it over effectively will determine its success. Plan carefully and rehearse as often as is necessary. If your stage is well equipped there will be sufficient material to work with, i.e., drops, lighting effects, etc.

Set the stage so that the models may enter on a raised platform with ample space for the necessary movements in displaying the gowns. After these "display gestures" are completed, exit is made down a flight of stairs onto, then off the stage. Proper lighting effects will assist in showing off the gowns, and the models should exit under a booth spot. Your entrance set or frame will necessitate a front traveler or curtain. The thought is self-explanatory.

ADDED ATTRACTIONS

To relieve the monotony of a continuous stream of models pouring on and off the stage, I would suggest one or more added attractions on the program. This may be done quite simply yet effectively through the use of local singers, dancers, pianists or an orchestra.

There should be no trouble in this direction. Just bear in mind that your show must be kept dignified when selecting talent for this purpose.

Though not an added attraction, it would be well to have one or two small girls dressed in pages' uniforms assisting on the stage. Their duties would be to place and remove credit or style cards on easels occupying each side of the stage, operate the curtain or traveler, carry announcement cards for the added attractions. Two young girls, costumed alike and with clear, strong voices, might make verbal announcements simultaneously instead of the card and easel suggestion. Both can be used if desired.

DIVIDING THE SHOW

The number of parts into which the Fashion Show is divided will depend upon the type and style of wear displayed. For example: morning wear; sports wear and afternoon apparel; evening gowns, dinner and formal dress; pajamas, negligees, etc.; coats. A similar program could be broken into three divisions, using one of the specialty numbers between the first and second, and between the second and third. These numbers will allow the models to make required changes, thereby eliminating a crowded backstage through the use of too many girls.

The number of models used will depend upon the variety of styles to be shown in each division and your facilities for handling them. To be more explicit, we'll say you have five styles of morning wear and six of sports wear which comprises your first division. Then, eleven models should be used. Each girl must be fully dressed, ready to step upon the platform immediately following the model ahead of her. However, it isn't pertinent for me to suggest a definite number of models. Your tie-ups will be a determining factor here—your facilities another.

THE FINALE

The finale might be presented in a number of ways. One of the most common is a wedding scene in which the entire group takes part.

Another is a setting of huge clocks, made from compo board by your house or local artist. The hands of the clocks point to the hours between which morning apparel is worn, the hours between which sports wear is generally acceptable, and so on. As the traveler opens, the girls in their respective costumes are hidden behind each clock. As each division steps from behind its clock music appropriate to the suggested hour is played by the orchestra. For example: morning wear, "Across the Breakfast Table From You"; Sports Wear, "The King's Horses"—"Horses Horses"; Afternoon Wear, "Tea For Two"—"When I Take My Sugar to Tea"; Dinner Clothes, "When Day Is Done"; Evening Wear, "Lady of the Evening"—"Save the Last Dance For Me"; Negligees, pajamas, etc., "Good Night Sweetheart"—"Ho Hum."

You may have thoughts of your own for an effective finale.

Keep your show moving along at a fairly rapid pace. Don't let it slow down or drag to the point of becoming boresome. Too little is better than too much in this instance.

A word about selecting the models. Whoever has charge of this should see that only girls of reputable families are chosen. Any indiscreet selection might result in other girls refusing to participate. Suffice to say that for the good of the entire program, this point should be watched.

THE SALE

The advertised sale of dresses and gowns modeled in the Fashion Show is to be held on the following day at the shop or shops of those merchants who participated. The sale can be for one day, or as long as desired. A vacant store might be secured for the display and sale of Fashion Show gowns.

It is not to be expected that Mr. Merchant will donate part of his new Fall stock without some remuneration. An agreement can be worked out which will assure the Relief Committee of a reasonable percentage of the total sales. The Chairman of the Relief Committee might be given the privilege of an appeal from the stage on opening night, requesting support of the sale by women of the town, etc., etc.

MISCELLANEOUS

Here's an additional thought regarding the merchant's ads: A series of personal message ads, directed to the attention of prominent women in town. Each ad from Mr. Merchant, inviting a particular woman to the opening night of the Fashion Show at which his advance Fall styles will be shown, etc. Intense reader interest and curiosity can be built up around this type of ad. In towns where there is a prominent, recognized stylist, this type of invitation should definitely be used.

Banners and window cards, previously mentioned in the outline, should be promoted by the Relief Committee with your assistance. Where promotion is impossible, it is suggested that the Relief Committee—merchant and theatre defray printing costs. Copy and credits to be agreed upon by all.

Undoubtedly other mediums of advertising and exploiting your Fashion Show will present themselves through regular channels. No rigorous plan can be followed precisely as outlined.

Remember, when presenting the plan to your local Relief Committee and Mr. Merchant (separately) to wax enthusiastic over the possibilities—from their point of view. Once you have them sold, your job is half done.

FLOYD FITZSIMMONS' B.O. MANUALS!

We are certainly delighted with the fine comment regarding this new feature of the Club section. Many members and readrs found Floyd's first manual on Grater Show Season particularly timely and helpful. We know the second, on Fashion Shows, will be equally well received.

For his third, and scheduled for publication next week, Fitzsimmons has selected a request manual:

"PLANNING YOUR ANNIVERSARY CAMPAIGN"

Hardly a fall season goes by without anywhere from a dozen to a hundred appeals for some hints on making a theatre anniversary a really outstanding event. Now, instead of offering an assortment of ideas all scrambled together, to be unraveled by the manager, we will present the suggestions in manual form all carefully worked out from start to finish so that you can be reasonably certain of a successful anniversary celebration.

Another manual on "School Contacts" has been set back one week, due to the many requests for the Anniversary material.

A limited number of reprints will be available to regular subscribers as well as divisional circuit offices. Please do not ask for any more than you actually need and make your requests on theatre or circuit letterheads.

personalities

JESSE OAKES is the new manager of the Rex Theatre, Marlin, Texas, furnishing opposition to J. C. Chatmas, operator of the Palace for several years.

▽

W. E. PASCHALL, head of the Paschall-Texas Theatre Circuit, Dallas, recently stated that he was considering reopening of a number of closed houses. Fifteen of the forty-five theatres in the circuit have been closed for some time.

▽

JACK SHEA, manager of the Montgomery Theatre, St. Louis, Mo., didn't let a couple of bandits get away with theatre receipts a short time ago without a tussle. He hit one of them over the head with the cash box, the contents scattering on the floor, but the other covered him with a revolver while his pal scooped up the cash and made escape.

▽

VICTOR MEYER, manager of the RKO Orpheum Theatre, New Orleans, La., will be tendered a citizen's testimonial dinner Sept. 9 at the Roosevelt Hotel. Meyer was recently reappointed manager after the absence of a year.

▽

"BUCK" LEWIS has opened his new theatre at Sullivan, Mo.

▽

CHARLES BYRNES, formerly connected with the Lyric Theatre, East St. Louis, has reopened the Waverley Theatre in the Lansdowne district.

▽

MAXWELL C. FOX, manager of the Paramount Theatre, Needham, Mass., was recently married to Miss Olivia Thomas, an instructor in the Leland Powers School of Drama, Boston.

▽

D. K. EDWARDS, manager of the State Theatre, Salt Lake City, was recently relieved of several hundred dollars of theatre receipts by bandits who stole the march on him and his assistant while the two were counting up the money.

▽

FREDERIC C. SCHMUFF, manager of the State Theatre, Baltimore, recently married Miss Eleanor Costa, vaudeville dancer. The couple spent a brief honeymoon in Atlantic City.

▽

H. MENAGH, manager of the Owl Theatre, Longmont, Colo., on the sick list for several weeks, is again back on the job.

▽

FRANK WEATHERFORD was recently named by Publix as manager of the Worth Theatre, Fort Worth, Tex.

▽

HARRY SCHLINKER is the new manager of the RKO Hollywood Theatre, Fort Worth.

▽

J. W. DEUBACH has been appointed manager of the RKO Albee Theatre, Providence, R. I.

▽

ARTHUR ABELES, former supervisor of the A. H. Schwartz theatre circuit, Brooklyn, N. Y., has taken over management of the Boston Road Theatre, Bronx, New York City. Abeles is also interested in the Leo Brecher circuit.

▽

BOB MURPHY, formerly in charge of the Bellevue Theatre, Niagara Falls, N. Y., is now managing the Hippodrome Theatre, Buffalo, N. Y.

J. S. CANGNEY has succeeded Jos. E. Luckett as managing director of the Empire Theatre, San Antonio, Texas, an independent house. Cangney was formerly in the film distribution field. Luckett has joined the Warner exchange in Dallas.

▽

L. R. PEARCE, managing director of the RKO Majestic Theatre, San Antonio, Texas, for the past several months, has been transferred to Memphis to manage the Orpheum Theatre.

▽

JOHN CARR, manager of the Century Theatre, Buffalo, N. Y., has been transferred to the Great Lakes, same town.

▽

JIM KELSO has been chosen to manage the Strand Theatre, Mason City, Iowa, which recently reopened after a summer shutdown.

▽

TRUMAN BRIZEE, former manager of the Capitol Theatre, Rochester, is now in charge of the Warner Theatre at Medina, N. Y. The Capitol closed.

▽

GEORGE MASON, former manager of the Hippodrome Theatre, Buffalo, N. Y., has taken John Carr's place at the Century.

▽

MARVIN PARKS has been placed in charge of publicity for the Mainstreet Theatre, Kansas City.

▽

JOHN MAHER is again at his old post as manager of the Majestic Theatre, Hornell, N. Y., since reopening of that house.

▽

J. K. KREAMER, formerly manager of the Victoria Theatre, Mahanoy City, Pa., has replaced Cornelius G. Keeney as manager of the Chamberlain house in that community, Keeney having taken over the Park on his own.

▽

MAURICE BEAUDRY, former manager of the Royal Theatre, Kansas City, has been placed in charge of the Liberty Theatre, same city.

RUSS' O. ROSE, formerly manager of the Allegheny Theatre, Philadelphia, has been appointed manager of the Victoria, same city.

▽

GERALD BAKER, of the Fox-Midwesco managerial forces in Murphysboro, Ill., has replaced John Creamer as manager of the Fox theatre in Muscatine. Creamer was recently made city manager at Salina, Kas.

▽

JOHN MEINARDI is the new Fox Midwesco manager at Nevada, Mo., succeeding Earl Hilton, who has been named city manager at Lyons, Kas.

▽

C. H. ZILES, formerly Fox manager at Lyons, Kas., has been transferred to Newton, replacing Ray McClain, who has been assigned the city managership at Emporia, Kas.

▽

JACK MOORE, former city manager at Emporia, Kas., has taken Fred Souttar's place as city manager in Springfield, Mo., the latter having been transferred to the Lincoln Theatre, Belleville, Ill.

▽

GEORGE HUNTER, formerly manager of the Warwick Theatre, Kansas City, has been named city manager at Chanute, Kas.

▽

JIM LONG, formerly of Taylorville,, is the new manager of the Warwick Theatre, Kansas City.

▽

TOM STEELE, formerly of Marysville, Kas., has replaced Phillip Hill as manager of the Fox-Midwesco house at Ottawa, Kan. Hill has been transferred to Excelsior Springs.

▽

ARTHUR LA SALLE, formerly manager at Excelsior Springs, Mo., has succeeded C. E. Steward at the Fox house in Freedonia, Kas., Steward having taken Tom Steele's job at Marysville.

▽

W. M. WILSON has purchased the Paramount Theatre, Eagle, Colo., from C. V. Crane.

SPECIAL BOX OFFICE PREMIUMS



FOR SEPTEMBER and OCTOBER offering dainty

JAPANESE LUNCHEON SET

Beautifully Hand-Painted

Your Lady Patrons Will Rave About It!

—and here's another offering:

Onyx Marbelette Cutlery

Stainless Steel—Rust Proof

All contracts received during SEPTEMBER and OCTOBER will be accepted at a special rate

Chas. H. Streimer, Sales Mgr.
Streimer Ad-Service
352 W. 44th St., N. Y. C.
Gentlemen:
Please send me further information.

Name..... Theatre.....
Address..... City..... State ....
Check item [X]
Japanese Set ☐ Onyx Marbelette Cutlery ☐
Willow Ware ☐ Dinner Ware ☐
—— MAIL THIS COUPON AT ONCE ——

UNIQUE FRONT AND OTHER STUNTS USED TO EXPLOIT "IGLOO"

Sweltering passers-by on Broadway, New York City, were considerably intrigued a short time ago when a combination of the cool drafts from Rivoli doors and unique front made for "Igloo," a picture of the frozen north, for a time distracted their attention from wilting collars and hot feet.



In addition to the attractive front pictured on this page, credit for the building of which must be given to the well-known Ralph Stitt, a number of attention-getting gags were used.

The two photos, one a head-on shot and the other a close-up will convey a good idea of the flexible compo-board title letters, the striking aurora borealis effect across the entire front and the cutouts of hunters and bear at either side of entrance. Evidently the head-on shot was taken at high noon, as the sun has lent depth to the title letters. Also note the panel on right hand of close-up, explaining by numbers one to five special thrills in the picture. Other art work was inserted in the side-walk level



panels and the box office was dressed to resemble cut cakes of ice used for igloos.

One of the stunts consisted of a bally of an authentic Eskimo travelling outfit of sled, snowshoes, harpoons and sealskins. A team of three dogs, driven by two local "Eskimos," completed the outfit.

The other stunt was "Moro," billed as the human iceberg who has himself sealed in an ice cake and remains there for thirty minutes. Crowds jammed the block while this gag was going on and the idea was tied in with that part of the picture which describes the sealing-in of the physically unfit of tribes while others seek new hunting grounds.

"BETWEEN US"

"Suppose every dollar you have or hoped to have was invested in this theatre. Could you go right to sleep tonight or would you lie awake and wonder?

"WONDER if everyone in town knew all there was to know about the picture coming to your theatre?

"WONDER if tomorrow's ad copy could persuade anyone to do without something else in order to buy a ticket?

"WONDER if your trailer made people read or yawn?

"WONDER if the paper your good money bought was posted where people could see it, or down an alley where only a bloodhound could find it?

"WONDER if that Broadway star in the short shouldn't be billed as an added attraction?

"WONDER if the window cards landed in windows or in the creek?

"WONDER if that shot in the news reel which reports a front page sensation shouldn't be given a special card in the lobby?

"WONDER if the stills you displayed were a careful selection which told just enough and not too much?

"WONDER if your lobby has the color and intrigue to make people stop . . . the power to make people buy?

"WONDER if the opposition is setting the pace for you?

"WONDER if you are following or leading?

"WONDER if you had trusted too much on the picture's strength to hold up your reputation, or given enough of your strength to hold up the picture's reputation?

"WONDER, if this theatre belonged to you, would it be a tombstone to a weak spirit or a monument to a fighter?"

JOSEPH BERNHARD,
GENERAL MANAGER,
WARNER BROTHERS THEATRES

Ranger Club Activities

Recent activities of the Buck Jones Rangers Clubs of Greater New York included a visit to the Curtiss-Wright airport at Roosevelt, L. I.; a swimming meet at Luna Park, Coney Island, and participation in a subway stunt at 42nd street and 7th avenue.

Representatives from twelve theatres were conducted about Roosevelt Field and taught the fundamentals of the various types of 'planes, a feature of the day being an air broadcast.

Every Ranger Club in the city was represented in the Coney Island meet and many members gave interesting exhibitions of their aquatic skill.

The subway stunt consisted of a display showing Buck Jones on horseback and four panels presenting the youngsters on their way to Luna, the first time, it is claimed, that this sort of merchandising stunt was ever used at a subway entrance.

TED HILGENDORF IS BUSY SHOWMAN OUT IN NORTH MILWAUKEE

No news from Ted Hilgendorf, manager of the Ritz Theatre, North Milwaukee, Wis., does not necessarily mean that this Round Tabler hasn't been stepping along at his usual rate. Here's a few notes we've gathered on Ritz activities, thereby proving our contention.



Instead of window cards Ted has been using a window streamer—home-made and done in two colors. All the material necessary is stencil paper, some oil paint and strips of white paper. The cost is negligible, since most anyone can paint the letters after the stencil is cut. We have a sample at hand and it is most attractive.

Public interest in the coming presidential election prompted Hilgendorf to hold a straw vote for "Dark Horse," a picture with a political theme. The vote tickets were passed out the week prior to showing of the picture. Purely as a matter of reporting, we might add that Roosevelt won out in this North Milwaukee neighborhood by about 15 to 1.

Also included among his recent activities was a bally for "Tenderfoot." A little fellow dressed in cowboy costume rode a pony around town and the kids went for the stunt in a big way. We have a snap-shot of the boy on his pony at hand but it's a bit too faint for reproduction.

The small illustration on this page will show that Hilgendorf is another Club member to make use of the mimeograph for folders, etc. The portion shown here is the inside spread of a four-page folder, and a good example of what can be done along these lines.

A tear sheet from the neighborhood newspaper Ted uses to advertise his current and coming attractions discloses that he uses only type and rules for his set up and he wants to know what can be done to make them more attractive. We suggest that he follow the Ken Long and other articles that have appeared in this department of the HERALD for the past several weeks. Various ways have been illustrated whereby small space (Ted uses 6" in two columns) can be adapted to use of display mats to make a most attractive layout.

BICENTENNIAL WIND-UP THIS FALL!

The schools will no doubt become active again on the Washington Bicentennial Celebration which comes to a close on Thanksgiving Day.

Theatres should make some effort to tie in with such activity because of the many advantages it can derive therefrom. In fact, any form of school cooperation generally reacts favorably for the theatre.

Contact the school authorities and find out what their plans will be for the remaining weeks of the celebration and then see if you can work something out for the theatre.

If the plans are rather hazy you may be able to come to their aid with some good suggestions in which case the theatre will certainly get the breaks.

TWO FULL PAGES OF NEWSPAPER CO-OPS SECURED BY MACRIS

Not long ago we mentioned that Orestes Macris, manager of the Temple Theatre, Wellsville, N. Y., had been convinced as the result of a recent advertising splurge that this so-called depression business was a lot of bunk. We note that he's been keeping up his good work—to the extent of promoting



two full page cooperative ads within a period of three days. An American Legion Benefit was the occasion for the promotion. Local talent contributed to the stage show.

It's no easy matter to sell two full pages of ads in as many days to merchants in a community such as Wellsville and Macris and the newspaper boys deserve a lot of praise for their efforts. The accompanying illustration shows one of the two pages. Right about this time Mac will undoubtedly be working out some other selling stunt for September, and we'll be looking forward to hearing how it turns out.

I AM A SMALL-TOWN THEATRE MANAGER!

I know of many men of my acquaintance who are managers of theatres in towns of 30,000 population and under that chafe because they are small town theatre managers. They are envious of the fellow who manages a super theatre in one of the larger cities. Their one hope seems to be that some day they may get the "breaks" and get such a job. It all looks very rosy to them from the distance, and they feel that holding down that sort of job is showman's heaven.

Maybe they're right, but I prefer the smaller town. True, I don't have a beautiful office with mahogany furniture; I don't have a staff of ushers trained by a U. S. Marine Sergeant, nor do I play pictures for a week and then because they break a record hold them over for a second week's run. I grant you that I do not have the services of a high-geared advertising man to work out my exploitation and lay out my ads. I don't play vaudeville nor operate a super-de luxe theatre in the sense known today. No one has to send in their card to get an audience with the manager where I hold out.

I am a small town theatre manager. I know the people who come into my theatre. I get a great kick out of standing in the lobby and in the foyer of the theatre and greeting the folks when they come in and when they go out. I enjoy having the mothers in town call up and ask me whether or not the current picture is one that will be all right for their children to see. I enjoy attending Kiwanis club luncheons and calling my neighbors by their first names. I enjoy working out my campaigns and laying out my advertising. I really like to put a few programs in my pocket and go down the street and talk with the folks and incidentally hand them a program. I like to talk shop. I enjoy helping put my front up with the aid of the ushers and doorman after the show is out. To tell you the truth I even like to ride the truck with the advertising man and help him put up paper once in a while. It's great fun to go out and show him how to get window cards in good spots without putting out passes. My staff are my friends and I take them into my confidence, and, boy, how they work for me. I'm a small town theatre manager and I like it. It tickles me to have the kiddies come to my show and ask me all about the picture that's coming.

H. M. JOHNSON, Manager,
MT. DORA, FLA.

Hastings' Lobby Music

William Hastings, manager of the RKO Lyric Theatre, Cincinnati, Ohio, dispensed Hawaiian music via string quartette in the lobby to produce colorful atmosphere for his showings of "Bird of Paradise." He believes it puts a patron in a more receptive frame of mind on entering the theatre.

LOBBY DISPLAY OF FIGHT RING AIDED BROWN SELL CAGNEY

A replica of a full size regulation boxing ring was constructed to exploit "Winner Take All" by William Brown, manager of the Marboro Theatre, Brooklyn, a stunt which materially aided in putting the picture over to satisfactory returns.

The ring was 14 feet square, 6 feet high and two corners contained the usual galvanized pails, sponges, water bottles and stools. Two pairs of boxing gloves and fighter's trunks further helped out the atmosphere. Over the ring the house electrician strung three powerful lights of 300 watts each. Cutouts of Cagney in fighting poses rounded out the ring scene. On the rear wall of the ring about 75 photos of different fighters were spread around.

Brown arranged with a neighborhood haberdasher for a large window display of James Cagney shirts, a card tying in for name of theatre, playdates, etc. Banners on the foyer ringside also tied-in with an announcement that 12 of the shirts would be given away each of the three nights.

All the above stunts cost the theatre was $1.25, which is certainly in keeping with the low cost displays being made by all the boys on the Randforce Circuit. That Brown and the rest of them are most resourceful, we think all will agree.

ATMOSPHERIC DISPLAYS FOR SOUTH SEA FILM

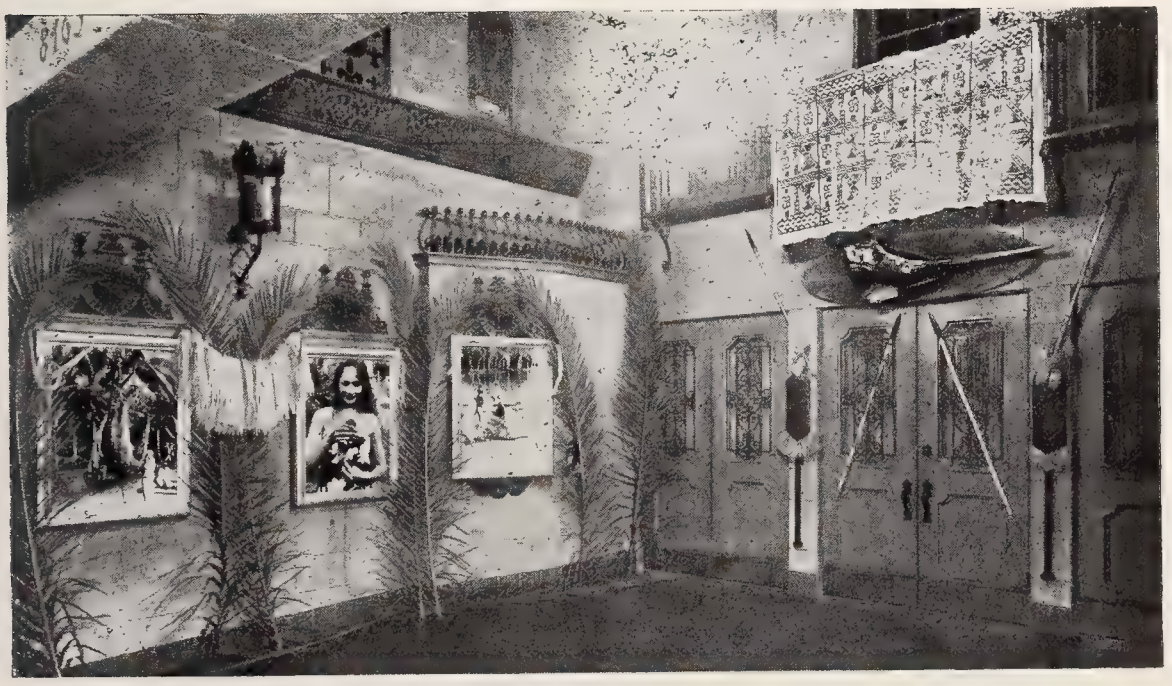


Photo above shows lobby display used at the Carmel Theatre, Los Angeles, on "South Sea Adventures," consisting of six 30 x 60 colored enlargements; four South Sea spears; two South Sea grass skirts; one 6′ x 5′ South Sea Tapa cloth; a 5' replica of the head of a sword fish caught by Zane Grey; two South Sea paddles; native leis; 35 feet of marquee banner, and 20 especially treated genuine palm leaves. The photo was sent the Club by Round Tabler Jack Proctor, now with Principal Distributing Corp., and he tells us these displays are obtainable at all company exchanges.

SALESMEN

An attractive proposition to men acquainted with exhibitors to sell in protected territories a specially devised plan that will create increased and steady attendance. For personal interview in your zone, write in detail past record and connection with industry in confidence.

**Box 225, Motion Picture Herald,
1790 Broadway, New York City**

IMPROVING YOUR ADS!

Resumé of Long Series Briefly Outlines Important Points in Theatre Ad Construction Work!

By KEN LONG
Editor, "R.K.O. Now"

YOUR ADVERTISEMENT is your salesman in print . . . its purpose is to sell the show. The extent to which this purpose is carried out, however, depends entirely upon the thought and preparation put into the layout of the advertisement. For after all, no matter how big the show, or how much punch the copy has, if your ad is not seen and read, it is not worth the paper you write it on.

Make your add dominate the page . . . not in size, but in attention value. . . . Make your ad compel the attention of the reader and keep it. Use clear, simple illustrations . . . unusual catchlines . . . and good typographical display. Keep the reader reading by making it easy for him.

Ads of this calibre can be made up from press-book material plus standard newspaper equipment . . . stock lines, rules and borders. You should, however, be thoroughly familiar with your local newspaper's equipment for the making up of advertisements. Most newspapers, upon request, will issue a "type book" showing the full assortment of type styles, rules and borders which it has in stock. This book should be studied carefully . . . with this information you will, when giving specific directions, know it is possible for them to be carried out.

It is essential that a distinct picture be made of the ad in the rough . . . a neat appearing layout has a direct bearing on the appearance of the finished advertisement.

Helpful Suggestions

Here are a few rules to keep in mind when preparing advertisements of this type . . .

1. Select illustrations (mats) that are clear and simple. Never use a portrait illustration that is not a good likeness.
2. Use medium or bold-face type for catchlines. Bold-face or characteristic lettering from press book for all display lines; and light-face type for body copy of ad.
3. Devote *at least* one-quarter of the ad to white space.
4. Unusual catchlines that tease the imagination are a great asset.
5. Solid black in illustrations does not necessarily mean dominance. In the face of heavy pictorial competition, *a delicate outline will catch the eye first. It is a matter of contrast . . . do what the majority are not doing.*
6. Read the rough layout carefully before it goes to the newspaper to be set . . . a few minutes thus spent may save hours of time when an error is noticed on the first proof. In reading the layout, keep in mind the four basic facts which should appear in every theatre advertisement . . . namely, who, what, when and where.
7. It is not advisable to use a heavy black border around the entire ad. Such treatment is out of line with the spirit of the theatre.

Make Ad Readable

Keep the reader reading your ad by making it easy for him.

Six point, upper and lower case should be the minimum size for body copy. Avoid setting this copy too wide . . . thirty-five to forty letters and spaces to the line is plenty. Also avoid setting it too narrow . . . this necessitates the dividing of too many words, which naturally makes the reading hard.

Too many imaginary margins are harmful. It gives an ad "that hard to read" appearance.

White letters on black have attention value, as has black lettering on a gray background, but both are hard to read, especially when letters are small.

Simplicity Is Keynote

When all is said and done . . . SIMPLICITY is the keynote of a good advertisement. Intelligent use of white space will go a long way toward making an ad attract attention and be easily read. Clear, cleancut, legible type should always be used.

Using Press Book Material

The RKO press-books on "Bird of Paradise," "Age of Consent" and "Hold 'Em Jail" have some excellent illustrations which lend themselves exceedingly well for adaptation. The layouts which appear on the opposite page are made up from material in these press-books. They show how such material can be manipulated to fit your own requirements.

An important feature in these layouts is the white margin entirely surrounding the ad . . . that is, an eighth to a quarter of an inch white space on both sides, top and bottom. An ad, with this margin, appearing in the newspaper will stand out by itself. No matter what kind of pictorial competition appears beside, above or below . . . it will not destroy the appearance of your ad with the white margin. The width of this margin will vary according to the type of layout . . . but the fact that there is a distinct white margin around your ad will tend to make it dominate the page.

Know Your Compositor

Often the compositor may complain that he can not set in the manner designed in your layout, such as setting on an angle . . . but the right kind of persuasion will prove differently. Be on friendly terms with your compositor, visit him frequently . . . he may have valuable suggestions which will help you in designing your advertisement. After all, the appearance of the ad in the newspaper rests entirely with this particular person.

It is advisable to see a proof of every ad, no matter how small, before it is published in the newspaper . . . errors may have been made in the composing room. Furthermore, if you have difficulty in visualizing your layout in type, you may find something on the galley-proof which should be corrected.

Type or Rules on Angle

In making the layouts reproduced on the opposite page (with the exception of two) type and rules set on an angle have purposely been avoided. However, if your newspaper will set on an angle, many interesting and compelling layouts can be made from press-book material, plus standard newspaper equipment. In making layouts of this type, be careful not to defeat your own purpose by setting copy or rules on such unusual angles as to make the advertisement hard to read.

The accompanying article is a resumé of what Ken Long conveyed to you in his several discussions on newspaper advertising through the medium of exchange mats. The series appeared in the Club section from the early part of June to the end of July.

No feature of our pages created as much favorable comment as did Ken Long's ad suggestions and articles; and to satisfy the demand for such material we secured the aid of Eddie Hitchcock, publicity director for the RKO St. Louis and Missouri theatres, to carry on the work which Ken had to drop for awhile due to his duties as editor of the RKO house organ, "NOW."

The ads on the opposite page are typical of the many ads originally published during the Long series and are excellent examples of what can be accomplished in theatre newspaper advertising without the aid of an artist. Since there are thousands of theatres so situated that they cannot possibly afford to carry an artist on their payroll, these suggestions have really been a God-send.

Most gratifying of all has been the hundreds of sample ads sent to us by many of our members and readers to prove that they benefited through the following of the series. We sincerely trust that many more will do likewise and that between Ken Long, Eddie Hitchcock and many others capable of passing along these suggestions we will be able to carry on long enough to insure a complete education in newspaper ad construction for those many showmen who must depend upon their own initiative to sell their attractions through their advertising.

"CHICK"

MURRAY MADE DEAL WITH FLORIST FOR A WINDOW DISPLAY

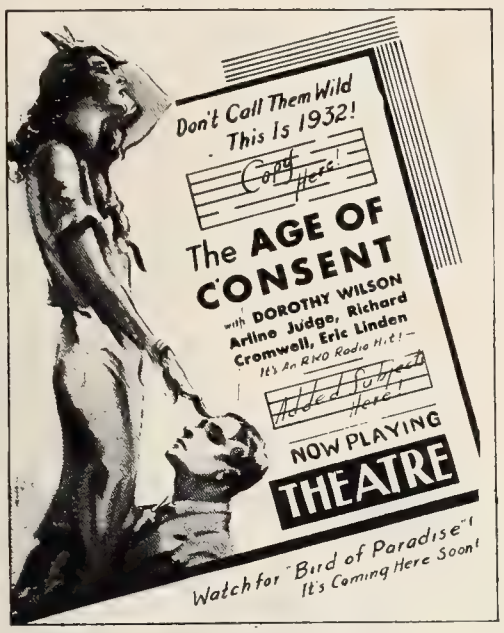
A tie-up with a leading florist for a novel window display drew a lot of attention to "Jewel Robbery" for Bob Murray, manager of the Music Box Theatre, Seattle.

The display consisted of oil paintings of Kay Francis and William Powell ornamented with beautiful flowers. Across the bottom was a strip reading "Say It With Flowers." Other copy carried names of the stars, picture, theatre and playdate. Two ribbons leading from the centre of the display led down to a wire sent by Francis and Powell congratulating the management for arranging such an attractive display. The florist also donated 300 corsages which were given to the first 150 women who attended the first two days' showings of the picture.

EXCHANGE MATS AND NEWSPAPER ADS!

By KEN LONG

(See Opposite Page)



2 col. x 5"



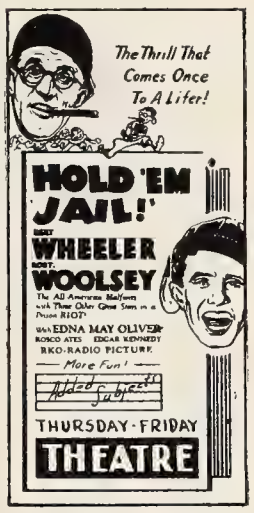
2 col. x 7½"



2 col x 4"



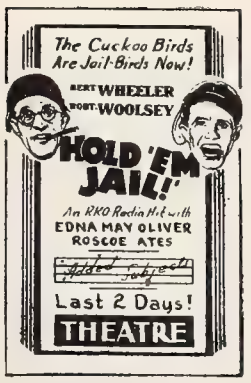
1 col. x 4"



1 col x 4"



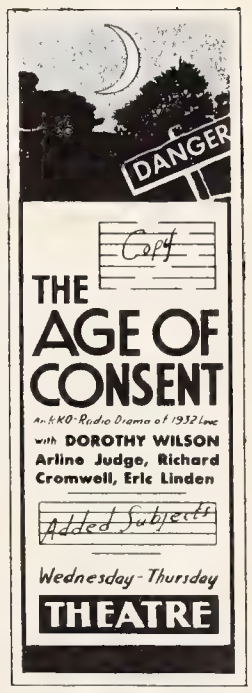
1 col x 4"



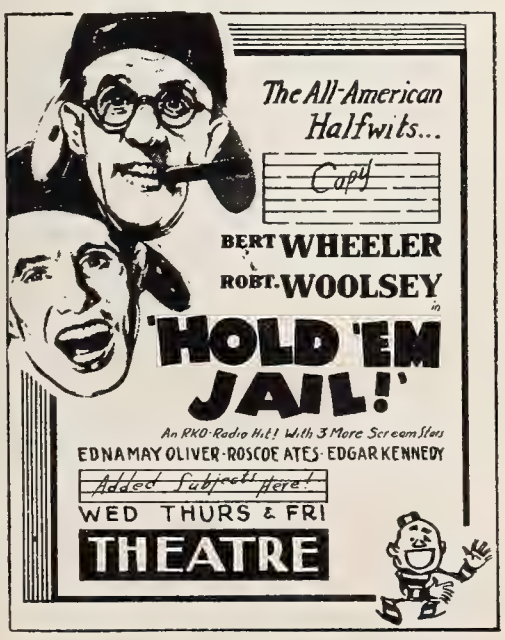
1 col x 3"



1 col x 4½"



1 col x 5½"



2 col. x 5"



2 col. x 4"

JACKSON'S B.O. BUILDERS!

Dozens of Tried and Proven Campaigns Were Included in This Timely Contribution!

Here is the final installment of the article started in last week's issue on Fall Merchandising Suggestions. Those who failed to go through the first chapter are urged to do so now.

Editor.

Tailoring Establishments

Contact immediately the larger cleaning and pressing establishments and prevail upon them to distribute small 3 x 5 or 4 x 7 heralds advertising the stars and attractions at your theatre.

It is suggested that you approach this from an angle convincing the merchant of the general appeal that surrounds any talking picture personality and that your copy will convey the fact that this appeal is due to the neatness of attire and cleanliness of person and that the reader can always remain neat by entrusting their garments to the care of the particular establishment cooperating. It is necessary that you watch, 1st, the grade of paper on which your message is printed, it being necessary that this paper come in weight similar to the pages of the *Saturday Evening Post* in order to insure its not crumpling and becoming lost, 2d, that a definite place be decided upon for the insertion of the heralds, A, in men's garments in the upper breast pocket of the coat with sufficient of the herald sticking out to command attention; B, on women's garments appended to the tissue paper on the hanger that ordinarily accompanies the garment when delivered. 3rd, copy for this herald should in all instances carry an illustration of the star appearing in your picture and at no time should it be allowed to be straight type. Next, watch the text and make certain that every verbal appeal is exerted to attract the reader's patronage at your theatre.

Hotels

Arrange to survey immediately all class B, C and D hotels effecting solicitation of managers or owners and prevailing upon them to place 3 x 5 card copy in the boxes of their guests calling attention to the attractions playing your theatre.

In selling this idea it will be necessary for you to convey forcibly to the cooperating party the thought that they are simply duplicating the services of large establishments in supplying information to their guests as to where to receive good entertainment and that they elevate themselves in the minds of their patrons in manifesting this interest in their recreation and welfare.

In carrying out this idea it is necessary that the person making the solicitation secure the name of the hotel, its address, name of the party who agrees to insert the cards and the number of rooms to be serviced. This last should be kept on file in the office and on receipt of the bulk order of cards from the printer be counted according to requirements and given to the ushers for distribution.

It is suggested that this advertising message be on three ply mixed cardboard stock and also be very definite in sales appeal with illustrations used wherever possible.

It will undoubtedly be necessary to recompense the cooperating party from time to time with passes to your theatre but it is suggested that these be granted at irregular intervals and that no definite commitment be made at the time the contact is effected. The passes used are to be of the service tax variety.

All of these tie-ups should be handled to hold for a minimum of six weeks and in the event of allocating this work to a member of the staff such member should thoroughly be rehearsed with the sales approach and all details of the activity.

Credit Clothing Store Tie-Up

Canvass Credit Clothing merchants in an effort to prevail upon them to insert a small plug on your show that will carry an ad tying in the neatness or beauty of garments worn by the stars and the inference that similar attire can be purchased on a credit plan.

In effecting sale of this idea to the managers of the respective stores it will be necessary to lean very heavily on the popularity of picture stars and the place they hold in the mind of the average American citizen. Point to Lux, Lucky Strike and other national advertisers and the importance placed in indorsements of stars. The tremendous sales of these articles is attributable in a great measure to the fact that they are sold in the reflection of nationally known personalities. Under no circumstance is the name of the personality to be used to indorse, sponsor or vouch for the merchandise sold by the cooperating merchant. Following is an example of style of copy to use:

"Mary Brian is the very essence of sweetness in 'Only Saps Work,' the all-talking comedy riot with Jack Oakie, Leon Errol and Stuart Irwin, now playing at the Orpheum. Miss Brian owes a good deal of her charm to the correctness and smartness of her attire and it is possible for every girl in Podunk to be as charming and attractive—it's easy!—take advantage of our easy payment plan."

Other copy that avoids direct endorsement can be written for any particular article the merchant wishes to exploit.

The mailing lists of furniture dealers is open to you by using the furnishings of various picture scenes to reflect credit to their merchandise.

The ramifications of this idea are too many to chronicle. Just use your imagination and see how far you can go.

In carrying out the tie-up it is necessary that you watch—

1. The weight and size of the paper used in printing the circular as size and weight will affect mailing cost. 3 x 5 light weight paper is suggested.
2. Make sure that you have a fairly accurate idea from the manager of exactly how many pieces of mail leave his establishment.
3. Ascertain dates and days of mailing and have your copy on hand accordingly.
4. Order printing for one set-up for the entire contact using the base for the address of the cooperating merchant to minimize printing composition costs.
5. Endeavor in every way to prevail upon the merchant to accept a portion of the cost of this printing using the argument that the loan of star names, the prestige of your theatre and the attractions that play therein all represent a monetary outlay to your company. The week to week advertising activities of your theatre and the publicity secured over radio, newspapers, and by word of mouth makes every personality in your show a kitchen byword in the homes and the merchant is certain to benefit by tying his merchandise into the popularity of these stars during the period they play at your theatre.

MERCHANTS GLAD TO HAVE HOWARD WAUGH BACK AT THE WARNER

One of the finest testimonials of cordial relations between theatre manager and merchants appeared recently in the shape of a full page co-operative ad on the occasion of Howard Waugh's return to Memphis, Tenn., as manager of the Warner Theatre, the company's ace house in that city.

Waugh, it will be recalled, left Memphis early this past summer as the result of a local pooling arrangement consummated between Warner Bros. and Loew, Inc., and spent most of the past season managing a Philadelphia house. Well, to make a long story short he's back at the old stand and the accompanying reproduction of the ad



speaks for itself. It certainly does look as though the hometowners were glad to see the "Old Colonel from Dixie" once again in their midst and a-running the same old Warner in the same old way.

We at Club headquarters are just as glad as the folk down in Memphis to know that he has returned to the theatre he operated so efficiently. We and his fellow Club members congratulate him on his reassignment and wish him all the luck in the world. We'll tell you more about his return just as soon as he gets the time to send us a little information.

OLD TIME AMATEUR NIGHTS GOING OVER BIG FOR DR. JOE LEE

We're sure many of our members will recall that old institution of the theatre down in the twenties on Eighth Avenue, New York City, known as Miners, where Amateur Nights and "The Hook" flourished and made all other efforts in this direction look very tame in comparison. We're bringing this up for reason that it is claimed that the "Hook" really originated at the famous old house. It, you will recall, was a most practical instrument for removing under-average amateur entertainers from the stage, an act usually accompanied by a shower of not-too-fresh eggs, potatoes, overripe tomatoes, other aged vegetables from discerning fans in the balconies.



Now that that is off our chest we'll get down to facts, for it seems that the "Hook" idea has been revived over in Brooklyn by the well known Dr. Joe Lee, division manager for RKO in that portion of New York City. Dr. Joe chose Greenpoint for a try-out, a section bounded on one side by Newtown Creek and on another by Kelly's Park. The neighborhood is sometimes referred to as "Greenpernt" by smart Manhattan 'round-the-towners, who sometimes violate all tradition by crossing the bridge when something novel in theatricals is noised about. They even went to Hoboken when Chris Morley and his crew put that town on the map with the aid of pretty fair beer and the most terrible dramas anyone ever sat through.

This Greenpoint Amateur Night, according to what we hear, has caused almost as much of a sensation as the Hoboken shows —at least much more of a sensation in the immediate section of Greenpoint. When figuring out the revival, Doctor Joe had an idea that he could bring back some of the old-timers to the fold and, at the same time, provide some novel entertainment for the newer generation. Well, its worked out great! Not one of the houses in Lee's division has a real cooling system but on the hottest Friday nights, all through this past summer, all hang out the S. R. O. sign.

As Joe observes, there's nothing new—just an old gag dressed up in a new suit. He buys a full two-column space in the neighborhood paper and bills his acts just like they do at the Palace. (And maybe they don't holler, says Lee, if the names are not spelled correctly.) We would like to reproduce one of these ads but it's too long; however, fully one-third of the space was given over to billing of the amateur performers. Names were printed, as are their acts and addresses. What we can show you though, is a copy of one of the heralds he uses to plug this particular attraction. Note that the illustration shows a stage hand with a long hook, all ready to drag a couple of would-be entertainers to the wings.

As to quality of entertainment by those who survive the hook, let us quote from a write-up in the editorial section of the "Brooklyn Star": "Frankly, we expected a lot of hokum and slapstick stuff on Friday night and were pleasantly surprised at the way the acts were received. They were good enough to be well received and the patrons showed their appreciation by encore after encore." And so it goes . . . another writer in the "Chat" pays tribute to Manager Johnny Sheridan and his versatile back-stage crew composed of Ike Russell, George Rosen and Johnny Stone. This crew has made such a hit with the way they put over the numbers that Doctor Joe has made arrangement to have them at other houses on Friday Amateur Nights.

It seems to us that the real success of Joe Lee's Amateur Night stunt lies in the fact that it is bona fide in every respect. This same sort of gag was done to death in the neighborhoods a few years back under a number of different names—"Opportunity Night" being one of the favorites. Lee goes about it in the old time method—recruiting entertainers direct from his neighborhoods and thereby eliminating chances of professional entertainers to enter the lists under the guise of amateurs. It was that angle of the "Nights" that finally and justly caused their downfall as an attraction of merit. The average public is too wise these days to be taken in by ringers. They know an amateur when they see or hear one.

In any event, it's S.R.O. on Friday nights at the Greenpoint and other points in Lee's division. "Come over and see for yourself," he says, "but be sure to let me know so I can hold seats for you. You see it's a big social event with the natives and local clubs buying up large blocks of seats for the occasion. With exception of the Press, all free seats are suspended on Friday evenings."

The above ought to be enough to enlist attention from most any showman who is searching for some novelty to jack up interest in his theatre and we're thankful to Doctor Joe for reminding us that this old timer can be brought up to date and made to act as a box office attraction. Credit to Johnny Sheridan, too, for his part in the stunt. We'll be interested to hear how the same shows are going over in the other houses.

IT WON'T BE LONG NOW!

In fact in some communities it will be quite soon. Meaning the start of the boiler and heat.

This is our third warning and word of caution. If that heating plant is in need of attention it ought to be taken care of now. Ditto for fuel contracts if it is up to you to negotiate them. The longer you wait the more you will have to pay for coal or oil.

A careful check-up on all hand valves and air valves is most important before the plant starts working. Packing is generally required every few years on the hand valves.

All gauges, connections, grates, blowers, etc., etc., should be gone over thoroughly so as to give you all the time necessary to make repairs and replacements if you find it is needed.

Last year a wise-cracking manager wrote and kidded us about these little reminders. But the laugh was on him. His boiler went blooey the day he started it working. He should have taken the time to look over his furnace that he took to tell us how silly it was to publish this sort of information.

DAVIDSON'S NOVEL AND EFFECTIVE FRONT



The accompanying photo shows the unusually attractive and effective front recently promoted by Sidney C. Davidson, manager of the Earle Theatre, Philadelphia, in conjunction with the personal appearance at the theatre of Warren William and Bette Davis. Note the reproduction of the rear platforms of two crack Philadelphia trains, with cutouts of the stars and porters. The railroad company paid the several hundred dollars expense attached to the display because of Davidson's tag line, "The Route of the Movie Stars". Nice work, what!

Hello Belgium!

Further evidence of the international scope of the Round Table Club was recently indicated when membership applications were received from two M-G-M representatives in Belgium. One of our new members is Andre F. Delvigne, chief engineer of the M-G-M Belgium chain of theatres; the other is Elie J. Saul, manager of the Queen's Hall, M-G-M house in Brussels. We're glad to have both these men with us and hope they'll send along some news of what's taking place in showbusiness in their part of the world.

MANY OWNER-MANAGERS JOIN CLUB

B. V. McDOUGALD hails from out in Monticello, Ark., where he is in charge of the Amuse-U Theatre, an independently operated house. We also take it for granted that Mac owns the house and we're glad to welcome another owner-manager to the Club ranks. Just as soon as the opportunity comes along, McDougald, shake out a few sheets of paper and jot down some notes on what you've been doing to sell your shows. Then shoot the dope along to Club headquarters so we can pass the news along the line.

Wear Your Club Pin! ! !

A. N. MILES is the owner and manager of the Eminence Theatre down in Eminence, Ky. At the present time he's only showing two shows per week on a schedule of two nights for each picture, but with the start of the new season we presume that this will be stepped up to meet an increased demand. Miles is another new Round Tabler and we're very glad to have the opportunity to introduce him to his host of fellow members. We will take it for granted that he'll pass along any good show tip that comes his way, at the same time make an effort to keep the Club duly informed on what is taking place in showbusiness down his way.

Wear Your Club Pin! ! !

R. F. CLAMPITT operates the Trona Airdome Theatre out in Trona, Calif., and he's still another owner-manager to become a member of our Club. Neither is he affiliated with any chain or big circuit theatre organization, for his application card indicates that his house is independently operated. We'll also be looking for news of showbusiness from Clampitt's section of the country and hope he'll do his best to keep his brother Round Tablers informed on what's going on.

Wear Your Club Pin! ! !

D. B. FISKE is located down in Oak Grove, La., where he seems to be getting along pretty well without any circuit affiliations; at least his application for membership states that he isn't hooked up with any of the chain theatre organization. It is also a pleasure to record Fiske's application and we want him to know that he's one of the gang right now. We'll be on the lookout for his next communication.

Wear Your Club Pin! ! !

F. W. AMSDEN is the manager of the Isis Theatre out in Sidney, Montana, and since his card for application to membership does not indicate chain or big circuit affiliation, we'll take it for granted that he is also the proprietor of his house. We want Amsden to know that he's a welcome recruit in this organization and we'll hope he'll develop into a regular contributor.

Wear Your Club Pin! ! !

G. J. HAINLINE operates the Palomar Theatre 'way over in Oceanside, Calif., and neither does he list any chain or big circuit affiliations on his application for membership in the Round Table Club; so we'll also assume that he's another owner-independent member of this outfit. We're mighty glad to have him with us and hope he'll do his share to keep the ball rolling along. Let's hear further from you, Hainline.

Wear Your Club Pin! ! !

S. E. HELLER is located out in Grand Rapids, Minn., where he operates the Rialto Theatre and we're more or less inclined to believe that he also not only manages but owns his house. At any rate, his application for membership states that he's an Independent and that's a pretty good indication. He's another welcome member and we'll be looking for more news from his neck of the country.

LOREN J. WAHL is located out in Bellingham, Wash., where he both owns and operates the Grand Theatre. He is another independent theatre man to become a member of this ever-increasing army of showmen and we're taking this opportunity to introduce him to his brother Round Tablers. Now that Wahl is one of us we hope he'll do his level best to keep up the good work. Let's hear from you, Loren.

Wear Your Club Pin! ! !

L. F. EICK operates the Fenray Theatre out in Martin's Ferry, Ohio, and his is another name to add to the long list of showmen in this constantly increasing army of theatre managers. Eick is another owner-manager and we want him to know he's due the same cordial welcome extended all newly elected Round Tablers to become regular contributors to this department. We and his fellow members will be interested to learn what methods he's using to bring in trade.

Wear Your Club Pin! ! !

ELY B. SEFF is in charge of the Rialto and Loop Theatres out in Sioux City, Iowa, both privately owned houses, and it's a pleasure to include this live manager's name on the Club roster. We've already had an insight into Seff's work and we're sure his contributions to this department will be enthusiastically received. Don't let your first letter be your last, Ely, but make up your mind that your fellow Round Tablers shall regularly observe what show-selling methods you are using to boost trade at the Rialto and Loop.

Wear Your Club Pin! ! !

LEON MILNE owns and manages the Ritz Theatre out in Chickasha, Neb., and his name adds to the growing number of owner-managers who are coming into this organization of showmen every week. It goes without saying that we're glad to have him with us and we want him to help keep up the good work his fellow showmen started when they formed this Club. Shoot along some of your ideas of showmanship, Leon. We'll do the rest.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

D. C. TAYLOR hails from out in Westwood, Calif., Lassen County, where he operates the Westwood Theatre. Whether Taylor is owner, manager, or what, we don't know, for he didn't indicate his executive position on his application for membership. However, he sent in the card and signed his name to it and that's enough to show us that he's some kind of a boss. Now that Taylor has become a Round Table member, let us hope that he will also keep these pages filled with interesting happenings in showbusiness.

Wear Your Club Pin! ! !

HARRY HOFFMAN is the owner-manager of the Soboba Theatre in San Jacinto, Calif., and a cordial welcome is also extended this new member of our Club. Harry is another Independent to join our ranks and he may be sure that all his fellow members are mighty glad to have him in this great organization. Get the "Club Spirit," Harry, and shoot along some dope on what you and your boys are doing to sell shows. The rest of the gang will be interested.

Wear Your Club Pin! ! !

MAX ZAGER is in the business of selling shows in the city of Greensboro, N. C., where he both owns and manages the Palace Theatre. He is another live showman to join up with this outfit and we're glad of the opportunity to introduce him to the other fellows. North Carolina boasts many a Round Tabler and there's no reason why we should not assume that Zager will do his share to keep the ball a-rolling along. We'll be looking forward to hearing from him again.

Wear Your Club Pin! ! !

J. R. STRANGE manages the Model Theatre down South in Nicholasville, Kentucky, suh, and we're taking this opportunity to acknowledge his application for membership in this ever-growing organization of showmen. Glad to have you with us, Strange, and your membership makes one more from a state that has been well represented among these pages. Help keep up the good work by regularly sending along some news of what you are doing to boost showbusiness in your city. What methods did you employ the past season to boost trade at your theatre? Your fellow showmen will be interested.

Wear Your Club Pin! ! !

N. J. ZIMMER owns and manages the Rialto Theatre out in Wessington Springs, South Dakota, and we take pleasure in acknowledging his recent application for membership in this great army of showmen. He has found Club pages interesting in the past and now wants to do his share to help the good work along. We're mighty glad to have him with us and will be awaiting his next communication. Drop your Club a line, Zimmer, and let the rest of the fellows know what you are doing to put over shows in your town. Perhaps you have a gag up your sleeve that the rest of the fellows can use. Shoot it in to Club headquarters.

Wear Your Club Pin! ! !

MAX GOLDBERG is another gentleman from the South to join this week's crop of owner-managers and he makes his headquarters down in Falmouth, Ky. He operates the Kentucky Theatre in that town and also controls another house in Berry, Ky. We also extend a cordial welcome to him and hope he will become an enthusiastic contributor to this department. What was that last stunt you used, Max, to bring in the good old customers? Share your ideas with the rest of the gang. Every one of your fellow members will appreciate cooperation.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
A Man's Land	Hoot Gibson	June 11,'32	65	June 11,'32
Boiling Point, The	Hoot Gibson		70	July 23,'32
File 113	Lew Cody-Mary Nolan	Feb. 19,'32	63	Mar. 5,'32
Gay Buckaroo, The	Hoot Gibson-Myrna Kennedy			
Local Bad Man, The	Hoot Gibson-Sally Blane			Jan. 16,'32
Spirit of the West	Hoot Gibson-Doris Hill	Mar. '32		
Stoker, The	Monte Blue-Dorothy Burgess		70	June 25,'32
Unholy Love	H.B.Warner-Lila Lee		78	July 9,'32
Vanity Fair	Myrna Loy-Conway Tearle	Mar. '32	75	
Wild Horse	Hoot Gibson-Alberta Vaughn			

Coming Feature Attractions

Anna Karenina				
Beyond the Law				
Davy Jones' Locker				
Intruder, The	Monte Blue			
Iron Master, The				
Midnight Alarm				
Nestors, The	Monte Blue			
Officer 13				
Parisian Romance, A		Oct. 1,'32	77	
Red Kisses				
Slightly Used				
Three Castles				
Valley of Adventure, The	Monte Blue			

ARTCLASS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Devils	Harry Carey	Apr. 4,'32	65	
Night Rider, The	Harry Carey	June ,'32	63	
Phantom, The	"Big Boy" Williams-Allene Ray	Dec. 1	70	
Pleasure	Conway Tearle-Carmel Myers	Dec. 1	66	
They Never Come Back	Regis Toomey-Doris Sebastian	May '32	63	June 11,'32

Coming Feature Attractions

Across the Line	Harry Carey			
Double Sixes	Harry Carey			
Horseshoofs	Harry Carey			
Hurricane Rider, The	Harry Carey			

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Murder at Dawn	Mulhall-Dunn	Feb. 22,'32	60	Mar. 12,'32
Scarlet Brand, The	Bob Custer	May 7,'32		
Tangled Fortunes	Buzz Barton	Mar. 22,'32		

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
American Madness	Walter Huston-C. Cummings-K. Johnson	Aug. 15,'32		July 9,'32
Attorney for the Defense	Edmund Lowe-C. Cummings-E. Brent	May 21,'32	68	June 4,'32
Big Timer, The	Ben Lyon-C. Cummings	Mar. 10,'32	74	Mar. 26,'32
Blonde Captive, The		Feb. 26,'32	58	Mar. 5,'32
By Whose Hand?	Ben Lyon-Barbara Weeks	July 6,'32		
Fighting Fool, The	Tim McCoy	Jan. 20,'32	58	Apr. 9,'32
Hello Trouble	Buck Jones-Lina Basquette	July 15,'32		
High Speed	Buck Jones-Loretta Sayers	Apr. 2,'32	62	May 14,'32
Hollywood Speaks	Genevieve Tobin-Pat O'Brien	June 25,'32	69	Aug. 20,'32
Love Affair	Dorothy Mackaill-Humphrey Bogart	Mar. 17,'32	68	May 7,'32
McKenna of the Mounted	Buck Jones-Greta Granstedt	Aug. 26,'32		
Night Club Lady, The	Adolphe Menjou-Mayo Methot-Skeets Gallagher	Aug. 27,'32	68	Sept. 3,'32
No Greater Love	Alexander Carr-Dickey Moore	June 4,'32	60	May 21,'32
Riding Tornado, The	Tim McCoy-Shirley Grey	May 4,'32		
Shopworn	Barbara Stanwyck-R. Toomey	Mar. 25,'32	78	Apr. 9,'32
South of the Rio Grande	Buck Jones	Mar. 5,'32		
Texas Cyclone	Tim McCoy	Feb. 24,'32		
Two Fisted Law	Tim McCoy-Alice Day	June 8,'32		
War Correspondent	Jack Holt-Ralph Graves-Lila Lee	July 25,'32	77	Aug. 20,'32
White Eagle	Buck Jones-Barbara Weeks	Oct. 7,'32		

Coming Feature Attractions

Bitter Tea of General Yen	B. Stanwyck-Nils Asther			
Brief Moment	Barbara Stanwyck			
Cauliflower Alley	Nat Pendleton-Barbara Weeks			
Child of Manhattan				
Cornered	Tim McCoy			
Daring Danger	Tim McCoy			
Destroyer, The				
Forbidden Trail	Buck Jones-Barbara Weeks	Nov. 18,'32		
Last Man, The	Chas. Bickford-C. Cummings	Aug. 31,'32		
Mike				
Night Mayor, The	Lee Tracy-Evalyn Knapp	Aug. 19,'32		
No More Orchids	Carole Lombard			
Plainclothes Man	Jack Holt			
Sporting Age, The	Jack Holt-Evalyn Knapp			
That's My Boy	R. Cromwell-Dorothy Jordan-Mae Marsh-Joan Marsh			
Vanity Street	C. Bickford-Helen Chandler			
Virtue	Carole Lombard-Pat-O'Brien			
Washington Merry Go Round	Lee Tracy-C. Cummings			
Western Code, The	Tim McCoy-Nora Lane			
Wild Horse Stampede	Wm. Janney-Dorothy Appleby			

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Doctor	Richard Barthelmess	Mar. 26,'32	62	Mar. 12,'32
Crash, The	Ruth Chatterton	Oct. 1,'32		
Groener	David Manners	Aug. 20,'32	68	Aug. 6,'32
Dark Horse, The	Warren William-Bette Davis	July 2,'32	75	June 18,'32
Dr. X	Lionel Atwill-Fay Wray	Aug. 27,'32	77	June 11,'32
Famous Ferguson Case, The	Joan Blondell	May 14,'32	74	Apr. 30,'32
It's Tough to Be Famous	Douglas Fairbanks, Jr.	Apr. 2,'32	79	Apr. 16,'32
Life Begins	Loretta Young-Eric Linden	Sept. 10,'32	72	Aug. 13,'32
Love Is a Racket	Douglas Fairbanks, Jr.	June 25,'32	72	June 18,'32
Miss Pinkerton	Joan Blondell-George Brent	July 30,'32	66	July 16,'32
Rich Are Always With Us	Ruth Chatterton	May 21,'32	71	May 21,'32
Strange Love of Molly Louvain	Lee Tracy-Ann Dvorak	May 28,'32	74	May 14,'32
Tenderfoot, The	Joe E. Brown	June 18,'32	70	May 28,'32
Two Seconds	Edward G. Robinson	June 4,'32	68	May 28,'32
Week-end Marriage	Loretta Young-Norman Foster	July 9,'32	66	June 11,'32

Coming Feature Attractions

Cabin in the Cotton	Richard Barthelmess	Oct. 15,'32	78	Sept. 10,'32
Central Park	Joan Blondell	Dec. 17,'32		
Common Ground	Ruth Chatterton			
Miracle, The	Loretta Young			
Silver Dollar	Edward G. Robinson	Dec. 3,'32		
They Call It Sin	Loretta Young-Geo. Brent	Nov. 12,'32	74	Sept. 3,'32
Three on a Match	Blondell-William-Dvorak-Davis	Nov. 5,'32		
Tiger Shark	Edward G. Robinson	Sept. 24,'32	80	Aug. 27,'32
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Dec. 24,'32		
You Said a Mouthful	Joe E. Brown	Nov. 26,'32		

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Tomorrow	Chas. Farrell-Marion Nixon	Mar. 13,'32	79	Mar. 5,'32
Almost Married	Violet Heming-Ralph Bellamy-Alexander Kirkland	July 17,'32	51	
Amateur Daddy	Warner Baxter-Marion Nixon	Apr. 10,'32	74	Apr. 30,'32
Bachelor's Affairs	Adolphe Menjou-Minna Gombell-Joan Marsh-I. Purcell	June 26,'32	76	June 18,'32
Business and Pleasure	Will Rogers-Jetta Goudal	Mar. 6,'32	57	Aug. 15
Careless Lady	Joan Bennett-John Boles	Apr. 3,'32	67	Mar. 12,'32
Congorilla	Mr. & Mrs. Martin Johnson	Aug. 7,'32	72	July 16,'32
Devil's Lottery	Elissa Landi-Alexander Kirkland-Victor McLaglen	Mar. 27,'32	74	Apr. 9,'32
Disorderly Conduct	Sally Eilers-Ralph Bellamy-Spencer Tracy	Mar. 20,'32	82	Apr. 16,'32
Down to Earth	Will Rogers-Irene Rich	Sept. 4,'32	73	July 23,'32
First Year, The	Gaynor-Farrell	July 31,'32	80	July 23,'32
Gay Caballero, The	George O'Brien-Conchita Montenegro	Feb. 28,'32	60	Apr. 2,'32
Man About Town	Warner Baxter-Karen Morley	May 22,'32	76	June 4,'32
Mystery Ranch	Geo. O'Brien-C. Parker	June 12,'32	55	June 25,'32
Passport to Hell, A	Elissa Landi-Paul Lukas-A. Kirkland-Warner Oland	Aug. 14,'32	75	Sept. 3,'32
Rebecca of Sunnybrook Farm	Marion Nixon-R. Bellamy	July 3,'32	80	July 16,'32
Society Girl	J. Dunn-P. Shannon-S. Tracy	May 29,'32	74	June 18,'32
Trial of Vivienne Ware, The	J. Bennett-D. Cook-L. Bond	May 1,'32	56	May 7,'32
Week Ends Only	Joan Bennett-Ben Lyon	June 19,'32	70	June 11,'32
Woman in Room 13, The	Landi-Bellamy-Hamilton	May 15,'32	69	May 28,'32
While Paris Sleeps	McLaglen-Helen Mack	May 8,'32	67	
Young America	Tracy-Kenyon-Bellamy	Apr. 17,'32	70	May 14,'32

Coming Feature Attractions

Call Her Savage	Clara Bow	Nov. 13,'32		
Chandu, The Magician	Edmund Lowe-Bela Lugosi-Irene Ware	Sept. 18,'32		
Golden West, The	Geo. O'Brien-Janet Chandler-Marion Burns	Oct. 23,'32		
Hat Check Girl	Sally Eilers-Ben Lyon	Sept. 25,'32		
Jubilo	Will Rogers-Marion Nixon			
Painted Woman, The	P. Shannon-Spencer Tracy-Wm. Boyd	Aug. 21,'32	72	Aug. 13,'32
Rackety Rax	Victor McLaglen-Greta Nissen-Nell O'Day	Oct. 9,'32		
Sherlock Holmes	Clive Brook-Miriam Jordan	Nov. 20,'32		
Six Hours to Live	Warner Baxter-John Boles-Miriam Jordan	Oct. 16,'32		
State Fair	Janet Gaynor-Will Rogers			
Tess of the Storm Country	Janet Gaynor			
Walking Down Broadway	James Dunn-Boots Mallory-Zasu Pitts-Minna Gombell	Nov. 27,'32		
Wild Girl	Joan Bennett-Charles Farrell-Ralph Bellamy	Oct. 2,'32		

FREULER FILM

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Gentleman, The	Wm. Collier, Jr.-N. Moorehead	Oct. 7,'32		
Forty-Niners, The	Tom Tyler	Oct. 16,'32		
Gambling Sex, The		Nov. 1,'32		
My Wandering Boy		Dec. 1,'32		
Roar of the Jungle		Nov. 14,'32		

(THE RELEASE CHART--CONT'D)

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Panamint Jack	Jack Hoxie-D. Gulliver	Oct.	1,'32	
Betrayal, The	H. B. Warner-A. Pringle	Oct.	15,'32	
Crusade	Evelyn Brent-H. B. Warner	Oct.	1,'32	
Gold	Jack Hoxie-Alice Day	Sept.	15,'32	
Hearts of Humanity	Jean Hersholt-Jackie Searl	Sept.	1,'32	
Law and Lawless	Jack Hoxie	Oct.	15,'32	
Phantom Express, The	Sally Blane-Wm. Collier, Jr.	Sept.	15,'32	

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Smith	Gwen Lee-John Darrow	July	15,'32	
Behind Stone Walls	Eddie Nugent-Priscilla Dean	Mar.	15,'32	Mar. 26,'32
Dynamite Denny	Jay Wilsey-Blanche Mehaffey	May	27,'32	
Gorilla Ship	Ralph Ince-Vera Reynolds	June	11,'32	Aug. 27,'32
Hell's Headquarters	Jack Mulhall-Barbara Weeks	Apr.	15,'32	63 May 14,'32
Honor of the Press	Edw. J. Nugent-Rita La Roy	May	15,'32	64 Aug. 6,'32
Love in High Gear	Alberta Vaughn-H. Ford	May	1,'32	65 May 7,'32
Midnight Morals	Beryl Mercer-Chas. Delaney-Gwen Lee	Aug.	1,'32	61 Aug. 13,'32
Passport to Paradise	Jack Mulhall-B. Mehaffey	Apr.	1,'32	
Sin's Pay Day	D. Revier-Forrest Stanley	Mar.	1,'32	63 Mar. 19,'32
Tangled Destinies	Lloyd Whitlock-Doris Hill	Sept.	1,'32	
Temptation's Workshop	Helen Foster-Tyrell Davis	June	20,'32	
Trapped in Tia Juana	Edwina Booth-Duncan Renaldo	Aug.	15,'32	
Widow in Scarlet	D. Revier-Kenneth Harlan	July	1,'32	58 July 23,'32

Coming Feature Attractions

No Living Witness	Barbara Kent-Gilbert Roland	Sept.	15,'32	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are You Listening?	William Haines-M. Evans	Mar.	26,'32	76 Mar. 5,'32
Arsene Lupin	John and Lionel Barrymore-Karen Morley	Mar.	5,'32	84 Jan. 16,'32
As You Desire Me	Garbo-Von Stroheim-M. Douglas	May	28,'32	71 June 11,'32
Beast of the City, The	Walter Huston-Jean Harlow	Feb.	13,'32	90 Mar. 5,'32
Blondie of the Follies	Marion Davies-R.Montgomery	Aug.	20,'32	90 Sept. 10,'32
But the Flesh Is Weak	Robt. Montgomery-Gregor	Apr.	9,'32	82 Apr. 23,'32
Downstairs	John Gilbert	Aug.	6,'32	72 Aug. 6,'32
Freaks	Wallace Ford-Leila Hyams	Feb	20,'32	64 July 23,'32
Grand Hotel	Garbo-John Barrymore	Sept.	11,'32	115 Apr. 16,'32
Huddle	Ramon Navarro-M. Evans	May	14,'32	104 June 25,'32
Letty Lynton	Joan Crawford-Montgomery	May	7,'32	86 May 7,'32
New Morals for Old	Robert Young-M. Perry	June	4,'32	76 July 2,'32
Night Court	W. Huston-P. Holmes-A. Page	June	4,'32	95 June 4,'32
Passionate Plumber	Buster Keaton-Durante	Feb.	6,'32	74 Mar. 19,'32
Polly of the Circus	Marian Davies-C. Gable	Feb.	27,'32	70 Mar. 26,'32
Red Headed Woman	Harlow-Chester Morris	June	25,'32	75 June 25,'32
Skyscraper Souls	W. William-M. O'Sullivan	July	16,'32	80 July 16,'32
Speak Easily	Buster Keaton	Aug.	13,'32	82 Aug. 27,'32
Strange Interlude	Shearer-Gable			112 Sept. 3,'32
Tarzan, the Ape Man	Johnny Weismuller-Maureen O'Sullivan	Apr.	2,'32	101 Feb. 20,'32
Unashamed	Helen Twelvetrees	July	2,'32	77 July 23,'32
Washington Masquerade	Lionel Barrymore (Reviewed under the title "Washington Show")	July	9,'32	74 July 2,'32
Wet Parade	Walter Huston-Dorothy Jordan-Neil Hamilton	Apr.	16,'32	122 Apr. 30,'32
When A Feller Needs A Friend	Jackie Cooper-"Chic" Sale	Apr.	30,'32	76 May 21,'32

Coming Feature Attractions

China Seas	Clark Gable					
Divorce in the Family	Jackie Cooper (Reviewed under the title "After Divorce")	Aug.	27,'32	78	Aug.	20,'32
Flesh	Wallace Beery					
Kongo	Walter Huston-Lupe Velez	Sept.	25,'32			
Let's Go	William Haines					
Lost	Joan Crawford					
Man of the Nile	Ramon Novarro					
Mask of Fu Manchu, The	Boris Karloff	Oct.	23,'32			
Pack Up Your Troubles	Laurel & Hardy	Sept.	17,'32	64	July	9,'32
Payment Deferred	M. O'Sullivan-C. Laughton	Oct.	2,'32			
Prosperity	Dressler-Moran	Oct.	16,'32			
Rasputin	Ethel, John and Lionel Barrymore					
Red Dust	Clark Gable-Jean Harlow	Oct.	9,'32			
Reunion in Vienna	John and Lionel Barrymore					
Smilin' Thru	Norma Shearer-Frederic March-Leslie Howard	Sept.	18,'32			
Tinfoil	T.Bankhead-R.Montgomery					
Turn To The Right						
White Sister, The	Helen Hayes					

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arm of the Law	Rex Bell-Lina Basquette	Apr.	20,'32	68
County Fair	Ralph Ince-Hobart Bosworth	Apr.	1,'32	71 Apr. 30,'32
Flames	Johnny Mack Brown	May	30,'32	70 June 18,'32
From Broadway to Cheyenne	Rex Bell	Aug.	5,'32	6 reels
Ghost City	Cody-Shuford	Dec.	20	60 Apr. 9,'32
Honor of the Mounted	Tom Tyler	June	20,'32	60
Law of the North	Bill Cody-Andy Shuford	May	30,'32	55
Man from New Mexico	Tom Tyler	Apr.	1,'32	60
Mason of the Mounted	Bill Cody-Nancy Drexel	May	15,'32	58
Midnight Patrol	Regis Toomey-Mary Nolan	Apr.	10,'32	60 Apr. 9,'32
Police Court	Leon Janney-H. B. Walthall	Feb.	15,'32	65 Mar. 5,'32
Single Handed Sanders	Tom Tyler	Feb.	1,'32	50
Texas Pioneers	Bill Cody-Andy Shuford	Feb.	15,'32	58
Thirteenth Guest	Ginger Rogers	Aug.	10,'32	68 Aug. 13,'32
Vanishing Men	Tom Tyler	Apr.	15,'32	62
Western Limited, The	Estelle Taylor	Aug.	5,'32	7 reels

Coming Features

Girl from Calgary	Fifi D'Orsay	Aug.	20,'32	7 reels
Guilty or Not Guilty	All Star	Oct.	1,'32	7 reels
Hidden Valley	Bob Steele			
Klondike	Thelma Todd-Frank Hawks	Aug.	30,'32	7 reels
Wayne Murder Case	All Star	Sept.	15,'32	7 reels

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aren't We All?	Gertrude Lawrence	July	'32	68 July 9,'32
Broken Wing, The	Lupe Velez-Melvyn Douglas	Mar.	25,'32	74 Apr. 2,'32
Dancers in the Dark	Miriam Hopkins-Jack Oakie	Mar.	11,'32	74 Mar. 26,'32
Devil and the Deep	T. Bankhead-G. Cooper	Aug.	12,'32	70 Aug. 6,'32
Forgotten Commandments	Sari Maritza-Gene Raymond	May	27,'32	65 June 11,'32
Guilty as Hell	Edmund Lowe-Victor McLaglen	Aug.	5,'32	80 July 30,'32
Horse Feathers	Four Marx Bros.	Aug.	19,'32	68 Aug. 6,'32
Lady and Gent	Geo. Bancroft-Wynne Gibson	July	15,'32	80 July 9,'32
Love Me Tonight	Maurice Chevalier-Jeanette MacDonald	Aug.	26,'32	104 Aug. 20,'32
Madame Racketeer	Alison Skipworth-R. Bennett	July	22,'32	72 July 30,'32
Make Me a Star	Joan Blondell-Stuart Erwin	July	1,'32	68 June 18,'32
Man from Yesterday	C. Colbert-C. Brook	June	25,'32	70 June 25,'32
Merrily We Go to Hell	S. Sidney-Fredric March	June	10,'32	78 June 18,'32
Million Dollar Legs	Jack Oakie	July	8,'32	64 July 2,'32
Miracle Man, The	S. Sidney-C. Morris	Apr.	1,'32	87 Apr. 30,'32
Misleading Lady, The	Claudette Colbert-Stuart Erwin-Edmund Lowe	Apr.	15,'32	74 Apr. 16,'32
One Hour with You	Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin	Mar.	25,'32	80 Apr. 2,'32
Reserved for Ladies	Leslie Howard-Benita Hume	May	20,'32	71 May 28,'32
70,000 Witnesses	Phil Holmes-Dorothy Jordan	Sept.	2,'32	72 Aug. 20,'32
Shanghai Express	Marlene Dietrich-C. Brook	Feb.	12,'32	84 Feb. 27,'32
Sinners in the Sun	Carole Lombard-C. Morris	May	13,'32	70 May 21,'32
Sky Bride	Rich'd Arlen-J. Oakie-Robert Coogan-Virginia Bruce	Apr.	29,'32	78 Apr. 30,'32
Strange Case of Clara Deane	Wynne Gibson-Pat O'Brien	May	6,'32	78 May 14,'32
This Is the Night	Lily Damita-Chas. Ruggles	Apr.	8,'32	82 Apr. 23,'32
This Reckless Age	Buddy Rogers-Peggy Shannon	Jan.	9,'32	76 Jan. 16,'32
Thunder Below	T. Bankhead-C. Bickford-P. Lukas	June	17,'32	69 June 25,'32
Vanishing Frontier	John Mack Brown-Evalyn Knapp-Zasu Pitts	July	29,'32	70 July 23,'32
Wiser Sex, The	C. Colbert-Wm. Boyd	Mar.	18,'32	74 Mar. 19,'32
World and the Flesh, The	G. Bancroft-M. Hopkins	Apr.	22,'32	74 May 14,'32

Coming Features

Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith-Leila Hyams-Mills Bros.-Boswell Sisters-Cab Calloway-Vincent Lopez-Arthur Tracy-Sharon Lynn	Oct.	'32	
Blonde Venus	Marlene Dietrich	Sept.	16,'32	85 Sept. 10,'32
Farewell to Arms, A	Helen Hayes-Gary Cooper	Oct.	28,'32	
Heritage of the Desert	Randolph Scott-S. Fleming	Sept.	30,'32	
Hot Saturday	Nancy Carroll-Cary Grant	Oct.	28,'32	
Lily Christine	Corinne Griffith-Colin Clive	July		59
Lives of a Bengal Lancer, The	Fredric March-Gary Cooper-Richard Arlen			
Madison Square Garden	Jack Oakie-Marion Nixon	Oct.	7,'32	
Movie Crazy	Harold Lloyd-C. Cummings	Sept.	23,'32	96
Night After Night (Tent.)	Geo. Raft-C. Cummings	Oct.	14,'32	
Night of June 13	Clive Brook-Frances Dee-Gene Raymond	Sept.	23,'32	
Phantom President, The	Geo. M. Cohan-Claudette Colbert-Jimmy Durante	Sept.	30,'32	
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert	Nov.	'32	
Very Private Scandal, A	Miriam Hopkins-H. Marshall	Oct.	21,'32	

POWERS PICTURES, INC.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carmen	Marguerite Namara-Tom Burke	May	15,'32	70 Jan. 16,'32
Fascination	Madeleine Carroll	Apr.	1,'32	68
Flying Fool, The	Henry Kendall	Feb.	1,'32	62 Aug. 29
Gables Mystery, The	Lester Matthews-Anne Grey	Feb.	15,'32	71 May 7,'32
Her Radio Romeo	Gene Gerrard	July	15,'32	60
Her Strange Desire	Laurence Olivier	July	1,'32	60 Aug. 13,'32
Limping Man, The	Franklin Dyall	Sept.	1,'32	55 Aug. 27,'32
My Wife's Family	Gene Gerrard	Apr.	15,'32	62 Mar. 26,'32
Shadow Between, The	Godfrey Tearle-Kathleen O'Regan	May	1,'32	68 Sept. 19
Skin Game	Edmund Gwenn-Phyllis Konstam	June	1,'32	70

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carnival Boat	Bill Boyd	Mar.	19,'32	62 Mar. 26,'32
Ghost Valley	Tom Keene-Myrna Kennedy	May	13,'32	54
Saddle Buster, The	Tom Keene	Mar.	19,'32	60
Westward Passage	Ann Harding	May	27,'32	73 June 11,'32
What Price Hollywood	Constance Bennett	June	24,'32	88 June 18,'32
Young Bride	Helen Twelvetrees (Reviewed under the title "Love Starved")	Apr.	8,'32	76 Apr. 23,'32

Coming Features

Beyond the Rockies	Tom Keene-Rochelle Hudson	July	8,'32	

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Consent, The	Richard Cromwell-Eric Linden-Arline Judge	Aug.	19,'32	80 July 30,'32
Bird of Paradise	D. Del Rio-Joel McCrea	Aug.	12,'32	80 June 25,'32
Bring 'Em Back Alive	Frank Buck's Adventure	Aug.	19,'32	70 June 4,'32
Girl Crazy	E. Quillan-D. Lee-Wheeler-Woolsey	Mar.	25,'32	75 Apr. 2,'32
Held 'Em Jail	Edna May Oliver-Wheeler-Woolsey-Roscoe Ates	Sept.	16,'32	74 June 25,'32
Is My Face Red?	Helen Twelvetrees-Ricardo Cortez-Robt. Armstrong	June	17,'32	66 June 11,'32
Lost Squadron	Richard Dix-Mary Astor	Mar.	12,'32	79 Mar. 5,'32
Office Girl	Renate Muller-J. Hulbert	Apr.	8,'32	83 July 2,'32
Roadhouse Murder, The	Eric Linden-Dorothy Jordan	May	6,'32	73 May 7,'32
Roar of the Dragon	Richard Dix-Gwili Andre	July	8,'32	76 July 9,'32
State's Attorney	John Barrymore-H. Twelvetrees-Mary Duncan	May	29,'32	79 May 14,'32
Symphony of Six Million	Irene Dunne-Ricardo Cortez	Apr.	29,'32	94 May 28,'32

(THE RELEASE CHART--CONT'D)

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Animal Kindom	Leslie Howard			
Bill of Divorcement	John Barrymore-Billie Burke	Sept. 30,'32	76	Sept. 10,'32
Come on Danger	Tom Keene	Sept. 23,'32		
Conquerors, The	Ann Harding-Richard Dix			
Hell Bent for Election	Edna May Oliver			
Hell's Highway	Richard Dix	Sept. 23,'32	80	Aug. 20,'32
Kong	Fay Wray-Bruce Cabot			
Little Orphan Annie	Mitzi Green-Eric Linden			
Men Are Such Fools	Leo Carrillo-V. Osborne			
Monkey's Paw, The	C. Aubrey Smith-Bramwell Fletcher			
Most Dangerous Game, The	Leslie Banks-Joel McCrea	Sept. 9,'32	78	July 30,'32
Phantom of Crestwood	Ricardo Cortez-Karen Morley			
Public Be Damned, The	John Barrymore-Gwili Andre			
Renegades of the West	Tom Keene			
Rockabye	Constance Bennett - Paul Lukas-Phillips Holmes	Oct. 7,'32		
Secrets of the French Police	Gwili Andre-Frank Morgan			
Sport Page	Joel McCrea-Marian Marsh			
Strange Justice	Marian Marsh-R. Denny	Sept. 16,'32	74	Aug. 27,'32
Thirteen Women	Irene Dunne-Gregory Ratoff	Sept. 2,'32	73	Sept. 3,'32
Whoopee Cruise	Edna May Oliver			

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Runing Time Minutes	Reviewed
A Nous La Liberte	Rolla France	Harold Auten		93	June 25,'32
Beautiful Maneuver Time	Ida Wuest	World's Trade			
Condemned to Death	Arthur Wontner	First Division	Sept. 15,'32	65	July 23,'32
Cossacks of the Don	Emma Cessarskays	Amkino	Mar. 18,'32	81	Mar. 26,'32
Crooked Lady, The	Austin Trevor	MGM-British		77	Apr. 9,'32
Dangers of the Arctic		Exp. Film. Co.		58	July 9,'32
Diamond Cut Diamond	Adolphe Menjou	MGM-British		71	Sept. 10,'32
Diary of a Revolutionist	G. V. Mouzalevsky	Amkino	June 8,'32	100	June 18,'32
Down Our Street	Elizabeth Allan	Para.-British		87	July 2,'32
Ebb Tide	Joan Barry	Para.-British		74	Mar. 12,'32
Faithful Heart, The	Herbert Marshall-Edna Best	Gainsborough Gaumont			May 28,'32
Fire In the Opera	G. Froehlich - J. Nowatna	Capital	July 12,'32	92	Aug. 6,'32
First Mrs. Fraser, The	Henry Ainley	Sterling Films		90	May 7,'32
Flower Lady of Lindenau	Renate Mueller	Protex Trading	July 7,'32	70	Aug. 6,'32
Flying Squad, The	Harold Huth	British Lion		79	Aug. 6,'32
Forbidden Company	Sally Blane	Chesterfield	June 1,'32	67	July 9,'32
Frail Women	Mary Newcomb	Radio-British		71	Feb. 6,'32
Gentleman of Paris, A	Arthur Wontner	Gaumont		78	Jan. 16,'32
Goona Goona, Isle of Bali		First Division	Oct. '32	66	Aug. 27,'32
Green Spot Mystery, The	Jack Lloyd	Universal		66	Sept. 3,'32
House of Death	N. P. Chmelioff	Amkino	Aug. 12,'32	76	Aug. 27,'32
I Kiss Your Hand, Madame	Marlene Dietrich	Stanley	Aug. 27,'32	60	Sept. 10,'32
Immortal Vagabond, The	Gustav Froelich	Ufa		88	June 4,'32
Impassive Footman, The	Allan Jeaves	Asso. Radio-British		69	Aug. 13,'32
In a Monastery Garden	John Stuart	Associated Prod. & Distr. of America		80	Apr. 9,'32
Insult	Elizabeth Allan	Para.-British		80	Aug. 27,'32
Jack's the Boy	Jack Hulbert	Gaumont-Gainsborough			July 16,'32
Life Goes On	Hugh Wakefield	Para.-British		78	Apr. 23,'32
Lovebound	N. Moorhead-J. Mulhall-Roy D'Arcy	Para.-British	Mar. 1,'32	61	
Love Contract, The	Owen Nares	British and Dominions		82	Aug. 27,'32
Love Is Love	Kathe von Nagy	Ufa			June 11,'32
Love on Wheels	Jack Hulbert	Gaumont-Gainsborough		87	Aug. 13,'32
Love's Command	Dolly Haas	Tobis	Apr. 26,'32	90	May 7,'32
Mayor's Nest	Sydney Howard	British and Dominions		75	July 16,'32
Midnight Lady, The	John Darrow	Chesterfield		65	June 11,'32
Missing Rembrandt, The	Arthur Wontner	Twickenham Films		84	Mar. 19,'32
Monte Carlo Madness	Sara Maritza	First Division	Sept. 15,'32	66	June 11,'32
Night Like This, A	Ralph Lynn	British and Dominions		73	May 21,'32
Nine Till Six	Louise Hampton	Asso. Radio-British		76	May 21,'32
Probation	John Darrow - Sally Blane	Chesterfield	Apr. 1,'32	70	Apr. 23,'32
Puss in Boots	Junior Addario	Picture Classics	Mar. 27,'32	38	Mar. 12,'32
Reckoning, The	Jas. Murray-Sally Blane	Peerless	Feb. 15,'32	63	Apr. 9,'32
Ringer, The	Franklyn Dyall	First Division	Sept. 15,'32	65	June 11,'32
Ronny	Kathe von Nagy-Willy Fritsch	Ufa	Apr. 13,'32	82	Apr. 23,'32
Sally Bishop	Harold Huth-Joan Barry	British Lion			
Shop Angel	Marion Shilling	Tower Prod.	Mar. 19,'32	71	May 7,'32
Schubert's Dream of Spring	Alfred Laeutner	Capital		75	July 2,'32
Silver Lining, The	Maureen O'Sullivan	Patrician Pictures		58	June 4,'32
Sniper, The		Amkino	Aug. 25,'32	68	Sept. 3,'32
Song Is Over, The	Liane Haid	Asso. Cinemas	Apr. 11,'32	90	Mar. 12,'32
South Sea Adventures		Principal Distr. Corp.	Mar. 31,'32	50	Apr. 9,'32
Speed Madness	Richard Talmadge-Nancy Drexel	Mercury		62	July 30,'32
Tempest, The	Emil Jannings	Ufa	Mar. 15,'32	105	Mar. 26,'32
Thark	Tom Walls-Ralph Lynn	British and Dominions		77	Aug. 27,'32
Theft of the Mona Lisa	Willy Frost	Tobis	Mar. 27,'32	92	Apr. 9,'32
Thrill of Youth	June Clyde	Chesterfield	Aug. 15,'32	63	Sept. 10,'32
Trapeze	Anna Sten	Protex	May 2,'32	80	May 14,'32
Two White Arms	Adolphe Menjou	MGM-British		80	Mar. 26,'32
Water Gypsies	Sari Maritza	Stanley		79	May 21,'32
Wedding Rehearsal	Roland Young	London Film		80	Aug. 13,'32
White Face	John H. Roberts	Gainsborough-British		71	June 11,'32
Women Who Play	Mary Newcomb-Benita Hume	Para.-British		79	Apr. 16,'32

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dynamite Ranch	Ken Maynard	July 31,'32		
Hell Fire Austin	Ken Maynard	June 26,'32	70	July 2,'32
Hotel Continental	Peggy Shannon-Theodore Von Eltz	Mar. 7,'32	71	Feb. 6,'32
Last Mile, The	Preston Foster - Howard Phillips	Aug. 21,'32	74	July 30,'32
Lena Rivers	Charlotte Henry-M. Galloway	Mar. 28,'32	57	May 28,'32
Man Called Back, The	Conrad Nagel-Doris Kenyon	July 17,'32	80	July 23,'32
Strangers of the Evening	Zasu Pitts-Lucien Littlefield	May 15,'32	70	June 11,'32
Those We Love	Lilyan Tashman-Kenneth MacKenna	Sept. 11,'32		
Whistlin Dan	Ken Maynard	Mar. 20,'32	64	Mar. 26,'32

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Between Fighting Men	Ken Maynard	Oct. 16,'32		
False Faces	Lila Lee-Lowell Sherman	Oct. 16,'32		
Fargo Express	Ken Maynard	Nov. 20,'32		

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Congress Dances	Lilian Harvey		83	May 28,'32
Mr. Robinson Crusoe	Douglas Fairbanks	Sept. 14,'32	72	
Scarface	Paul Muni	Mar. 26,'32	95	May 28,'32
Sky Devils	All Star	Mar. 12,'32	89	Jan. 12,'32
Struggle, The	Zita Johann-Hal Skelly	Feb. 6,'32	77	
White Zombie	Bela Lugosi	Aug. 4,'32	70	Aug. 6,'32

Coming Feature Attractions

Title	Star
Cynara	Ronald Colman
Happy Ending	Mary Pickford
Kid from Spain, The	Eddie Cantor
Magic Night	Jack Buchanan 71
New Yorker, The	Al Jolson
Perfect Understanding	Gloria Swanson
Rain	Joan Crawford 85

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Street	Irene Dunne-John Boles	Sept. 1,'32	84	July 23,'32
Cohens & Kellys in Hollywood	G. Sidney-C. Murray	Mar. 28,'32	75	Mar. 19,'32
Destry Rides Again	Tom Mix	Apr. 24,'32		
Doomed Battalion, The	Tala Birell-Victor Varconi	June 16,'32	82	June 18,'32
Fast Companions	Tom Brown	June 23,'32	78	
Igloo	All Star	July 14,'32	58	July 16,'32
Impatient Maiden	Lew Ayres-Mae Clark	Mar. 1,'32	80	Feb. 6,'32
Law and Order	Walter Huston-Lois Marshall	Feb. 7,'32	73	Mar. 12,'32
Murders in the Rue Morgue	Bela Lugosi-Sidney Fox	Feb. 21,'32	61	Feb. 20,'32
Night World	Lew Ayres-Mae Clarke	May 5,'32	58	June 4,'32
Radio Patrol	Rob't Armstrong-June Clyde-Lila Lee	June 2,'32	68	July 23,'32
Rider of Death Valley	Tom Mix-Lois Wilson	May 26,'32	78	
Scandal for Sale	Chas. Bickford-Rose Hobart	Apr. 10,'32	75	Apr. 16,'32
Stowaway	Fay Wray-Leon Waycoff	Apr. 11,'32	50	Mar. 19,'32
Texas Bad Man	Tom Mix	June 30,'32		
Tom Brown of Culver	Tom Brown	July 21,'32	70	July 16,'32
Unexpected Father, The	Slim Summerville-Zazu Pitts	Jan. 3,'32	62	Apr. 16,'32

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Afraid to Talk (Tent.)	Eric Linden-Sidney Fox	Nov. 17,'32		
Air Mail	Pat O'Brien-Ralph Bellamy	Nov. 3,'32		
Fourth Horseman, The	Tom Mix	Sept. 22,'32		
Laughing Boy	Zita Johann			
My Pal, The King	Tom Mix	Aug. 4,'32	75	July 9,'32
Once in a Lifetime	Jack Oakie-Sidney Fox	Sept. 22,'32	75	Aug. 27,'32
Okay America!	Lew Ayres-Maureen O'Sullivan	Sept. 8,'32	78	Aug. 20,'32
Old Dark House, The	Boris Karloff-L. Bond	Oct. 20,'32	74	July 16,'32
The All American	Richard Arlen-Ralph Graves	Oct. 6,'32		
Tom's in Town	Tom Mix	Oct. 27,'32		

WARNER BROTHERS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beauty and the Boss	M. Marsh-W. William	Apr. 9,'32	66	Feb. 27,'32
Big City Blues	Joan Blondell	Sept. 18,'32	68	June 18,'32
Blessed Event	Lee Tracy-Mary Brian	Sept. 2,'32	84	Sept. 10,'32
Crowd Roars, The	Cagney-Blondell	Apr. 16,'32	84	Apr. 2,'32
Expert, The	Charles "Chic" Sale	Mar. 5,'32	69	Mar. 5,'32
Heart of New York, The	Smith & Dale	Mar. 26,'32	74	Mar. 12,'32
Jewel Robbery	Wm. Powell-Kay Francis	Aug. 13,'32	68	June 11,'32
Man Wanted	Kay Francis	Apr. 23,'32	63	Mar. 25,'32
Mouthpiece, The	Sidney Fox-Warren William	May 7,'32	86	Mar. 26,'32
Play Girl	Loretta Young-Norman Foster-Lightner	Mar. 12,'32	81	Feb. 27,'32
Purchase Price, The	B. Stanwyck	July 23,'32	68	July 16,'32
So Big	Barbara Stanwyck	Apr. 30,'32	82	Mar. 19,'32
Stranger in Town	Ann Dvorak-David Manners	Aug. 6,'32	66	June 18,'32
Street of Women	(Reviewed under the title "Without Consent") Kay Francis	June 11,'32	60	June 4,'32
Two Against the World	Constance Bennett	Sept. 3,'32	71	July 30,'32
Winner Take All	James Cagney	July 16,'32	67	June 25,'32

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Stampede, The	John Wayne	Oct. 8,'32		
Illegal	Ivor Barnard			
I Am a Fugitive from a Chain Gang	Paul Muni	Nov. 19,'32		
Match King, The	Warren William-Lily Damita			
One Way Passage	Wm. Powell-Kay Francis	Oct. 22,'32	69	July 30,'32
Radio Girl	Bebe Daniels			
Ride Him Cowboy	John Wayne-Ruth Hall	Aug. 27,'32	56	
Scarlet Dawn	D. Fairbanks, Jr. - Nancy Carroll	Oct. 29,'32		
Successful Calamity, A	George Arliss	Sept. 17,'32	72	
Telegraph Trail, The	John Wayne-M. Day			

WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor's Folly	Herbert Marshall-Edna Best	June 12,'32	69	July 2,'32
Cannonball Express, The	Tom Moore-Rex Lease-Lucille Browne	Feb. 7,'32	63	Mar. 19,'32
Crooked Circle, The	Ben Lyon-Irene Purcell	Aug. 20,'32	76	
Law of the West	Bob Steele	Mar. 20,'32	58	Mar. 26,'32
Man from Hell's Edges, The	Bob Steele	June 5,'32	61	June 4,'32
Mounted Fury	J. Bowers-Blanche Mehaffey	Dec. 1	65	Jan. 9,'32
Racetrack	Leo Carrillo	June 5,'32	78	
Riders of the Desert	Bob Steele	Apr. 24,'32	59	May 28,'32
Sign of Four, The	Arthur Wontner	Aug. 14,'32	74	July 30,'32
Son of Oklahoma	Bob Steele	July 17,'32	55	
South of Sante Fe	Bob Steele	Jan. 8,'32		
Texas Buddies	Bob Steele	Aug. 28,'32	59	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Breach of Promise	Chester Morris-Mae Clark			
Hypnotized	Moran and Mack	Oct. 9,'32		

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1931 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Running Time Minutes	Reviewed
CURIOSITIES			
C 232	Feb.	18,'32	1 reel
C 233			1 reel
C 236	July	26,'32	1 reel
EDDIE BUZZELL SPECIALTIES			
Love, Honor and He Pays	Jan.	14,'32 — 9	Apr. 23,'32
Wolf in Cheap Clothing	Apr.	21,'32	1 reel
KRAZY KAT KARTOONS			
Birth of Jazz	Apr.	13,'32	
Hiccoups, the Champ	May	28,'32	
Hollywood Goes Krazy	Feb.	13,'32	
Lighthouse Keeping			
Love Krazy	Jan.	25,'32 — 6	Apr. 9,'32
Paperhanger	June	21,'32	
Piano Mover	Jan.	4,'32	
Ritzy Hotel	May	9,'32	
Soldier Old Man	Apr.	2,'32	
What a Knight	Mar.	14,'32	
LAMBS GAMBOLS			
No Ladies Allowed			
MEDBURY SERIES			
Laughing with Medbury in Abyssinia	Mar.	2,'32 — 10	Apr. 30,'32
Laughing with Medbury in Wildwest		1 reel	
Laughing with Medbury in Mandalay	May	31,'32 — 1 reel	
Laughing with Medbury in Voodoo Land	Jan.	28,'32 — 1 reel	
Laughing with Medbury In India		1 reel	
MICKEY MOUSE			
Barnyard Broadcast	Oct.	9 — 7	Mar. 5,'32
Barnyard Olympics	Apr.	18,'32 — 7	May 21,'32
Duck Hunt	Jan.	28,'32 — 7	Apr. 23,'32
Grocery Boy, The	Feb.	3,'32 — 1 reel	
Mad Dog, The	Mar.	5,'32 — 7	May 21,'32
Mickey Cuts Up	Dec.	2 — 1 reel	
Mickey in Arabia	July	20,'32	
Mickey's Revue	May	27,'32	
Musical Farmer	July	11,'32	
SCRAPPY CARTOONS			
Battle of the Barn	May	31,'32	
Camping Out			
Chinatown Mystery	Jan.	4,'32 — 1 reel	
Fare Play	July	2,'32	
Pet Shop, The	Apr.	28,'32	
Railroad Wretch	Mar.	23,'32	
Scrappy Minds the Baby	Nov.	16 — 7	Aug. 20,'32
Stepping Stones	May	17,'32	
Showing Off	Nov.	16 — 1 reel	
Treasure Hunt, The	Feb.	25,'32	
SILLY SYMPHONIES			
Bird Store, The	Jan.	16,'32 — 7	May 21,'32
Busy Beavers, The		7	
Fox Hunt, The	Nov.	18 — 1 reel	

EDUCATIONAL

Title	Rel. Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES			
For the Love of Ludwig	July	24,'32 — 19	
Giddy Age, The	Sept.	25,'32 — 21½	June 4,'32
Boudoir Butler, The	May	28,'32 — 22	
Heavens! My Husband!	Mar.	6,'32 — 30	Mar. 12,'32
His Royal Shyness	Aug.	28,'32 — 21	July 23,'32
Shopping with Wifie	Feb.	7,'32 — 20	Jan. 9,'32
Speed in the Gay Ninties	Apr.	3,'32 — 18	Mar. 26,'32
BABY BURLESKS			
Pie-Covered Wagon	Oct.	30,'32 — 10	Aug. 6,'32
War Babies	Sept.	18,'32 — 10	Aug. 6,'32
BATTLE FOR LIFE			
Battle of the Century	Oct.	2,'32	
BILL CUNNINGHAM'S SPORTS REVIEWS			
Slides and Glides	Feb.	21,'32 — 9	Mar. 26,'32
BRAY'S NATURGRAPHS			
An Oregon Camera Hunt	Sept.	11,'32 — 9	
Stable Manners	Oct.	9,'32	
CAMEO COMEDIES			
Anybody's Goat	Jan.	24,'32 — 10	
Mother's Holiday	Mar.	20,'32 — 11	
CAMERA ADVENTURES			
The Forgotten Island	Sept.	4,'32 — 11	
CANNIBALS OF THE DEEP			
Freaks of the Deep	May	29,'32 — 7	
Man Eating Sharks	Apr.	10,'32 — 8½	June 11,'32
Playground of the Mammals	Jan.	10,'32 — 9	Mar. 26,'32
Sea Going Birds	July	3,'32 — 7	
Wrestling Swordfish	Nov.	8 — 8	
COLUMNIST NEWSREEL			
Broadway Gossip			
DO YOU REMEMBER			
Old New York	Sept.	11,'32 — 10	
GLEASONS' SPORT FEATURETTES			
Football	Oct.	30,'32	
Off His Base	Sept.	18,'32 — 20	
GREAT HOKUM MYSTERY			
Burned at the Steak	Oct.	16,'32	
Hypnotizing for Love	Aug.	21,'32	
HODGE-PODGE			
All Around the Town	Feb.	21,'32 — 9	
Bubble Blowers	Sept.	11,'32 — 10	
Fury of the Storm	July	3,'32 — 9	July 30,'32
Prowlers, The	May	1,'32 — 9	May 7,'32
Women's Work	Sept.	25,'32 — 9	
IDEAL COMEDIES			
Hollywood Lights	May	8,'32 — 20	Apr. 30,'32
Hollywood Luck (Brooks-Flynn-Dean)	Mar.	13,'32 — 21	Mar. 5,'32
MACK SENNETT COMEDIES			
Alaska Love	July	17,'32 — 20	
Candid Camera, The	June	19,'32 — 19	Aug. 13,'32
Divorce A La Mode	May	22,'32 — 22	May 21,'32
Flirty Sleepwalker (Stone-Granger)	Mar.	27,'32 — 19	Apr. 9,'32
Girl in the Tonneau	Jan.	31,'32 — 20	
Line's Busy, The (Arthur Stone-D. Granger)	Apr.	24,'32 — 19	
Neighbor Trouble	Aug.	14,'32 — 19	
Young Onions (Harvey-Granger)	Sept.	18,'32 — 19	Sept. 10,'32
MACK SENNETT FEATURETTES			
Billboard Girl (Bing Crosby)	Mar.	20,'32 — 21	Mar. 26,'32
Hatta Marri (Harry Gribbon)	July	10,'32 — 20	July 2,'32
Spot on the Rug, The	June	19,'32 — 19	May 21,'32
MERMAID COMEDIES			
Big Flash, The	Oct.	23,'32	
It's a Cinch (Collins-Crane)	Mar.	27,'32 — 20	Apr. 9,'32
NOVELTIES			
War in China	Mar.	20,'32 — 19	Mar. 26,'32
OPERALOGUES			
Idol of Seville	Aug.	28,'32 — 21	July 30,'32
Milady's Escapade	May	15,'32 — 21	Apr. 30,'32
Walpurgis Night	Oct.	30,'32	
ROMANTIC JOURNEYS			
Lost Race, The	Mar.	13,'32	
Mediterranean Blues	Apr.	17,'32	
Treasure Isles	Feb.	14,'32 — 9	
SPIRIT OF THE CAMPUS			
Yale	Oct.	9,'32	
TERRY-TOONS			
Burlesque	Sept.	4,'32 — 6	
Bluebeard's Brother	May	29,'32 — 6	July 9,'32
Bull-ero	Apr.	3,'32 — 6	
Cocky Cock Roach	July	10,'32 — 6	July 16,'32
Farmer Al Falfa's Ape Girl	Aug.	7,'32 — 6	
Farmer Al Falfa's Bedtime Story	June	12,'32 — 6	June 18,'32
Farmer Al Falfa's Birthday Party	Oct.	2,'32	
Mad King, The	June	26,'32 — 6	July 23,'32
Play Ball	Mar.	6,'32 — 6	
Radio Girl	Apr.	17,'32 — 6	Apr. 9,'32
Romance	May	15,'32 — 6	May 28,'32
Sherman Was Right	Aug.	21,'32 — 6	
Southern Rhythm	Sept.	18,'32 — 6	
Spider Talks, The	Feb.	7,'32 — 6	
Spring Is Here	July	24,'32 — 6	Aug. 13,'32
Summer Time	Dec.	13 — 6	
Villain's Curse, The	Jan.	10,'32 — 6	
Woodland	May	1,'32 — 6	
Ye Olde Songs	Mar.	20,'32 — 6	Mar. 12,'32
TOM HOWARD COMEDIES			
The Mouse Trapper	Sept.	11,'32 — 12	
TORCHY			
Torchy's Night Cap	Apr.	3,'32 — 20	Mar. 26,'32
Torchy Raises the Auntie	May	1,'32 — 19	Apr. 30,'32
Torchy's Two Toots	June	5,'32 — 20	May 14,'32
Torchy's Vocation	Oct.	2,'32	
VANITY COMEDIES			
He's a Honey (Harry Barris)	Apr.	17,'32 — 21	Apr. 9,'32
Honeymoon Beach	Oct.	16,'32	
Now's the Time (Harry Barris)	June	12,'32 — 20	June 4,'32
Ship A-Hooey (Glenn Tryon)	Aug.	7,'32 — 22	
That Rascal	Feb.	21,'32 — 21	Mar. 12,'32

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES			
28 Big Game of the Sea	Aug.	28,'32 — 8	
29 Manhattan Medley	Sept.	18,'32 — 10	
30 By-Ways of France	Sept.	11,'32 — 9	
31 Zanzibar	Oct.	9,'32 — 9	
32 Incredible India	Aug.	21,'32 — 9	
33 The Tom-Tom Trail	Sept.	4,'32 — 9	
34 Over the Bounding Main		9	
35 Belles of Bali	Oct.	16,'32 — 8	
36 Fisherman's Fortune	Oct.	2,'32 — 9	
37 Rhineland Memories	Sept.	25,'32 — 8	
38 Pirate Isles		9	
39 Sampans and Shadows		9	
40 In the Clouds		9	
41 Sailing a Square-Rigger		9	
42 In the Guianas		9	
43 Venetian Holiday		10	
44 Havana Ho!		9	
45 Paths in Palestine		8	
46 The Lure of the Orient		9	
47 Mediterranean Memories			
48 The Iceberg Patrol			
49 Silver Springs			
50 Broadway by Day			
51 Here Comes the Circus			
52 Desert Tripoli			
53 Alpine Echoes	Aug.	14,'32	

METRO-GOLDWYN-MAYER

Title	Rel. Date	Running Time Minutes	Reviewed
BOY FRIENDS, THE			
Kick Off, The	Dec.	5 — 21	Dec. 5
Knockout	Dec.	5 — 21	
Love Pains	Feb.	13,'32 — 21	Apr. 23,'32
Too Many Women	May	14,'32 — 19	
You're Telling Me	Apr.	16,'32 — 19	
Wild Babies		17	
CHARLEY CHASE			
First in War	May	28,'32 — 20	Apr. 9,'32
Girl Grief	Oct.	8,'32	
Hasty Marriage	Dec.	19 — 21	Dec. 12
In Walked Charley	Apr.	23,'32 — 21	
Mr. Bride	Dec.	24,'32	
Nickel Nurser	Mar.	12,'32 — 21	Feb. 13,'32
Now We'll Tell One	Nov.	19,'32	
Tobasco Kid, The	Jan.	30,'32 — 21	Mar. 5,'32
Young Ironsides	Sept.	3,'32	
FISHERMAN'S PARADISE			
Color Scales		9	May 14,'32
Fisherman's Paradise	Aug.	15 — 10	
Pearls and Devilfish	Sept.	19 — 9	Nov. 7
Piscatorial Pleasures	Nov.	28 — 9	
Sharks and Swordfish	Oct.	24 — 10	
Trout Fishing		9	
FITZPATRICK TRAVELTALKS			
Bali, the Island Paradise	Dec.	5 — 10	Dec. 6
Barbados and Trinidad	Sept.	24,'32 — 9	
Colorful Jaipur	Mar.	19,'32 — 10	Dec. 5
Come Back to Erin		9	June 4,'32
Cradles of Creed	Feb.	6,'32 — 10	
Home Sweet Home	Jan.	9,'32	
Ireland, The Melody Isle	Jan.	9,'32 — 10	Mar. 26,'32
London, City of Tradition	Feb.	6,'32 — 10	
Melody Isle, The		9	Jan. 9,'32
Over the Seas to Borneo		9	
Romantic Argentina	Aug.	27,'32 — 9	
Tropical Ceylon	Feb.	27,'32 — 10	Dec. 12
World Dances, The		9	
FLIP, THE FROG			
Bully		7	
Fire, Fire		6	Mar. 5,'32
Milkman, The	Feb.	20,'32 — 7	
Puppy Love		7	
School Days		7	
Spooks	Dec.	21 — 7	
What A Life	Mar.	26,'32 — 7	Apr. 23,'32
HARRY LAUDER			
I Love a Lassie	Dec.	19 — 8	Jan. 9,'32
Nanny	Nov.	14 — 8	Dec. 19
LAUREL & HARDY			
Any Old Port	Mar.	5,'32 — 21	Feb. 13,'32
Chimp, The	May	21,'32 — 25	Apr. 9,'32
Come Clean	Sept.	19 — 21	Nov. 28
County Hospital	June	25,'32 — 20	Apr. 23,'32
Helpmates	Jan.	23,'32 — 20	Dec. 12
Music Box	Apr.	16,'32 — 29	Mar. 12,'32
One Good Turn	Oct.	31 — 21	Nov. 21
Scram	Sept.	10,'32	
NOVELTIES			
Desert Regatta			Jan. 9,'32
Duck Hunter's Paradise			Feb. 6,'32
Jack Cooper's Christmas Party			Jan. 2,'32
ODDITIES			
Chili and Chills	Sept.	10,'32	
Sea Spiders	Aug.	13,'32 — 9	
OUR GANG			
Big Ears	Aug.	29 — 21	
Birthday Blues	Nov.	12,'32	
Choo Choo	May	7,'32 — 20	May 21,'32
Dogs Is Dogs	Nov.	21 — 21	
Free Eats	Feb.	13,'32 — 20	Feb. 18,'32
Free Wheeling	Oct.	1,'32	
Hook and Ladder	Aug.	27,'32	
Pooch	June	4,'32 — 21	May 28,'32
Readin' and Writin'	Jan.	2,'32 — 21	Dec. 19
Spanky	Mar.	26,'32 — 20	Apr. 9,'32
PITTS-TODD			
Alum and Eve	Sept.	24,'32 — 18	Aug. 13,'32
Old Bull	June	4,'32 — 20	May 7,'32
On the Loose	Dec.	26 — 20	
Pajama Party	Oct.	3 — 20	Nov. 7
Red Noses	Mar.	19,'32 — 21	Mar. 26,'82
Seal Skins	Feb.	6,'32 — 21	
Show Business	Aug.	20,'32	
Soilers, The	Oct.	29,'32	
Strictly Unreliable	Apr.	30,'32 — 20	
War Mamas	Nov.	14 — 21	May 7,'32
SPORT CHAMPIONS			
Athletic Daze	Mar.	26,'32 — 10	June 11,'32
Chalk Up	Dec.	10,'32 — 10	
Desert Regatta	Sept.	17,'32 — 10	
Dives In	Feb.	2,'32 — 10	Oct. 31
Flying Spikes	Apr.	16,'32 — 9	
Lesson in Golf, A	Jan.	16,'32 — 10	
Old Spanish Custom	Oct.	15,'32 — 10	
Olympic Events	Mar.	5,'32 — 10	May 28,'32
Snow Birds	Aug.	20,'32 — 10	
Splash	Oct.	3 — 10	
Swing High	Nov.	12,'32 — 10	
Timber Toppers	May	7,'32 — 9	
Whippet Racing	Dec.	12 — 9	
TAXI BOYS			
Strange Innertube	Sept.	22,'32	
Thundering Taxis	Sept.	17,'32	
What Price Taxi	Aug.	13,'32	

PARAMOUNT PUBLIX

Title	Rel. Date	Running Time Minutes	Reviewed
HOLLYWOOD ON PARADE			
No. 1	Aug.	26,'32 — 10	Aug. 13,'32
No. 2	Sept.	23,'32 — 1 reel	
No. 3	Oct.	21,'32 — 1 reel	
ONE REEL ACTS			
Babbling Book, The (Burns and Allen)	Mar.	11,'32 — 10	May 7,'32
Backyard Follies (Haig Trio)	Dec.	12	
Beyond the Blue Horizon (Vincent Lopez)	Apr.	1,'32	
Breaking Even (Tom Howard)	Sept.	30,'32	
Bridge It Is (The Musketeers)	May	13,'32	
Bun Voyage (Lester Allen)	June	3,'32	
Cheaper to Rent (Willie West & McGinty)	Sept.	19 — 10	Apr. 23,'32
Close Harmony (Boswell Sisters)	Jan.	9,'32	
Coffee and Aspirin (Solly Ward)	Apr.	8,'32	
Hollywood Beauty Hints	July	15,'32	
Ireno (Ethel Merman)	July	1,'32	
Jazz Reporters (Charlie Davis & Gang)	Nov.	21	
Knowmore College (Rudy Vallee)	Apr.	15,'32	
Meet the Winner (Tom Howard)	May	6,'32	
Musical Doctor (Rudy Vallee)	Oct.	28,'32	
Naughty Cal (Lillian Roth)	Feb.	19,'32	
Oh My Operation (Burns and Allen)	Jan.	16,'32	
Old Man Blues (Ethel Merman)	Mar.	18,'32	
Old Songs for New (Technicolor)	Mar.	4,'32 — 10	Feb. 20,'32
Out of Tune (Herb Williams)	Feb.	12,'32	
Patents Pending (Burns and Allen)	Aug.	5,'32	
Pro and Con (Tom Howard-Alan Brooks)	July	8,'32	
Quit Your Kickin' (Red Donahue)	Jan.	23,'32	
Rhapsody in Black & Blue (Louis Armstrong)	Sept.	2,'32	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
Roaming ... Ethel Merman	Nov. 28		
Seat o nthe Curb, A ... Hugh Cameron Arthur Aylesworth	June 24,'32	7	Aug. 13,'32
Singapore Sue ... Anna Chang	June 10,'32	10	Aug. 13,'32
Switzerland ... Lester Allen	Apr. 29,'32		
Taxi Tangle ... Jack Benny	Dec. 19	10	Mar. 19,'32
Ten Dollars or Ten Days ... Eddie Younger and His Mountaineers	July 22,'32		
Those Blues ... Vincent Lopez	May 27,'32		
PARAMOUNT PICTORIAL—STARTING AUGUST, 1931			
No. 6—Vincent Lopez—Jewels—Lowell Thomas	Jan. 30,'32	1 reel	
No. 7—Ann Leaf at the Organ — New Styles for Old — Film Editor's Nightmare	Feb. 26,'32	1 reel	
No. 8—Mt. Vernon—Mittens on Keys—Down the World's Most Dangerous River	Mar. 25,'32	1 reel	
No. 9—Harry Von Tilzer—Daddy of the Popular Song — Beauty on the Wing — Music from the Mines	Apr. 29,'32	1 reel	
No. 10—Chasing Rainbows —Footnotes of 1932—Rubinoff and His Violin	May 27,'32	1 reel	
No. 11—Threads from the Past—An Ancient English Water Trail—Nuts In Your Loud Speaker	June 24,'32	1 reel	
No. 12—A Modern Caravan Conquers a Pre-Historic Desert — Aristocrat of Flowers — Hurricane House	July 29,'32	1 reel	
PARAMOUNT PICTORIAL—NEW SERIES			
No. 1	Aug. 12,'32		
No. 2	Sept. 9,'32		
No. 3	Oct. 7,'32		
SCREEN SONGS			
I Ain't Got Nobody ... (Mills Bros.)	June 17,'32		
Down Among the Sugar Cane ... Lillian Roth	Aug. 26,'32		
Just a Gigolo ... Irene Bordoni	Sept. 9,'32		
Just One More Chance	Apr. 1,'32		
Let Me Call You Sweetheart ... Ethel Merman	May 20,'32	1 reel	
My Baby Just Cares for Me	Dec. 5	1 reel	
Oh, How I Hate to Get Up in the Morning	Apr. 22,'32	7	May 7,'32
Romantic Melodies ... The Street Singer	Oct. 21,'32	1 reel	
Rudy Vallee Melodies ... Rudy Vallee	Aug. 5,'32	1 reel	
Russian Lullaby	Dec. 26	1 reel	
School Days ... Gus Edwards	Sept. 30,'32		
Shine On Harvest Moon ... Alice Joy	May 6,'32	1 reel	
Show Me the Way to Go Home	Jan. 30,'32	1 reel	
Sweet Jenny Lee	Jan. 9,'32	1 reel	
When the Red Red Robin Comes Bob Bob Bobbin' Along	Feb. 19,'32	1 reel	
Wait Till the Sun Shines, Nellie	Mar. 4,'32	1 reel	
You Try Somebody Else ... Ethel Merman	July 29,'32	10	June 25,'32
SCREEN SOUVENIRS			
No. 6—Old Time Novelty	Jan. 2,'32	1 reel	
No. 7—Old Time Novelty	Jan. 30,'32	1 reel	
No. 8—Old Time Novelty	Feb. 26,'32	1 reel	
No. 9—Old Time Novelty	Mar. 25,'32	10	Apr. 9,'32
No. 10—Old Time Novelty	Apr. 22,'32	1 reel	
No. 11—Old Time Novelty	May 20,'32	1 reel	
No. 12—Old Time Novelty	June 17,'32	1 reel	
SCREEN SOUVENIRS—NEW SERIES			
No. 1	Aug. 5,'32	1 reel	
No. 2	Sept. 2,'32		
No. 3	Sept. 30,'32		
No. 4	Oct. 28,'32		
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
SPORTS EYE VIEW			
Building Winners	Aug. 19,'32	1 reel	
Fighting Fins	Oct. 14,'32	1 reel	
Water Jamboree	Sept. 16,'32	1 reel	
TALKARTOONS			
Admission Free	June 10,'32		
A Hunting We Did Go	Apr. 29,'32	1 reel	
Betty Boop's Bamboo Isle	Sept. 23,'32		
Betty Boop's Bizzy Bee	Aug. 19,'32	1 reel	
Betty Boop Limited	July 1,'32		
Betty Boop, M.D.	Sept. 2,'32		
Betty Boop's Ups & Downs	Oct. 14,'32	1 reel	
Boop-Oop-A-Doop	Jan. 23,'32	1 reel	
Bum Bandit, The	Apr. 4,'32	1 reel	
Chess Nuts	May 13,'32		
Crazy Town	Mar. 25,'32	1 reel	
Dancing Fool	Apr. 8,'32	1 reel	
Hide and Seek	May 27,'32	7	Apr. 16,'32
In the Shade of the Old Apple Sauce	Oct. 17	1 reel	
Jack and the Beanstalk	Nov. 21	1 reel	
Kidnapping (Tent.)	July 1,'32	1 reel	
Mask-a-Raid	Nov. 7	1 reel	
Minnie the Moocher ... Cab Calloway	Feb. 26,'32	1 reel	
	Sept. 26	1 reel	
Minding the Baby			
Robot, The	Feb. 5,'32	1 reel	
Stopping the Show	Aug. 12,'32		
Swim or Sink	Mar. 11,'32	7	Apr. 16,'32
TWO REEL COMEDIES			
All Sealed Up ... Al St. John	Mar. 18,'32		
Arabian Shrieks, The ... Smith & Dale	Mar. 4,'32	22	Feb. 13,'32
Auto Intoxication ... Ford Sterling	Oct. 17		
Big Splash, The ... Weismuller-Kruger	Jan. 17,'32		
Blue of the Night ... Bing Crosby	Sept. 10,'32		
Bridge It Is ... The Musketeers	May 13,'32		
Door Knocker, The ... Al St. John	May 27,'32		
Dunker, The ... Billy House	Apr. 1,'32	19	May 7,'32
Harem Scarem ... Al St. John	June 10,'32		
Hawkins and Watkins, Inc.	July 8,'32	22	Sept. 3,'32
His Week End ... Johnny Burke	May 13,'32	18	Mar. 12,'32
Jimmy's New Yacht	June 3,'32		
Light House Love	May 6,'32		
Ma's Pride and Joy		18	Aug. 27,'32
Mlle. Irene The Great ... Al St. John	Nov. 7		
Meet the Senator	May 20,'32		
Mysterious Mystery, The ... Johnny Burke	Feb. 12,'32		
Pretty Puppies ... Ford Sterling	Jan. 2,'32		
Put Up Job, A ... Dane & Arthur	Jan. 23,'32		
Rookie, The ... Tom Howard	Apr. 29,'32		
Shove Off ... Dane & Arthur	Oct. 31		
Singing Plumber ... Donald Novis	Sept. 23,'32		
Summer Daze ... Dane-Arthur	Apr. 15,'32	20	May 14,'32
Twenty Horses ... Ford Sterling	Apr. 29,'32		
Unemployed Ghost, The ... Tom Howard	Dec. 19		
Up Popped The Ghost	July 22,'32		
What Price Air ... Tom Howard	June 24,'32	20	June 18,'32
Where East Meets Vest ... Smith & Dale	Nov. 28		

RKO PATHE SHORT SUBJECTS

Title	Rel. Date	Running Time Minutes	Reviewed
AESOP'S FABLES			
Ball Game, The	July 30,'32	5½	Sept. 3,'32
Cat's Canary, The	Mar. 26,'32	7	
Chinese Jinks	July 23,'32	7	
Circus Romance	June 25,'32	7	
Farmerette	June 11,'32	6	
Fly Frolic	Mar. 5,'32	7	
Happy Pole	May 14,'32		
In Dutch	Nov. 9	7	
Last Dance, The	Nov. 23	8	
Magic Art	Apr. 25,'32	7	
Nursery Scandal	Aug. 26,'32	7	
Romeo Monk, A	Feb. 20,'32	7	
Spring Antics	May 21,'32	7	May 21,'32
Stone Age Error	July 9,'32	7½	
Toy Time	Jan. 27,'32	8	Jan. 30,'32
Wild Goose Chase, The	Aug. 12,'32	7	Aug. 6,'32
BENNY RUBIN COMEDIES			
Dumb Dicks	Mar. 21,'32	19	
CHARLIE CHAPLIN			
Cure, The	Aug. 19,'32		
FRANK McHUGH COMEDIES			
Big Scoop, The	Nov. 16	19	
Extra, Extra	Apr. 4,'32	20	May 7,'32
News Hound, The	Jan. 25,'32	20	
Pete Burke, Reporter	June 13,'32	20	
Promoter, The	May 30,'32	17	June 4,'32
GAY GIRL COMEDIES			
Gigolettes	May 23,'32	18	
Niagara Falls	July 18,'32	19	Apr. 23,'32
Only Men Wanted	Feb. 8,'32	20	
Riders of Riley	Oct. 26		
GRANTLAND RICE SPORTLIGHTS			
Bob White	Mar. 12,'32	9	
College Grapplers	Jan. 27,'32	10	Feb. 20,'32
Ducks and Drakes	Dec. 14	10	
Flying Leather	Feb. 27,'32	8	
Pack and Saddle	Oct. 19	11	
Slim Figuring	Feb. 6,'32	10	
Take Your Pick	Mar. 26,'32	10	Apr. 9,'32
Uncrowned Champion	Nov. 30	10	
MASQUERS COMEDIES			
Iron Minnie	July 4,'32		
Rule 'Em and Weep	May 2,'32	19	May 21,'32
Wide Open Spaces	Dec 28	20	
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Bon Voyage	Feb. 22,'32	20	
Giggle Water	June 28,'32	20	May 21,'32
Golf Chump, The	Aug. 5,'32	20	Aug. 13,'32
Mother-In-Law's Day	Apr. 25,'32	20	
PATHE NEWS Released twice a week			
PATHE REVIEW Released once a month			
RUFFTOWN COMEDIES (JAMES GLEASON)			
Battle Royal	Feb. 29,'32	18	
Doomed to Win	Dec. 21	10	
Stealing Home	May 9,'32	19	Apr. 23,'32
TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)			
Blondes by Proxy	Apr. 11,'32	17	July 2,'32
Perfect 36	June 20,'32	17	
Stop That Run	Feb. 1,'32	19	
VAGABOND ADVENTURE SERIES			
Children of the Sun	Dec. 21	9	
Drums of the Orient	June 18,'32	9	
Empire of the Sun	Apr. 25,'32		
Fallen Empire	July 27	10	
Second Paradise	Mar. 19,'32	9	
Shanghai	May 23,'32		
Singapore	Aug. 5,'32	9	
Wild New Guinea	July 23,'32	9	

RKO-RADIO PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLES "CHIC" SALE SERIES			
County Seat, The	Aug. 15	20	
Hurry Call, A	Mar. 12,'32	16	
Many a Slip	Dec. 19	19	
Slip at the Switch, A	Apr. 16,'32	18	May 7,'32
HARRY SWEET COMEDIES			
Iceman's Ball, The	Aug. 12,'32	20	Aug. 13,'32
HEADLINER SERIES			
House Dick, The	Oct. 17	18	
Jimmy Savo Jitters, the Butler ... Clark and McCullough		22	Aug. 20,'32
LIBERTY SHORT STORIES SERIES			
Beautiful and Dumb	Apr. 16,'32	11	Apr. 30,'32
Double Decoy	Dec. 16	11	
Endurance Flight	Feb. 13,'32	20	
Ether Tailks	Dec. 12	11	
Secretary Preferred	Mar. 26,'32	11	May 14,'32
LOUISE FAZENDA SERIES			
Blondes Prefer Bonds	May 16	21	
MICKEY McGUIRE SERIES			
Mickey's Big Business	May 21,'32		
Mickey's Busy Day	Sept. 2,'32	18	Aug. 6,'32
Mickey's Golden Rule	June 4,'32	19	
Mickey's Helping Hand	Dec. 19	18	
Mickey's Holiday	Mar. 5,'32	19	
Mickey's Sideline	Dec. 26	19	
Mickey's Thrill Hunters	Sept. 19	18	
Mickey's Travels	Feb. 20,'32	20	
Mickey's Wildcats	Sept. 12	18	
NED SPARKS SERIES			
When Summons Comes	Feb. 20,'32	18	
NICK HARRIS DETECTIVE SERIES			
Facing the Gallows	Sept. 26	21	
Mystery of Compartment C	Oct. 31	21	
Swift Justice	Jan. 2,'32	21	
Self Condemned	Feb. 27,'32	20	Apr. 9,'32
ROSCO ATES SERIES			
Never the Twins Shall Meet	Feb. 13,'32	20	
Use Your Noodle	Oct. 31	20	
TOM AND JERRY SERIES			
In the Bag	Mar. 26,'32	7	
Joint Wipers	Apr. 23,'32		
Jolly Fish	Aug. 19,'32		
Jungle Jam	Nov. 14	8	
Plane Dumb	June 25,'32	7	
Pets and Pans	May 14,'32	8	
Rabid Hunters	Feb. 27,'32	7	
Redskin Blues	July 23,'32	7	
Rocketeers	Jan. 30,'32	7	
Swiss Trick, A	Dec. 19	7	
Tuba Tooter, The	June 4,'32	7	May 21,'32

STATE RIGHTS

Title	Rel. Date	Running Time Minutes	Reviewed
ATLANTIC FILM			
Sportsmen's Paradise		10	July 30,'32
B. I. P. AMERICA			
Land of the Shamrocks		10	Apr. 9,'32
Mystery of Marriage, The		18	Apr. 9,'32
Special Messengers		9	Mar. 26,'32
CAPITAL			
Japanese Rome		10	Mar. 5,'32
Isle of Isolation		10	July 30,'32
CENTRAL FILM			
In Old New Orleans			May 28,'32
Syria			May 21,'32
FEATURETTES, INC.			
A Night in the Jungle		10	Apr. 30,'32
Holy Men of India		10	May 7,'32
IDEAL			
Evolution		28	Sept. 3,'32
LOUIS SOBOL			
Newsreel Scoops		9	Mar. 19,'32
OLYMPIAD PRODUCTIONS			
Tenth Olympiad		19	Apr. 2,'32
PRINCIPAL			
Cock-Eyed Animal World		35	July 23,'32
Get That Lion		29	Aug. 27,'32
Killing the Killer		11	July 30,'32
Mexico		43	June 11,'32
Isle of Peril		32	July 16,'32
STANLEY			
I Love a Parade			
Pep, Vim and Vigor		7	
UFA			
Cod Liver Oil Preferred		22	June 11,'32
German Students on a Ramble Through Greece		11	Mar. 26,'32
Last Pelicans in Europe		10	May 7,'32
Secrets of an Eggshell		13	Mar. 26,'32
Steel		10	May 21,'32

TIFFANY

Title	Rel. Date	Running Time Minutes	Reviewed
TIFFANY CHIMP SERIES			
12—Broadcasting	Jan. 31,'32	18	Jan. 30,'32
VOICE OF HOLLYWOOD SERIES (NEW) STATION S-T-A-R			
No. 11—Marjorie White	Dec. 20	10	Jan. 2,'32
No. 12—Franklyn Pangborn	Jan. 3,'32	9	Jan. 23,'32
No. 13—John Wayne	Jan. 17,'32	11	Jan. 30,'32

UNITED ARTISTS

Title	Rel. Date	Running Time Minutes	Reviewed
MICKEY MOUSE		1 reel	
SILLY SYMPHONIES			
Bears and Bees	July 15,'32	1 reel	
Bugs in Love	Oct. 7,'32	1 reel	
Flowers and Trees	Sept. 9,'32	1 reel	
Just Dogs	Aug. 12,'32	1 reel	

UNIVERSAL

Title	Rel. Date	Running Time Minutes	Reviewed
OSWALD CARTOONS			
Beau and Arrows	Mar. 28,'32	7	Apr. 23,'32
Busy Barber	Sept. 12,'32	1 reel	
Carnival Capers	Oct. 3,'32	1 reel	
Catnipped	May. 23,'32	7	June 25,'32
Clown, The	Dec. 21	6	Jan. 16,'32
Day Nurse	Aug. 1,'32	1 reel	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
Fisherman, The	Dec.	7	7...Jan. 9,'32
Foiled	Apr.	25,'32	
Grandma's Pet	Jan.	18,'32	8...June 4,'32
Great Guns	Feb.	29,'32	1 reel
In Wonderland	Jan.	4,'32	6.....Dec. 5
Jungle Jumble, A	July	4,'32	1 reel
Let's Eat	Apr.	25,'32	7...Apr. 30,'32
Making Good	Apr.	11,'32	7...July 23,'32
Mechanical Cow	Jan	4,'32	Jan. 30,'32
Mechanical Man	Feb.	15,'32	1 reel
Oh, Teacher	Feb.	1,'32	1 reel
To the Rescue	May	23,'32	
Wet Knight, A	June	20,'32	1 reel
Wild and Wooly	Oct.	31,'32	
Winged Horse	May	9,'32	1 reel
Wins Out	Mar.	14,'32	
POOCH CARTOONS			
Athlete, The	Aug.	29,'32	8...Sept. 10,'32
Butcher Boy, The	Sept.	26,'32	1 reel
Crowd Snores, The	Oct.	24,'32	1 reel
SHADOW DETECTIVE SERIES			
No. 4—House of Mystery	Dec.	16	16...Jan. 2,'32
No. 5—The Red Shadow	Jan.	20,'32	2 reels
No. 6—Circus Showup	Feb.	17,'32	18...Feb. 6,'32
SPORT REELS			
Basket Ball Reel No. 2 Doc Meanwell	Dec.	28	1 reel
Basket Ball Reel No. 3 Doc Meanwell	Jan.	4,'32	1 reel
Notre Dame Football			
Developing a Football Team Pop Warner Football	Nov.	2	10
Fancy Curves Babe Ruth No. 4	Mar.	7,'32	1 reel
Just Pals Babe Ruth No. 2	Feb.	22,'32	1 reel
Over the Fence Babe Ruth No. 5	Mar.	14,'32	1 reel
Perfect Control Babe Ruth No. 3	Feb.	29,'32	9...May 14,'32
Running with Paddock Chas. Paddock	Apr.	11,'32	10...Apr. 23,'32
Slide, Babe, Slide Babe Ruth No. 1	Feb.	15,'32	1 reel
Victory Plays Tilden Tennis Reel	May	2,'32	9...May 7,'32
STRANGE AS IT SEEMS SERIES			
No. 17—Novelty	Feb.	22,'32	9...Mar. 26,'32
No. 18—Novelty	Apr.	18,'32	9...May 14,'32
No. 19—Novelty	May	16,'32	1 reel
No. 20—Novelty	July	18,'32	1 reel
No. 21—Novelty	Aug.	22,'32	1 reel
No. 22—Novelty	Sept.	19,'32	1 reel
No. 23—Novelty	Oct.	17,'32	1 reel
UNIVERSAL BREVITIES			
Dr. Jekyll's Hide	Sept.	26,'32	1 reel
Greeks Had No Words for Them, The	Oct.	24,'32	1 reel
Runt Page, The	Apr.	11,'32	1 reel
Unshod Maiden, The	Apr.	18,'32	1 reel
UNIVERSAL COMEDIES			
(1931-32 SEASON)			
Around the Equator on Roller Skates	July	28,'32	2 reels
Around the World in 18 Minutes	June	15,'32	18
Dancing Daddies E. Lambert			17...May 21,'32
Doctor's Orders	June	29,'32	2 reels
Hollywood Kids	July	13,'32	2 reels
Finishing Touch Skeets Gallagher June Clyde	Oct.	19,'32	2 reels
Foiled Again	June	1,'32	2 reels
Hollywood Handicap, A	Aug.	10,'32	2 reels
In the Bag	Apr.	5,'32	21...Mar. 26,'32
Eyes Have It, The Slim Summerville	Mar.	9,'32	2 reels
Marriage Wow, The Bert Roach	Apr.	20,'32	16...Mar. 26,'32
Meet the Princess Slim Summerville	May	4,'32	17...Apr. 16,'32
Monkeyshines Daphne Pollard	Mar.	23,'32	2 reels
Robinson Crusee & Son Lloyd Hamilton	Feb.	24,'32	2 reels
Running Hollywood	Jan.	27,'32	19...Jan. 23,'32
Sea Soldiers' Sweeties	Feb.	10,'32	2 reels
Sold at Auction Daphne Pollard	Jan.	13,'32	18...Jan. 9,'32
(1932-33 SEASON)			
Kid Glove Kisses Slim Summerville	Sept.	21,'32	
Union Wages Louise Fazenda	Aug.	31,'32	2 reels
Who, Me. Frank Albertson	Sept.	7,'32	2 reels
Yoo Hoo! James Gleason	Oct.	5,'32	21...Sept. 3,'32

VITAPHONE SHORTS

Title	Rel. Date	Running Time Minutes	Reviewed
ADVENTURES IN AFRICA		2 reels	
BELIEVE IT OR NOT—ROBERT L. RIPLEY			
No. 7		1 reel	
No. 8		1 reel	
No. 9		1 reel	
No. 10		1 reel	
No. 11		1 reel	
No. 12		1 reel	
BIG STAR COMEDIES			
No. 6—Shake a Leg Thelma White and Fanny Watson		17	
No. 7—The Perfect Suitor Benny Rubin		2 reels	
No. 8—Maybe I'm Wrong Richy Craig, Jr.		18	May 28,'32
No. 9—The Toreador Joe Penner		17	May 7,'32
No. 10—On Edge Wm. and Joe Mandel		19	May 7,'32
No. 11—Poor but Dishonest Thelma White and Fanny Watson		2 reels	
No. 12—In the Family Thelma White and Fanny Watson		2 reels	
BIG V COMEDIES			
No. 1—Sherlock's Home Jack Haley			
No. 2—Here, Prince Joe Penner			

Title	Rel. Date	Running Time Minutes	Reviewed
BOOTH TARKINGTON SERIES			
No. 1—Snakes Alive Billy Hayes-Bobby Jordan		1 reel	
No. 2—Batter Up Billy Hayes-Bobby Jordan		1 reel	
No. 3—One Good Deed Billy Hayes-Dave Gorcey		9	
No. 4—Detectives Billy Hayes-Dave Gorcey		9	Mar. 5,'32
No. 6—His Honor, Penrod Billy Hayes-Dave Gorcey		9	Mar. 19,'32
No. 7—Hot Dog		1 reel	
No. 8—Penrod's Bull Pen Billy Hayes-Dave Gorcey		1 reel	
BROADWAY BREVITIES			
No. 3—Footlights		19	Jan. 16,'32
No. 4—Hello, Good Times! Barbara Newberry-Albertina Rasch Girls		17	
No. 5—The Imperfect Lover Jack Haley		19	Feb. 13,'32
No. 6—Subway Symphony		18	Mar. 26,'32
No. 7—Sea Legs		19	Apr. 23,'32
No. 8—Absentminded Abner Jack Haley		2 reels	
No. 9—A Regular Trouper Ruth Etting		19	July 23,'32
No. 10—A Mail Bride Ruth Etting		18	June 4,'32
No. 11—Artistic Temper Ruth Etting			
No. 12—What an Idea Harriet Hilliard		18	June 25,'32
BROADWAY BREVITIES (NEW SERIES)			
No. 1—Passing the Buck			
HOW TO PLAY GOLF—BOBBY JONES		1 reel (each)	
JERRY WALD'S RADIO NEWS REEL			
No. 1—Rambling Round Radio Row			
LOONEY TUNES SERIES			
No. 1—Bosko's Shipwrecked		7	
No. 2—Bosko, the Doughboy		7	
No. 3—Bosko's Soda Fountain		7	Nov. 21
No. 4—Bosko's Fox Hunt		7	Jan. 23,'32
No. 5—Bosko at the Zoo		7	Mar. 5,'32
No. 6—Battling Bosko		7	Feb. 6,'32
No. 7—Big Hearted Bosko		7	Apr. 16,'32
oN. 8—Bosko's Party		7	May 7,'32
No. 9—Bosko and Bruno		7	
No. 10—Bosko's Dog Race		8	July 9,'32
No. 11—Bosko at the Beach			
No. 12—Bosko's Store		7	
LOONEY TUNES (NEW SERIES)			
No. 1—Ride Him, Bosko			
MELODY MASTERS			
No. 4—Horace Heidt and His Famous Californians			
No. 5—It's a Panic		8	
Benny Meroff and His Band		1 reel	
No. 6—Up on the Farm Henry Santrey and His Band		9	Apr. 23,'32
No. 7—Pie, Pie, Blackbird Eubie Blake and Band-Nina Mae McKinney		9	June 25,'32
No. 8—Music to My Ears			
MELODY MASTERS (NEW SERIES)			
No. 1—Music to My Ears Jack Denney and Band			
No. 2—Musical Band Wagon			
MERRY MELODIES (New Series)			
No. 1—You're Too Careless with Your Kisses			
No. 2—I Wish I Had Wings			
No. 3—A Great Big Bunch of You			
MERRY MELODIES SONG CARTOONS			
No. 5—Red Headed Baby		7	
No. 6—Pagan Moon		7	
No. 7—Freddie the Freshman		7	Mar. 12,'32
No. 8—Crosby, Columbo and Vallee		7	Apr. 9,'32
No. 9—Goopy Gear		6	Apr. 30,'32
No. 10—It's Got Me Again		6	June 11,'32
No. 11—Moonlight for Two		7	July 2,'32
No. 12—The Queen Was in the Parlor		7	July 23,'32
No. 13—I Love a Parade		7	
THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH			
The Naggers at the Opera		10	Feb. 13,'32
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
The Naggers Go Ritzy		10	June 4,'32
Spreading Sunshine		10	Apr. 23,'32
Movie Dumb		1 reel	
Four Wheels—No Brakes		10	July 30,'32
NOVELTIES			
Bigger They Are, The Prime Carnera		2 reels	
Gypsy Caravan Martinelli		1 reel	
Handy Guy, The Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The Christmas Special		5	
Trip to Tibet, A		1 reel	
Washington, The Man and the Capital Clarence Whitehill		18	
ONE-REEL COMEDIES			
Baby Face Victor More			
Bitter Half, The Ann Codde		9	Feb. 13,'32
Military Post, The Roberto Guzman			
No-Account, The Hardie-Hutchison			
No Questions Asked Little Billy			
Second Childhood		7	Dec. 26
Strong Arm, The Harrington-O'Neill			
Travel Hogs Hugh Cameron-Dave Chasen		9	Nov. 28
ORGAN SONG-NATAS			
For You Organ-Vocal		1 reel	

Title	Rel. Date	Running Time Minutes	Reviewed
Say a Little Prayer for Me Organ-Vocal		1 reel	
When Your Lover Has Gone Organ-Vocal		1 reel	
JOE PENNER COMEDIES			
Moving In		2 reels	
Rough Sailing		16	
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	
PEPPER POT SERIES			
No. 1—The Eyes Have It Edgar Bergen		10	Dec. 12
No. 2—Thrills of Yesterday			
No. 3—Hot News Margie Marjorie Beebe			
No. 4—High School Hoofer Hal Le Roy		10	Jan. 9,'32
No. 5—Free and Easy Edgar Bergen			
No. 6—Cigars, Cigarettes Marjorie Beebe		10	Mar. 26,'32
No. 7—The Movie Album		10	Mar. 26,'32
No. 8—The Wise Quacker Novelty with cast of ducks		9	
No. 9—Remember When		9	May 7,'32
No. 10—Campus Spirit, The Douglas Stanbury and N. Y. U. Glee Club		9	May 21,'32
No. 11—Napoleon's Bust Dan Coleman-Ted Husing		10	June 25,'32
No. 12—Featurette Movie Album			
No. 13—Movie Album Thrills		10	July 23,'32
PEPPER POT (NEW SERIES)			
No. 1—Love Thy Neighbor			
No. 2—Nickelette			
No. 3—If I'm Elected			
No. 4—Babe O'Mine			
No. 5—You're Killing Me			
No. 6—Around the World in 8 Minutes		8	Aug. 20,'32
SPORTSLANT SERIES—TED HUSING			
No. 4		9	Feb. 20,'32
No. 5		9	Feb. 13,'32
No. 6		9	Apr. 16,'32
No. 7		8	Apr. 23,'32
No. 8		1 reel	
No. 9		1 reel	
No. 10		1 reel	
No. 11		1 reel	
No. 12		1 reel	
No. 13		1 reel	
S. S. VAN DINE MYSTERY SERIES (Donald Meek-John Hamilton)			
No. 1—The Clyde Mystery		21	Oct. 31
No. 2—The Wall Street Mystery			
No. 3—The Week-End Mystery			
No. 4—Symphony Murder Mystery			
No. 5—Studio Murder Mystery			
No. 6—Skull Murder Mystery, The		2 reels	
No. 7—The Cole Case		20	Apr. 23,'32
No. 8—Murder In the Pullman		20	June 4,'32
No. 9—The Side Show Mystery		20	June 11,'32
No. 10—Campus Mystery, The			
No. 11—Crane Poison Case, The			
No. 12—Transatlantic Mystery, The		22	Sept. 10,'32
TECHNICOLOR MUSICAL REVUES			
No. 1—C'est Paree			
No. 2—Tee For Two			
No. 3—Hey! Hey! Westerner			
No. 4—Northern Exposure			
No. 5—Pickin' a Winner			
No. 6—Pleasure Island			
TWO-REEL COMEDIES			
Dandy and the Belle, The Frank McGlynn, Jr.-Mary Murray			
For Two Cents De Wolf Hopper			June 6
Freshman Love Ruth Etting			
Old Lace Ruth Etting			
Politics George Jessel		18	Jan. 30,'32
Regular Trouper, A Ruth Etting			
WORLD TRAVEL TALKS—E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—South American Journeys		9	June 25,'32
No. 9—Soviet Russia		1 reel	
No. 10—Paris Glimpses		9	July 30,'32
No. 11—Dear Old London		1 reel	
No. 12—When In Rome		9	June 18,'32
No. 13—Berlin Today		1 reel	
WORLD ADVENTURES E. M. NEWMAN (New Series)			
No. 1—Dancing Around the World			
No. 2—Transportation of the World			
No. 3—An Oriental Cocktail			
No. 4—Curious Customs of the World			
No. 5—Hitting the High Spots of the Far East		10	Sept. 10,'32

SERIALS

RKO VAN BEUREN

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Last Frontier Creighton Chaney	Sept.	2,'32	

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Air Mail Mystery Jas. Flavin-Lucille Browne	Mar.	28,'32	18...Apr. 16,'32 (each)
Detective Lloyd Jack Lloyd	Jan.	4,'32	Jan. 16,'32
Heroes of the West Noah Berry, Jr.	June	20,'32	18...June 18,'32 (each)
Jungle Mystery Tom Tyler	Sept.	12,'32	
Lost Special Frank Albertson	Dec.	5,'32	

STAGE ATTRACTIONS
FOR PICTURE THEATRES

13 BANDS AND MANY STARS TO GET OPENING AT CHICAGO WORLD'S FAIR

SINGERS

Mildred Bailey (5)
New York Paramount

Mildred Bailey, formerly star vocalist of Paul Whiteman's band, accompanied by two pianists, a violin and a guitar, offers ballads, semi-spiritual and rythm numbers, which earn her a pleasing reception. Miss Bailey is well known due to her radio reputation and should be a good bet.—H. P.

Gus Van
New York Palace

The surviving member of the Van and Schenck team, Van offers a routine of songs in a "round-the-town" visit, in which he sings Chinese, Irish, Italian, Harlem and Hebrew, his mimicry and dialects being unusually good. His story of the Bronx proves his ace. This audience liked him immensely.—H. P.

Miriam Lax
New York Roxy

Miss Lax displays her singing ability very nicely in the small part she has in the "Spanish Fiesta" scene in the current stage presentation. —E. D.

Madeline Patrice
Omaha Orpheum

Madeline Patrice, soprano vocalist and violinist, sings "Old Man River" to the delight of her audiences. She appears in formal gown and her poise and artistry give the week's bill a pleasing touch of dignity. She also plays a group of songs, asking the audience to recall them from memory.

Mata Cora
New York Roxy

This concert star, held over for the second week, is featured in the second act on the program. She sings beautifully the "Swiss Echo" song, with a voice that proved a pleasure to the audience.—E. D.

Tito Coral
New York Roxy

This Spanish tenor sings two numbers in his native tongue and closes his bit with the singing of "Marta." The audience would have enjoyed more of his work.—E. D.

Ivie Anderson
Milwaukee Wisconsin

As a blues singer who knows her stuff, Miss Anderson clicks nicely. She sings "I'm a Little Blackbird" and "How Am I Doin'," and comes back for an encore to offer "Minnie the Moocher."

Sophie Tucker Will Have Charge of Night Club Building at the Exposition in 1933; Two Weeks' Booking for Each Star

The Chicago World's Fair in 1933 will open up new fields for stage and screen talent. Sponsors and operators of the forthcoming international exposition have completed plans for a special night club building to be erected and operated on the fair grounds, and Sophie Tucker, now engaged in a 12-week route over Loew time, will be in complete charge of operations, which also will include a dance hall during daytime and early evening.

Stars of Hollywood and of the stage will be booked individually for two week periods each, to appear as entertainers and hostesses, and leading name bands will be signed, also to appear for two weeks. Thirteen bands will be needed to cover the six months' duration of the fair, which opens about May 1, 1933. Each musical unit contracted for will embrace an extra large complement, and will be accompanied by heavy billing.

The night club was voted after considerable internal wrangling among Fair executives, which include leading businessmen of Chicago and thereabouts. Many were against it because it must of necessity stay open until early morning, long after nightly Fair activities are ended. Those in favor of the plan won, however, and architects are now at work on building details.

The final details of Miss Tucker's alignment with the project came this week on the return of Chicago's mayor, Anton Cermak, from a vacation abroad. Actual plans will be worked out soon by William Morris, who will stop off at Chicago, en route to Hollywood, to confer with officials of the exposition.

The location of the night club at the Chicago Fair has not been selected. The committee plans a central spot near administrative headquarters. Picture stars engaged for appearances will be concentrated principally at the afternoon dance functions. Ballyhooing will center about "see your favorite stars in person."

In the meantime Miss Tucker will continue with her Loew engagement.

INSTRUMENTAL

Duke Ellington and Orchestra (13)
Milwaukee Wisconsin

This group of tooters, with the Duke himself at the piano, offer a galaxy of numbers as only Ellington's band can play them. Selections include "Ring Them Bells," "Dina," "Trees," "Black and Tan Fantasy," "Tiger Rag" and "Mood Indigo." The unique presentation drew a big hand.

Connie's Inn Orchestra
Baltimore Hippodrome

Plenty of rhythm, stepping and comedy are offered in an unusual manner after "I've Got Rhythm." Harlan Lattimore sings "If It Ain't Love." The Five Percolators do some fast stepping and some jokes and songs, followed by Mary Dixon (called Sepia Songbird) singing "Everything's Gonna Be Okay" and "You're Drivin' Me Crazy," followed by "Paradise," with Redman playing the clarinet, then three trumpets and three trombones in trios and Lattimore singing. Nicodemus presents his band of comedy and songs and dancing. For encores they give "How Am I Doing," Redman playing the sax and singing.

Bret Wood
Detroit Fisher

Wood is a harmonica player who dresses his act with a droll rustic monologue. As a harmonica player he is the envy of every small boy in the house.

NOVELTY

Edgar Bergen
New Orleans Orpheum

This is a ventriloquist act which is different. It opens with a doctor finding a newsboy (the dummy) asleep on the park bench. A nurse arrives and they both take interest in the dummy, who is ill. Second scene is the operating room with the dummy wisecracking and the nurse looking pretty.

Huber
New Orleans Orpheum

This French-speaking, suave, disciple of magic, supported by four pretty girls, packs almost all the sure-fire, if somewhat old, stunts in about twenty minutes of fast entertainment.

Three White Flashes
Detroit Fisher

Two men and a girl, in gleaming white, offer fast action on roller skates. One of the men plays a violin while being whirled from the other's shoulders. The act is good for a fair round of applause.

ATTENTION EXHIBITORS BOOKING TALENT! This department aims to serve you in booking acts. We have on file the information on how to get in touch with any act reviewed. Write to Stage Attractions Department, Motion Picture Herald, 1790 Broadway, New York City.

STAGE ATTRACTIONS

REVIEWS OF ACTS FOR PICTURE THEATRES

DANCERS

Gracie Schenck and Co. (4)
New York Palace

This is one of the best opening acts we've ever seen. Two boys and a girl offer acrobatic, adagio tap and hand dancing in rapid succession, followed by a human barrel roll, each in turn earning an enthusiastic response. This trio performs a difficult triple split pyramid while a most effective finale, in which a boy and the girl dive over the piano, proves a sensational finish.—H. P.

Kid Charleston
Milwaukee Wisconsin

Here is a neat little tap dancer. A novelty feature of his offering is a bit of facial maneuvering done to music, which is good for heavy laughs.

Florence and Alvarez
New York Roxy

In the current stage production, "Spanish Fiesta," this dance team presents a colorful and spectacular tango. Their work is superior in its smoothness and grace.—E. D.

Lowe, Bernoff & Wensley
New York Paramount

This adagio team opens with a gracefully executed dance routine, then suddenly turns to a burlesque of this type of dance with falls, knockdowns and ill-timing. This act features plenty of laughs and should prove effective anywhere.—H. P.

Gold and Ray
New York Palace

Imitating a pair of amateur tap dancers, these two boys nervously announce themselves and their talent in a manner which the audience finds amusing. They then proceed to offer a slap-bang-knockabout bit of hokum interspersed with several clever tap routines. Entertaining.—H. P.

Margo
New York Roxy

Miss Margo is a dancer who offers a number of routines in the current "Spanish Fiesta" scene. Miss Margo not only does a Spanish specialty of her own, but effectively leads the Ballet Corps in two most pleasing numbers.—E. D.

Russell Markert's Roxyettes (32)
New York Roxy

The famous Roxyettes are on the stage in two spots this week. First of these is when they are featured in the presentation "Ruffles," in which they do an effective routine while lying on the floor. They are costumed in suits having many colored ruffles, which make a pleasing picture as they work. Their second appearance is in the "Spanish Fiesta" number, and in this they present an outstanding Spanish dance.—E. D.

ACROBATICS

Six Maxellos
San Francisco Warfield

These tumblers have a lively act, mixed with a lot of laughs, since they understand the fine art of comedy. They are a riot when they press into action Jess Stafford, the band leader and master of ceremonies, putting him through a double somersault.

Reopen Theatres For Stage Shows

Stage shows are on their way back as far as San Francisco is concerned, but to make this a reality it has been found necessary to open houses that have been closed much of the time in recent years.

The President theatre has been remodeled by Sam Harris and associates for reopening this month with first-run pictures and elaborate stage revues. The stage company will include a chorus of 20 girls trained by Nell Harding.

E. J. Norman, local theatre man, has taken over the historic Tivoli and will reopen about the middle of October with pictures and vaudeville. The house will be known as the E. J. Norman Theatre.

Across the bay, in Oakland, the Uptown, which recently engaged Del Courtney Collegiate band for Sunday and Monday appearances, is supplementing this with stage acts.

RKO House Resumes Acts

September 23 has been definitely set by RKO for the resumption of vaudeville at the Majestic in San Antonio. On that date the theatre will resume the combination policy which was suspended for a film policy last spring. Publix is watching the San Antonio situation keenly. Should vaudeville go over Publix will meet the competition with big single acts in its Texas theatre.

Roxy Orchestra Back on Air

The 70-piece Roxy Symphony, largest theatre orchestra in the United States, resumed its schedule of WABC-Columbia broadcasts on September 4, after a seven-month absence from the air. The programs originate in the broadcasting studio of the Roxy under the direction of David Ross.

Charles at Boyd Organ

Milton Charles, organist over a long period at the Mastbaum in Philadelphia, has transferred to the Boyd, where he will be the first to play the organ since the house opened, four years ago.

Olsen and Johnson on Stage

Olsen and Johnson, comedy team, have been booked into the Warner Earle theatre, Washington, for the week of September 23.

Orchestra Leader on Air

Ted Fiorito, songwriter-orchestra leader, will direct his band in a half-hour weekly broadcast from San Francisco over the Columbia Broadcasting System every Saturday beginning September 10.

Damrosch to Resume on Air

Walter Damrosch, dean of American music, will resume on October 14, his fifth season of the NBC music appreciation hour.

SONG AND DANCE

Rosita Moreno
New York Paramount

This comely brunette offers a Spanish specialty dance, a pleasing combination of grace and technique, following with a vocal rendition of a flower girl number during which she passes flowers to the audience. Called back. Miss Moreno favors with a clever American tap dance.—H. P.

Georges Carpentier and Girls (5)
Baltimore Century

With a winning personality, charming smile and excellent command of English, Carpentier won audiences here and is backed up excellently by four pretty and talented girls who sing, dance and offer comedy. Carpentier introduces three girls who go into song with him, then some dancing. Then another girl does toe dancing. One of the others presents clog and tap work on steps.

Four Frankenburgs
San Francisco Warfield

There's no doubt about the talent of these youngsters. They go through intricate dance steps seemingly without effort and do a song number or two just to show that their voices are trained as well as their feet.

COMEDY

Si Wills and Joan Davis
New York Palace

Opening with comedy chatter of the "Dumb Dora" type, Miss Davis succeeds in arousing several laughs, after which Si Wills offers a novelty bit on a piccolo. Joan clicks with the old "Stutter Song," followed by a very funny crystal-gazing bit by Wills. Miss Davis proves to be an able acrobat in a one-hand flip finale. Very entertaining.—H. P.

Solly Ward and Company (3)
Baltimore Century

Here is a comedy act with some pathos. Ward and an elderly woman, supposedly his wife, quarrel in broken English, and it's funny. She leaves and in comes a young girl vamp asking for charity for orphans. The elderly woman returns and there's a great misunderstanding over the request for money for children. There's a pathetic song about a lost child, with a laugh at the end.

Three Loose Screws
San Francisco Warfield

This trio seems to have selected an appropriate name, although stove bolts might have been better. Their offering is smutty and fails to get over. It could be cleaned up with little effort.

Named Musical Director

Karl Lambertz has been reappointed musical director of the RKO Majestic, Dallas, for the vaudeville season opening next week. He will be in charge of a 12-piece orchestra.

Ben Bernie on Air

Ben Bernie, orchestra leader, has returned to the air over a National Broadcasting Company-WEAF network, offering programs weekly. The broadcast will come from Chicago.

STAGE ATTRACTIONS

ORGAN SOLOS

JESSE CRAWFORD (New York Paramount), for his first organ concert since his return from his vacation, offers selections from "The Student Prince." Opening with "The Serenade," Crawford follows with other well played renditions of "Deep in My Heart," "The Student's March Song," and a finale of a novelty collegiate patter, that proved highly entertaining. Crawford continues to mean a lot to the audiences of Paramount's "ace" house.

AL GULLICKSON (Milwaukee Warner) recently offered a program of old and new popular songs. His selections included "Two Hearts in Waltz Time," "So Ashamed," "Down by the Old Mill Stream," (with signs and pictures flashed on the screen instead of the words), "Masquerade," "Blue Heaven," and a series of tongue twister words to the tune of "You're the One." Al receives fine cooperation from his audience in singing.

WILD OSCAR (New York 175th) presented as his organ novelty, this week, a group of popular songs that as usual had the audience singing. His manner of introducing numbers is distinctly different and is done with sophisticated witticisms and dry humor. Numbers offered were: "Silent Love," "Couldn't Say Goodbye," "Hold My Hand," a clever "lisping" chorus, two choruses of "Here's Hoping," and a final chorus of "Shanty Town," with special lyrics. "Here's Hoping," a new song, got the outstanding plug. The audience sang the first chorus softly but the second chorus was done as lustily as any old favorite.

CLARENCE LEVERENZ (Kalamazoo State). The popular "boy" organist recently presented an outstanding novelty which he originated and entitled "Summer Symphony." Opening with "In the Good Old Summer Time," Leverenz effectively rendered the following; "Trees," "Blue Skies," "Old Apple Tree," "Lullaby of the Leaves," "With Summer Coming On," and a finale of "Lazy Day," with a "lazy stunt" which included a pedal-solo that won enthusiasm.

MARY DOBBS (Denver Isis) presented a brief but excellently played arrangement of "Canadian Capers," for the first half of the week. Her sense of orchestration and rhythm drew good response, considering the fact that organ solos are not built up but just thrown in between pictures. Her solo the last half of the week was "Dark Eyes." It was played far too loudly. The number is not strong enough to stand alone, but proper registration would have helped.

ARSENE SIEGEL (Detroit Fisher) uses a "help wanted" plea to invite audience cooperation on this solo, including "One Hour With You," "My Silent Love" and "Lullaby of the Leaves," the latter winning by far the best response. In a novel presentation of "In My Hideaway," in which three sections of the audience clap, sing and whistle, the organ is silenced and the audience carries on with undiminished volume. The closing number is "Let's Have Another Cup Of Coffee."

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UP AND DOWN THE ALLEY

Harry Engel, Joe Keit and **Harry Link** have their first number one seller since the realignment of the company. . . . The number is "We Just Couldn't Say Goodby," and the writer is **Harry Woods.** . . . Number two seller is **M. Witmark's** "Shanty in Old Shanty Town," written by **Little Jack Little, Joe Young** and **John Siras.** . . . **Leo Feist's** beautiful "Masquerade," written by **John Jacob Loeb** and **Paul Webster,** is number three. . . . Incidentally all three of these tunes are so darned close that by the time you read this, either of the other two may be first. . . .

▽

Bernie Pollack, diminutive but plenty energetic all-around music man, is now featured in the **Mills Music** company. . . . Bernie has had a long and varied experience in the music business and has held executive positions with some of the largest music publishers in the business. . . .

▽

Ada Rives, organist at Loew's State, New Orleans, narrowly escaped drowning in the Boguefalaya river near Covington, La., on her vacation. . . . Miss Rives swam out into an undertow and was sinking for the second time when her husband swam to her rescue and pulled her out.

▽

I have often wondered just what became of the organists who went out of the field. . . Well, I have found out about three of them. . . . **Jack Ward,** organist in many of the metropolitan theatres, has organized a dance band . . . and the other two, **Gray Burt** and **Bob Roso,** have done the same thing. . . .

▽

I have been trying for the past week or so to get in touch with **Mitchell Benson,** assistant to **Louis K. Sidney,** of the **Loew's** circuit . . . and the Loew circuit must be having the same difficulty, because when I last called the Capitol, the operator connected me with the *"Lost and Found"* department. . . .

▽

Mary Dobbs, organist at the **Fox** Isis, Denver, has made a record that few, if any, in the country can equal. . . . She has just celebrated her ninth anniversary at the Isis, and if the applause given her at the end of each performance is any criterion, she will be there for many more years. . . .

▽

Don Miller is not at the Michigan in Detroit any longer but within two days he was engaged as staff organist over the **Kunsky-Trendle** radio station, **WXYZ,** and is broadcasting from there daily. . . .

▽

Bill Dalton, theatre organist of note in Columbus, Ohio, has been signed to preside at the big, new console in Neth's Grand, that city, beginning September 1. . . . Bill has been featured on the Loew circuit for a number of years in and around Columbus and it is interesting to note it was at the Grand that he started his career several years ago. . . .

ED. DAWSON.

OVERTURES

WALT ROESNER (San Francisco Fox) and the Fox Grand Orchestra depart from the classics to offer a program of modern rhythm. Included are selections from Ferdie Grofe's "Metropolis," along with much of less worth. The program proves a novelty, but after three years of near-symphonic music it scarcely satisfies. Lovers of jazz should find it entertaining as there is no question about the fine musicianship. Along with the classics has gone the vocal ensemble. May both return soon.

DAVID ROSS (New York Roxy) conducted the 70-piece Roxy theatre orchestra in the overture of the opera, "Il Guarany." Ross' superb directing brought forth all the musical ability of this aggregation.

LOU FORBES (Detroit Michigan) bids for general approval with a two-part overture opening with a medley of classic Hungarian airs, "Hungarian Sketches," and closing with two modern syncopated scores, "If You Were Only Mine" and "Dinah." Arrangement of the gypsy bit was excellent. The popular numbers were embellished with the crooning of a boyish young artist who was well received.

LOU SCHRADER (Baltimore Hippodrome) offers his overture entitled Rhythmania, made up of a number of popular melodies with the surprise when James Bohn, local singer, arises in a box and sings the refrain in "Martha," theme song of "The Street Singer."

DAVE RUBINOFF (New York Paramount) offers a medley, "Chanson Russe," consisting of the better known Russian folk and classical songs. The opening ensemble has a chorus of "Black Eyes," the orchestra then plays a Russian Dance, the drummer offers an effective tambourine flourish, the violins modulating, following into the chorus of "The Volga Boatman," the brass section joining in at the ninth bar, the violins again taking the lead to finish the number. Rubinoff then features a violin solo of "Two Guitars," from which the entire orchestra modulates into the militaristic air of "1812," for a flare finale.

JACK SPRIGG (Cincinnati Albee) offers the score of "Rio Rita," which is not only a beautiful overture, but also serves to pave the way for the tabloid version coming to this house in a week. Jack doesn't hesitate to announce it either. Bobby Shaw, saxophone player, sings a refrain from "Rio Rita." The entire overture pleased mightily.

JAMES INNES (Milwaukee Wisconsin) and his Wisconsin theatre orchestra present selections from "The Desert Song." Included are "The Desert Song," vocal, and "One Alone," by Jimmy on the violin. The offering meets with a happy reception.

SAMUEL BENAVIE (Detroit Fisher), with an announcement that Von Suppe's Overture to "Poet and Peasant" is most requested in fan mail, offers a standard arrangement of this classic. Benavie seems capable of pleasing with any type of selection, but he seems most at ease with classical music..

RKO Will Book Cherniavsky

Josef Cherniavsky, known as "The Russian Jazz Maestro," and his 160-piece orchestra, who recently headlined for RKO in Cincinnati, will be given an RKO route. The outfit has played 37 weeks in Cincinnati hotels, in addition to a daily broadcast.

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ALL TYPES of theatre equipment sold on cash or time basis to reliable theatre operators. Advise us what you require and we will gladly submit an estimate to meet your pocketbook. Box 115-A, Motion Picture Herald, 1790 Broadway, New York City.

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YET EVEN MORE IMPORTANT »»» IN 1932

ACCLAIMED last year as a sensational medium for use with incandescent lights, Eastman Super-sensitive "Pan" has since proved equally valuable under arcs or daylight. Promising revolutionary advances in its original form, it has made even more surprising progress with its non-halation gray backing. Today, with rigid economy at a premium, it is at the peak of its importance. It gives the industry finest quality and maximum efficiency on every conceivable kind of "shot." Eastman Kodak Company. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

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For making the "Night of June 13th" an outstanding production in Paramount's 1932 schedule — Stephen Roberts has been assigned the direction of "Lives of a Bengal Lancer" — which is to be produced on a roadshow basis. Congratulations, Mr. Roberts, for a masterful job — well done!



The NIGHT of JUNE 13

with CLIVE BROOK, LILA LEE
CHARLIE RUGGLES, GENE RAYMOND
FRANCES DEE, MARY BOLAND
ADRIANNE ALLEN

DIRECTED BY STEPHEN ROBERTS

A Paramount Picture

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

MPTOA & ALLIED ASK FEDERAL REGULATION

In Two Sections—Section One

Vol. 108, No. 13 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* September 24, 1932

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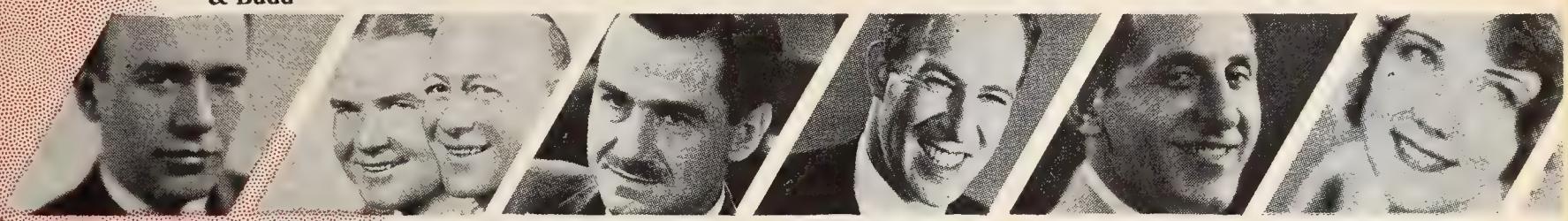
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Craig, Jr. | Joe Penner | Alexander Gray | Hal LeRoy | Mitzi Mayfair | Baby Rose Marie | Margaret Livingston



William Demarest | "Uncle Don" | Jay C. Flippen | Aunt Jemima | "The Desert Song" | "M'lle. Modiste"

HORTS for 1932-'33

In Any Language



FRANKIE: This Fox bunch is turning out the pictures . . . and getting behind them with some swell exploitation, too.

JOHNNIE: Yeah, they certainly gave us a lot to work with on "Congorilla" . . . no wonder the picture cleaned up.

FRANKIE: And don't forget Fox was first in the field with a radio teaser campaign.

JOHNNIE: Then they topped that with the "Chandu" tie up. What a darb. So's the picture. I can't wait till I get my hooks on it . . . one of those that draws the whole family.

FRANKIE: Yep. It's sure a pleasure to work with a crowd that helps you put over your pictures.



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SEP 23 1932

MOTION PICTURE HERALD

Vol. 108, No. 13 — September 24, 1932

IT CAN BE DONE—THUS

FOR a year or more New York's Forty-second street burlesque has been getting hotter and hotter. The most casual observer could have noticed a progressive spreading of the aromas of the art up and down the street, giving what might be called a certain atmosphere to the district and withal contributing very little indeed to the good repute of the amusement industry.

Many months ago various properly interested persons sought to have something done about it. Representatives of religious and civic bodies and a number of business organizations, including the Forty-second Street Property Owners Association, made protests. James F. Geraghty, license commissioner, held hearings early in the summer, and then "reserved decision." To the layman, however, the facts were obvious, also malodorous. That could have been decided in five minutes any evening.

Now, this week, of a bright September Monday, came Mayor McKee with an order to Commissioner Geraghty to revoke the licenses of the chief offending theatres, the Eltinge and the Republic, saying: "New York has no place for the filth those theatres are purveying." Incidentally it was done with no censorious quibbling. "I am not going to allow open filth," he observed, "but there is no attempt on my part to lay down a general standard for the theatre. The standards of the theatre are set by the people themselves."

Briefly, there was obviously something rotten and Mr. McKee did something about it. Once upon a time burlesque promised to clean up from the inside—and did not.

△ △ △

BABY PAP

SOME of the supersensitive sectors of the industry are a bit a-twitter because Mr. Henry James Forman is presenting in McCall's Magazine a series of articles based on a scientific study of the influence of motion picture upon children. There are reasonable grounds for argument here and there among the findings, but the first two of Mr. Forman's carefully written presentations embody no indictment of the motion picture. They do infer, imply and suggest that there is an obligation and a necessity for attention to the screen fare of children by their parents. If parents would accept this proper responsibility and do as much screen shopping for their children as they do in matters of clothing, schooling and diet, there would be much less of the futile but hampering pressures for censorships and various regulations aimed at making the whole motion picture output into baby pap.

△ △ △

Even Castoria, which has the oldest of movie reputations, has decided to advertise again.

THEY "GO WASHINGTON"

AN editorial in the Chicago Tribune, commenting on the success of such books about the national capital as "More Merry-Go-Round,' remarks: "Better Washington correspondents are needed," and continues to observe that "if the people are to get an idea of the gilded life . . . they must seek it outside the average Washington correspondence. . . . Washington newspapermen seldom puncture its pomposities. . . . " Now the fact is that in Hollywood people "go Hollywood" and in Washington they "go Washington." Once again we find our only troubles are with the human race.

△ △ △

PROMISED AND DONE

MR. EDWARD GOLDEN, general sales manager of Monogram Pictures Corporation, takes his pen in hand anent The Herald's recent article on deliveries by major producers, to point with pride to the fact that his concern announced 28 features for the season of 1931-32 and delivered all of them, on schedule. "Monogram Pictures," he observes, "have every right to be classed among the majors." This performance, we should say, entitles them to be colonels.

△ △ △

MR. LASKY CONTINUES

THERE'S a touch of the thrill of romance in the announcement that Mr. Jesse Lasky, now after a period of some uncertainty, is to set out again on a career of independent production, for those of us who remember his gala adventures of years ago, when Cecil DeMille wired to him back in New York, "We have rented a barn in Hollywood." Faith and hope were high then. They made "The Squaw Man" with Dustin Farnum and presently the name of Lasky was blazoned around the world. For two full decades it has been on the screen. It is pleasant that it is to survive the mutations of today. The adventuring Mr. Lasky once sought gold at Nome but he found it in his native California.

△ △ △

FROM ILLINOIS

ONCE in a while a slogan appears to say something. Just at the moment we are charmed with the assertion of the Continental Illinios Bank and Trust Company that "The rhythm of business gives promise for tomorrow." It pictorially suggests the incontrovertible fact that the graph of American business down the decades has just as many peaks as valleys. Business has not only rhythm but also what the motion picture makers were delighted to call "tempo" about the time they discovered "montage." Incidentally our tempo does appear to be quickening, too.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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"SPECIAL FILMS FOR THE YOUNGSTERS"

—THE PIONEER PRESS OF ST. PAUL, MINN.

EVIDENCE

Pictures produced with the juvenile audience directly in mind will provide the solution of a large problem in entertainment, thinks an editorial writer in the PIONEER PRESS of ST. PAUL in MINNESOTA, who refers to the attendance of 2,000 children at a Saturday showing and adds this:

> The answer to the dilemma certainly cannot be a censorship of motion pictures that will bring all screen entertainment down to the level of children. Many a theatre production, not only acceptable but thoroughly worthwhile for adults, would lose an audience through criticism on such a basis. The solution is entertainment especially produced for the youngsters. . . .

▽

FORTUNATELY

Seeing a wholesome effect in Americans' insistence that stars speak correct English, the MORNING POST of LONDON in ENGLAND, quoted by the Kansas City Star, comments as follows on the general aspect of dialect in pictures:

> . . . There were not lacking cynics who prophesied that the whole world would be speaking the dialect of Hollywood within a generation.
>
> Fortunately, the Americans themselves have decided that the Hollywood dialect is not good enough, and are insisting that "movie stars" must talk correct English.
>
> This is all very encouraging both for the British industry and for British actors and actresses; but it must be extremely annoying to the irreconciliable nationalist, in southern Ireland or South Africa for example, who is straining every nerve to resuscitate an indigenous language.

▽

MUSIC

A writer in the CHRISTIAN SCIENCE MONITOR sees a wholesome development in an announcement that "music is to be used as background to the action of future Metro-Goldwyn-Mayer films," and says:

> This is a welcome sign of a growing freedom in picture making from some rather narrow notions as to screen "naturalism." . . . Certainly music from an unidentified source is as acceptable a convention as the transportation of the spectators into physically impossible places by way of the camera lens. . . .
>
> Objections to music during talking sequences of films are well taken, we believe. . . . Motion to music, yes. Movement while talking, yes. But all three together, continuously, is simply dizzying.

GOING NATIVE

The day of "pink tea fiction" is off the horizon and the Westerns are back in the trend of reading, says the NEWS of CLEVELAND in OHIO, quoting Frederic Melcher on a subject pertinent to the matters of the motion picture:

> Back to the "westerns" is the trend in reading, according to Frederic Melcher, an authority on books. . . .
>
> Maybe America is "going native," or maybe the swing toward stirring tales of the cattle country is merely the reaction from too many gang stories, too much sophisticated slaughter. The reading public grows tired of one kind of mental pabulum continually. . . . The garish lights of modern speakeasies, the blare of motor horns could well be supplanted for a while by soft moonlight over western plains, by the lowing of western herds. At any rate, they are. . . .
>
> The reading mind is taking pretty strong stuff these days.

This Week

Allied States and MPTOA jointly ask federal control of industry "as last resort" at Chicago meeting; prepare bill for introduction into next Congress — *Page 9*

"The Chicago Plan"—by Martin Quigley — *Page 9*

Jesse L. Lasky returns to independent production — *Page 16*

W. A. Steffes suing distributors over zoning and protection — *Page 17*

Exhibitors receive MPTOA plan to win new patrons — *Page 18*

Community theatres projected to appeal to diverse groups — *Page 23*

Sound and radio patents basis of many suits on calendar at Wilmington, Del. — *Page 24*

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UNDERRATING

An editorial writer of the TIMES-PICAYUNE at NEW ORLEANS in LOUISIANA thinks the askance with which exhibitors view much continental product may be attributable to their "lack of faith in the public's intelligence," and points to recent successes:

> We are missing a good many superb movies in the United States that are being denied us, we greatly fear, merely because the film exhibitors lack faith in the public's intelligence. The pictures we have in mind . . . are of French, German or Russian speech. . . .
>
> Take, for example, the German film "Kameradschaft" ("Comradeship"). . . . Chosen for a special midnight matinee in London . . . English subtitles were superimposed and . . . the success was tremendous. . . . From that tentative midnight presentation a demand for the film has literally swept the country. . . .
>
> So the success of "Kameradschaft" has been such that other great Continental films are to follow, the next being an English language version of Fritz Lang's talkie, "M."

▽

CRIME FILMS

There seems to be considerable difference of opinion among attorneys of OHIO as to the effect of socalled crime pictures upon the popular mind, judging from the following item in the TIMES of AKRON:

> Akron attorneys sitting as jurors on the merit or demerit of criminal trial motion pictures failed to agree.
>
> There were 36 attorneys who believe pictures of this type cause disrespect for the courts and bring the legal profession into disrepute.
>
> But 32 others dissent, placing a stamp of approval on the pictures. . . .

▽

PREJUDICES

Noting that Ethel Barrymore and George M. Cohan had been "added to the list of those (from the stage) who have surrendered to the inducements of big salaries (on the screen), contracts for definite periods with no hazards as to the length of the run, and no risk of having to go on the road," the NEWS of SAN FRANCISCO in CALIFORNIA says editorially:

> One by one, the lure of Hollywood is overcoming the prejudices of actors who once curled their lips when the movies were mentioned. . . . It has been proved since the coming of the talkies that some actors can work before the microphone without sinning against the art of the theatre.

MPTOA JOINS ALLIED IN DRIVE FOR FEDERAL FILM REGULATION

Leaders of Rival National Groups Organize for Aggressive Move to Achieve Reforms for the Theatres

Allied States Association and the Motion Picture Theatre Owners of America buried the hatchet this week at a dramatic harmony conference in Chicago, and as a result both agreed on a draft of a measure for federal regulation of the motion picture industry in behalf of the exhibitor.

Al Steffes, president of Allied, and Abram F. Myers, chairman of the board and general counsel, led an executive committee into a "neutral" suite in the Congress hotel to talk with M. A. Lightman and other MPTOA leaders on unification of the widely divergent policies and platforms of each, and when the conference adjourned late Tuesday afternoon, Mr. Lightman's organization of affiliated and unaffiliated theatre owners had substituted its heretofore highly conservative policy for the more aggressive platform of federal regulation for which Allied and its independent exhibitor membership have been campaigning.

Mr. Steffes told Chicago newspaper reporters that the leaders of both organizations were speaking for 10,000 theatres and that the joint executive committee represented 90 per cent of the independent houses of the country.

On September 29 a joint legislative and contract committee will meet in Washington—the home of Allied's headquarters—to formulate ways and means for carrying on the proposed campaign for passage of a federal bill at the next Congressional session. Mr. Myers, Mr. Steffes and Mr. Lightman are members of the committee, which also includes H. M. Richey, Ed Levy, Fred Wehrenberg, Col. H. A. Cole, Nathan Yamins, George Aarons, Sidney E. Samuelson, Fred S. Meyer and one other to be named. This committee also was instructed to work for the passage of state legislation in the furtherance of the reforms to which the conference is committed, such legislation to be drafted by the committee for submission later to the joint interests.

Exclusive selling policies of distributors and alleged excessive protection and unfair exhibition contracts were the outstanding issues of the meeting, which marked the first time that the two organizations got together publicly on any ground. The growing exclusive movement would be curbed and outlawed by the bill which the conference will sponsor, and, like the measure introduced by Senator Smith Wildman Brookhart at the last session of Congress, it would also regulate compulsory block booking under certain conditions, and provide for an amendment to the Clayton anti-monopoly act to include copyrighted motion pictures in its specific relation to leasing or licensing.

Both parties agreed to withhold announcements from the trade during the early sessions, but at the conclusion of the conference, a joint statement was issued over the signatures of Mr. Lightman and Mr. Steffes. "Both realized the seriousness of the situation," it said, "and the vital necessity for prompt and effective action if the interests of theatre owners were to be protected.

"With the executive committees of both organizations committed to an aggressive campaign to carry out the program decided upon, further cooperation between the two organizations will undoubtedly come," the statement continued, thereby verifying the popular impression that what virtually amounted to a "mental" merger of Allied and MPTOA was accomplished at Chicago. Previous to the conference there had been reports of both executive groups intending to discuss the possibilities of a physical

(*Continued on page* 11)

THE CHICAGO PLAN

The plan of action jointly agreed upon by the Motion Picture Theatre Owners of America and the Allied States Exhibitors' Association at the Chicago conference represents a development of major significance to the whole industry.

The plan in substance is an appeal to the Government to come into the motion picture business as an arbiter over trade practices. As such it aims for a further extension of governmental activity in business—something which is undesirable, both to the best interests of the Government and to the best interests of business.

The joint plan closely resembles the effort which the Allied Association has been conducting individually for some time and which found expression in the Brookhart Bill which was introduced in the past session of Congress. Previously the MPTOA did not cooperate in the Allied effort and did not support the Brookhart Bill. The fact that the two groups of organized exhibitors have come together on a plan of action is important and the fact that the plan of action which has been agreed upon contemplates a line of procedure similar to that provided for in the Brookhart Bill is still more important.

While any and every effort calculated to extend the scope of governmental activity in business must, especially under existing conditions, be viewed with sharp apprehension, it cannot be denied that every person when confronted with a sufficiently serious emergency has the right to avail himself of every legal and proper means for the protection of his interests.

The Chicago conference describes its plan as an effort "of last resort." If that is in fact the state of affairs which confronts the exhibition interests represented in the conference, then it cannot be denied that they are within their rights in seeking relief along the lines decided upon.

There then remains a question of fact to be determined—and this question revolves around the point whether things have so far fallen out of joint in this industry that it is no longer possible for this business to settle its own affairs without resort to the wholly undesirable extremity of calling in what amounts to the Government's police powers.

We are reluctant to acknowledge that any such situation has been arrived at. Governmental interference with the business of motion pictures would be expensive and troublesome. It would be bound to involve the industry in the turmoil of politics. It would amount to a dismal confession to the world that we cannot properly attend to our own business.

We earnestly trust that the whole industry may immediately awaken to the seriousness of the situation into which we are driving, as reflected in the Chicago conference developments, and that prompt, thorough and effective steps shall be taken to put our house in order so that the threat of governmental interference will be once and for all put away.

—MARTIN QUIGLEY

DEMAND LIMITATION OF BLOCK SALES

Draft of the Federal Measure Proposed by Allied-MPTOA

Meeting in joint conference at the Congress hotel in Chicago, executive committees of Allied States Association and the MPTOA this week agreed to sponsor federal regulation of the motion picture industry. The complete text of a draft of a bill to be recommended to Congress at the next session follows:

To prevent the obstruction of and burdens upon the interstate trade and commerce in copyrighted motion picture films and to prevent restraint on free competition in the production, distribution and exhibition of copyrighted motion picture films (A) by prohibiting contracts limiting the run of a particular picture to a single theatre in any competitive area, (B) by prohibiting the compulsory block booking of copyrighted motion picture films unless the theatre operator is given the right to cancel out of each block pictures unsuitable for showing in his theatre, up to a certain maximum, (C) by making unlawful and providing a remedy for unreasonable and discriminatory protection in favor of certain theatres over others, and, (D) by amending Section Two of the Clayton Act to license agreements and leases of commodities as well as sales in interstate commerce:

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled:

Section One—From and after the approval of this Act it shall be unlawful for any producer or distributor of copyrighted motion picture films engaged in transporting, leasing or licensing such films in the current of interstate trade and commerce to lease, license or sell such motion picture films to the owner or operator of any motion picture theatre, or theatres, upon the condition, understanding or agreement, express or implied, that such motion picture films shall not be leased, licensed or sold to any other motion picture theatre owner or operator for exhibition in any competitive area.

"Unreasonable" Zoning Barred

Section Two—Six months after the date of the approval of this Act it shall be unlawful for any producer or distributor of copyrighted motion picture films, engaged in transporting, leasing or licensing such films in the current or interstate trade and commerce, and having and offering for lease or license blocks or groups of films containing five or more photoplays, to insist that a licensee, or lessee, shall take all, or a designated number of such photoplays out of the total number offered, in order to obtain the ones which the lessee or licensee desires, or to refuse to lease or license such lesser number of photoplays, out of the total number offered, as the lessee or licensee desired, provided, however, that nothing herein contained shall prevent any producer or distributor of copyrighted motion picture films from leasing or licensing the same in groups of five or more if, in the contract of lease or license, the lessee or licensee is given the right in his discretion, and without payment therefore, to cancel not less than twenty per centum of the pictures so leased or licensed after the same have been released and their suitability for showing in the theatre of the lessee or licensee has been determined. The purpose and intention of this Section is to make unlawful the practice of block booking, as known and practiced in the motion picture industry, and to confer on the operators of motion picture theatres the right to lease and exhibit only such motion pictures as in their judgment will be acceptable to their patrons.

Section Three—Six months after the date of the approval of this Act, it shall be unlawful for two or more producers or distributors of copyrighted motion picture films in the current of interstate trade and commerce, acting jointly or in concert with one another, or with any theatre or chain of theatres, or for any producer or distributor of such motion pictures, by means of any contract or arrangement with any motion picture theatre operator, to agree upon or observe any plan or schedule of zoning or protection which results in withholding such copyrighted motion picture films for any unreasonable time from any theatre or class of theatres after the same have been exhibited in any other theatre, or class of theatres, or to take an unfair or unreasonable competitive advantage over any other theatre, or class of theatres, not warranted by competitive conditions in the competitive area where such theatres are located, or to subject any theatre or class of theatres to an unfair disadvantage or unjust discrimination in the matter of obtaining copyrighted motion picture films in interstate trade and commerce.

Section Four. Administration of Sections One, Two and Three of this Act is vested in the Federal Trade Commission, which is hereby authorized and empowered to make suitable rules and regulations to conduct investigations and to hold hearings and to enter orders for the purpose of giving effect to the provisions of those Sections. Whenever the Commission shall have reason to believe that Section One has been or is being violated, it shall proceed in the manner provided in Section Five of the Federal Trade Commission Act for preventing the use of unfair methods of competition. Disagreements between the producers and distributors of copyrighted motion picture films on the one hand, and the operators of motion picture theatres on the other hand, concerning the proportionate part of the total rental, asked for a block or group of pictures, which shall be demanded and paid for such lesser number as the theatre operator may elect to take, in case the producer or distributor does not choose to grant the cancellation privilege described in Section Two, shall be settled by the Federal Trade Commission after hearing. Disputes arising between the producers and (or) distributors of copyrighted motion picture films on the one hand, and any theatre or class of theatres on the other, or between different classes of theatres, regarding the reasonableness of the protection given any theatre, or class of theatres, in the matter of withholding pictures from the subsequent run houses, and all complaints of unfair, unreasonable or discriminatory protection made unlawful by Section Three, shall also be settled by the Commission. The procedure of the Commission in the settlement of disputes under Sections Two and Three hereof shall conform as nearly as may be to that prescribed in Section Five of the Federal Trade Commission Act and, except as herein otherwise provided, the orders of the Commission may be contested and (or) enforced as provided therein. Any order entered by the Commission in settlement of a controversy or dispute, arising under Section Two or Three of this Act, shall become immediately effective and binding on the parties. In case of an appeal to the courts, such order shall remain in effect unless and until the party prosecuting such appeal shall give bond in such amount and with such security as the Commission shall provide to act as a supersedeas.

Price Discrimination Attacked

Section Five—That Section Two of the Clayton Act be and it is hereby amended to read as follows: "Section Two—That it shall be unlawful for any person engaged in commerce, in the course of such commerce, either directly or indirectly, to discriminate in price rentals or royalties between different purchasers, lessees or licenses of commodities, whether patented or unpatented, copyrighted or uncopyrighted, which commodities are sold, leased, or licensed for use, consumption, resale or exhibition within the United States, or any territory or other place under the jurisdiction of the United States, where the effect of such discrimination may be to substantially lessen competition or tend to create a monopoly in any line of commerce, provided that nothing herein contained shall prevent discrimination in price rentals or royalties between purchasers, lessees and licensees of commodities on account of differences in the grade, quality or quantity of the commodity sold, leased or licensed, or that makes only due allowance for difference in the cost of selling, leasing, or transportation or discrimination in price, rental or royalty in the same or different communities made in good faith to meet competition, and provided, further, that nothing herein contained shall prevent persons, engaged in selling, leasing and licensing goods, wares or merchandise in commerce, from selecting their own customers; lessees and licensees in bona fide transactions and not in restraint of trade."

Section Six—That this Act shall be included in the definition of antitrust laws contained in the Clayton Act and any person, firm or corporation, injured in his or its business by any violation of this Act, shall have and enjoy all of the rights and remedies conferred by said Clayton Act on persons, firms or corporations injured in their business by violations of the anti-trust laws.

Church Official Advocates More Stringent Censorship

Declaring that motion pictures are responsible for at least part of the crime in this country, because they exert a greater influence on children than does the church, Dr. B. F. Lamb, secretary of the Ohio Council of Churches, in addressing the Northeast Ohio Conference of the Methodist Episcopal Church, at Worcester, Ohio, last week, decried the existence of excessive drinking scenes shown in pictures, as well as scenes depicting crime and sex. He advocated more stringent censorship of pictures.

Dr. Lamb said: "The average motion picture has many things tending to the wrong side of character building. We cannot enforce the prohibition laws as long as pictures show numberless scenes of drinking parties. There are, also, too many pictures showing crime and containing sex problems. The censorship board of Ohio does cut out some scenes, but it certainly does not do enough of this sort of thing."

ATTACK ZONING AND EXCLUSIVE RUN

MASS MEETING

What would be probably the largest and most representative mass meeting of the country's exhibitors ever held, looms in the near future. Out of it may develop a new national exhibitor organization. The problems of exhibitors again would come up for serious discussion and observers at the Allied-MPTOA conference pointed out that such a meeting, which would solidify the nation's exhibitors, is a logical development to come from the action taken at the joint session this week.

The mass meeting, it is felt, would tend to cement exhibitor interests in one great national organization. Included in the possible results of such a meeting would be the construction of a complete program of action on every exhibitor grievance and the launching of a determined fight for alleviation through legislative and other channels.

Missouri Owners Plan Court Fight

The Independent Theatre Owners Association of Greater Kansas City plan to file charges of conspiracy in restraint of trade against Fox Midwest Theatres and principal distributors as a result of distributors' insistence on protection in favor of Fox neighborhoods over competitive independents.

Members of the ITOA are reported to have contributed or pledged $3,000 to finance the proposed action.

Jay Means, president, said the officers probably will make a decision within a few days. It is expected a complaint will be filed with the government. While protection is the chief point, other practices in restraint of trade will be alleged, according to the attorneys. An inquiry into the policy of exclusive runs at Loew's Midland will be requested, it is said.

A suit against two distributors and possibly a theatre circuit also is contemplated by Nugent J. Flynn, operator of the Wonderland in Kansas City. Mr. Flynn, who, with his brother, the late William Flynn, Sr., operated the old Globe, charges Fox and Metro refuse to sell him product. The Wonderland is a downtown double bill "grind" house charging 15 cents adult admission.

Philadelphia Plans Tax

Philadelphia theatre owners are vehemently protesting the proposal of the city council to levy an admission tax of five cents on admissions between 26 cents and 99 cents and five per cent on higher prices. The MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware protested that the tax would result in the closing of many of the smaller houses in the city.

Predicts Trade Conference To Seek Solution of Problems

(*Continued from page 9*)

merger, but leaders of each denied that such a move was contemplated.

Continuing, the joint statement said: "It was apparent from the start that exclusive selling, excessive protection and unfair contracts were to be the outstanding issues and these have been met in the most effective manner the conference could devise. On the standing committees will fall the burden of carrying out the plans for an aggressive campaign to insure the success of these necessary reforms and in such a campaign we feel we have the backing of every thinking theatre owner.

"The bill as drafted is more complete than former proposed measures, covering exclusive selling, and is, in the opinion of the conference, the only weapon at hand to combat the evils that, if allowed to continue, will close thousands of theatres."

Surprise to Executives

News of the proposed campaign for federal legislation was received with surprise by executives in New York, although practically all refused to discuss the situation or to predict the possible outcome. One official, however, who has been importantly identified with exhibitor-distributor discussions in the past, said that the action taken by Allied and MPTOA in Chicago undoubtedly would result in a trade conference at which attempts will be made to work out a solution to the problems complained of by exhibitors.

"I believe that the two national exhibitor groups will seek federal intervention only as a last resort," he said. "The industry still has two months to adjust its difficulties before Congress convenes."

As anticipated, the current tense situation regarding a standard contract was taken under advisement by the joint interests which will set about to draft a new agreement. At the conclusion of the session on contracts, the committees adopted the following resolution:

> "Whereas the two committees representing the Allied States Association and the MPTOA, respectively, agree that the use of a standard form of exhibition contract is a desirable thing for the orderly conduct of the motion picture business,
>
> "Be it resolved that the respective presidents of the two aforesaid organizations appoint a committee of five each and that these shall constitute a committee empowered to draft a fair and workable standard exhibition contract and to submit such proposed contract to the boards of directors of the respective organizations for approval. After their ratification by said boards, this committee shall be empowered to forward said contract to every distributor of motion pictures, with a request that it be used in the contractual relations between them and the members of said organizations or such other theatre owners who may desire it.
>
> "Be it further resolved that to insure proper interpretation of necessary amendments to said contract from time to time said committee of ten remain a standing committee. But in case of a disagreement with the distributors' committee, the committee of ten be empowered to select one man to represent it for one year in arbitration of these disputed points and that the distributors be asked to appoint one and the two select a third and the decision of these three be final and binding on all parties. In case of a disagreement, the selection of the third man is to be made by the then governor.

It appeared that shyness pervaded the immediate atmosphere when the leaders first met on Monday, but this situation soon gave way to one of friendliness and the groups launched into heavy discussion with "all cards on the table." By the time adjournment rolled around late Tuesday, after an all-night session Monday, members were joking with one another freely. Asked if Allied and MPTOA had any remaining differences, Mr. Myers remarked, "I don't know of any." Everyone was virtually exhausted after the lengthy session. Mr. Lightman acted as chairman and Mr. Richey was secretary.

It was reported that Allied went into the conference determined to obtain a commitment from the MPTOA that it would support anything agreed upon. In any event, complete harmony prevailed and Mr. Myers characterized the get-together as one marked "by the utmost good feeling" and said there was a "desire to accomplish something tangible for independent theatre owners."

Steffes Arraigns "Exclusives"

Chicago reporters and news writers for press syndicates stormed the doors of the conference suite, and Mr. Steffes obliged with the following statement:

"The public is vitally affected by this new sales policy of the movie producers. Briefly, the 'exclusive selling' plan limits the showing of the best pictures to one theatre in each town, the theatre charging the highest prices of admission. Neighborhood theatres, or 'repeat runs,' as they are called in the trade, which have hitherto been permitted to buy these same pictures for showing several weeks after the first run at lower admission prices, will now be denied the right to buy them at any time or any price.

"This plan aims to take the movies from the masses and to make them a class entertainment. The past loyalty of the millions of movie goers in popularizing by their support the stars and directors of today is to be completely ignored. If the exclusive selling plan is put in operation, those patrons who now wait until the better class of pictures come to their neighborhood theatres at admission prices within their reach, will be obliged to journey with their families downtown and pay the higher admission prices charged there. We believe that when the public learns the extent and purposes of the plan to deprive them of their favorite stars and pictures at the prices they are now paying, the movie goers will rise up against the producers and the first run theatres that are sponsoring the plan."

The exclusive selling plan has thus far

(*Continued on following page*)

SEIZURE LAW BRIDLES VERA CRUZ EXHIBITORS

Mexico City Papers Protest Measure Giving Commonwealths Right to Confiscate Property; Theatres Puzzled

by JAMES LOCKHART

Mexico City Correspondent

Exhibitors and distributors in Mexico oftimes find themselves confronted with queer problems and in strange predicaments. But the biggest and most perplexing of these tangled circumstances that ever has faced the industry in this country is the wild-eyed expropriation law approved by the Vera Cruz state legislature. This measure is even more red than is the radical similar measure that Hidalgo state has enacted. Those of the industry whose interests are in the former state, which was once the world's greatest silver production center, are confronted with a difficult enough situation, but their brethren of Vera Cruz find themselves in a veritable quandary.

Subject to Confiscation

This legislation practically amounts to the commonwealths giving themselves the right to seize all property, real and personal, present and future, that exists in their domain. And the motion picture industry in these territories is right in the path of these mad measures. Trouble aplenty seems to be in store for exhibitors and distributors doing business in Vera Cruz state, as may be judged from the following highlights of the commonwealth's expropriation law:

All industrial, commercial and agricultural enterprises are subject to confiscation when they suspend activities or go into bankruptcy and if the proprietors cannot state in their defense the origin of these things; if working staffs and salaries are reduced; in case of accidents due to the negligence of the proprietors; if the enterprises' operation is unprofitable because of faulty use of raw materials, maladministration, or faulty installations which the proprietors don't want to remedy with modern technical equipment, and if systematic violations of the labor law necessitate the frequent intervention of the arbitration boards.

Attacked in Editorials

These laws have provoked general disgust throughout Mexico. They have had a highly unfavorable reaction for Mexican commerce and have resulted in the dollars' value soaring to 3.75 to one against the peso, when the normal ratio is near two to one, on the Mexico City market, and have prompted many firms in the United States to adopt a strictly cash policy toward customers in Mexico who up to now enjoyed abundant credit. Americans who have resided long in Mexico, and study closely economic political developments in the country, point out that such crazy legislation has found favor in only two of the 28 states that form this republic, and that these radical commonwealths, while of considerable importance some time ago, now are of relatively little importance in Mexico's economic and political picture. However, these measures are presenting an awkward situation to exhibitors and distributors in Hidalgo and Vera Cruz states.

The Vera Cruz law has been attacked bitterly in editorials published by all leading Mexico City newspapers. *El Nacional*, organ of the National Revolutionary Party, which dominates the federal government, says the party cannot support such a law.

MR. MYERS EVIDENCES OPTIMISM OVER FUTURE

Abram F. Myers, chairman of the board of Allied States Association and general counsel, said that the joint conference of Allied and the MPTOA was "characterized by the utmost good feeling and desire to accomplish something tangible for independent theatre owners. Unity of thought, resulting in unanimous agreement on every measure, augurs well for the future of organization work. MPTOA should not be charged with abrupt reversal of policy. The decision to support legislation as a final resort was the evolution of thought born of experience reached only after painstaking consideration. Their good faith and fearlessness in facing the issue must be respected. A joint legislative committee will meet in Washington on the 29th to plan for waging an aggressive campaign."

Columbia's Year Net Is $574,292

Columbia Pictures Corporation reports for the 52 weeks (fiscal year) ended June 25, 1932, net income of $574,292 after all charges and taxes, equal after preferred dividends to $3.09 a share on the 167,933 shares of no par common stock outstanding. This compares with $560,869 in the fiscal year ended June 27, 1931, equal to $2.99 a common share on the basis of present common capitalization and to $3.09 a share on the smaller number of common shares actually outstanding at that time.

The consolidated balance sheet as of June 25, 1932, shows total current assets of $4,340,129, against which here were total current liabilities of $1,145,669, leaving net working capital of $3,194,460. Cash aggregated $954,831 on June 25, including $350,000 United States Treasury certificates. The company had no bank loans outstanding at the end of its fiscal year, the report stated.

Writer Sues Fox

Suit has been filed against Fox in Los Angeles superior court by Corinne Swanson, screen writer known as Marie Mannix, who charges the company with plagiarism of "Lucky Molly Dawn."

Jules Lipman Dead

Jules Lipman, president of Equitable Pictures, died unexpectedly in Hollywood Tuesday. An Equitable unit is working at the Metropolitan studio.

Propose Taxes On "Exclusives"

(Continued from preceding page)

been introduced in scores of cities by Metro-Goldwyn-Mayer, United Artists and Paramount-Publix. Among the towns already affected are Kansas City, Wilmington, Waterbury, Hartford and Williamsport, Pa.

The joint conference adoped a threefold plan to combat the spread of exclusive sales:

First: The drafting of a measure to be introduced in Congress which calls for the outlawing of exclusives and permits the exhibitor to cancel such objectionable pictures in his block buying contract as are salacious, or immoral, and therefore unsuited for his patrons.

Second: The sponsoring of state laws taxing theatres showing "exclusive pictures" on the grounds that the State will be deprived of revenue through the closing of the smaller theatres thus deprived of desirable pictures.

Third: An appeal to the public on the screens and in the newspapers to support the stand of the independent theatre owner and "oppose the attempt of a few producers and circuit theatres to raise admission prices."

Four major problems were outlined by Mr. Myers of Allied in an opening address in which he said he appeared hopeful that constructive cooperation between the two groups would result in their satisfactory solution. Mr. Myers urged the meeting to give these four questions immediate attention and suggested that a satisfactory agreement would leave "time to consider less important matters at future meetings."

Four Issues Raised

The four questions which he suggested be given consideration are: block booking; an industry conference to draft a new uniform contract; definition of a common policy in opposition to exclusive runs, and establishment of a permanent industry conference board to arbitrate all serious differences within the various branches.

Among those in attendance at the two-day session were: Mr. Lightman, David Barrist, Fred Wehrenberg, Jack Miller, Fred S. Meyer, K. B. Fishman, E. J. Levy and E. Van Hyning, representing MPTOA; and Mr. Steffes, Mr. Myers, H. M. Richey, Sidney Samuelson, Col. H. A. Cole, Aaron Saperstein and B. Benfield, representing Allied. B. K. Fischer, George Fischer, A. C. Gutenberg, all of Milwaukee and members of the MPTOA, attended in unofficial capacities.

In the meantime, and apart from the Chicago conference, Allied Theatre Owners of New Jersey, headed by Sidney E. Samuelson, this week announced a protest meeting, to be held soon in New York, which will be aimed principally against alleged high percentages. Exhibitors of the metropolitan area will be invited.

In announcing the meeting, Julius Charnow, vice president of the unit, issued a statement on Monday to the effect that distributors "either want to put the small man out of business or they think the independents are robbing them."

Would Settle Cagney Dispute

Through the conciliation machinery of the Academy of Motion Picture Arts and Sciences, negotiations were launched in Hollywood this week for a settlement of the contractual dispute between Warner and James Cagney, player.

THE CAMERA REPORTS



AT PREMIERE. Among the film notables at the opening of RKO Radio's "A Bill of Divorcement"—the RKO executives, Robert Sisk, Martin Beck, H. B. Franklin and Phil Reisman; and (second from right) Louis B. Mayer, MGM production chief.

RETURNING. (Below) Virginia Cherrill, absent from the screen for some time on an extended vacation, who has signed a contract with MGM, calling for her early return.





ON THE LOT. An alert still photographer is to be thanked for this snapshot of Marie Dressler, which shows the MGM star coming on the job of a recent morning.

STARLETS. (Below) Seven "extras" and "stand-ins" who have been given First National contracts—Lorena Layson, Geraine Greer, Monica Bannister, Muriel Gordon, Patricia Green, Alice Janz and Jacquelyn Allen.





AN ALL-AMERICA TEAM. Marking the first time All-America football selections have been actually united. These are the super-stars of 1931, pictured with the All-America Board of Football, at the Universal studio, where they appear in that company's production, "All America." Back row: Jerry Dalrymple, Jack Riley, Johnny Baker, Tom Yarr, Clarence Munn, Jesse Quatse and John F. Orsi. Seated: Eddie Casey, W. A. Alexander, "Pop" Warner, Jesse Harper and Christy Walsh. Front row: John Cain, Gaius Shaver, Marchmont Schwartz, Erny Pinckert.



CAMEO. Modeled with shadows by Elmer Fryer, who thus achieves a striking new portrait of Loretta Young, Warner featured player. Her next role is in "Employees' Entrance."



PRODUCER HIRES OUT. Howard Hughes, head of Caddo Productions, pictured on his arrival in New York after flying across the continent as co-pilot of a 12-passenger air liner of American Airways, with whom, it is announced, he obtained employment under an assumed name in order to gather material first-hand for his next picture. The story is to be based on commercial aviation.



IN OPERA. Sidney Fox, who, following completion of her roles in Universal's "Merry-Go-Round" and "Once in a Lifetime," has gone to Nice, France, to appear with Chaliapin in "Don Quixote."



LION HEARTED. As behooves the boss of many artists. Jack L. Warner, vice-president in charge of production for Warner Brothers, with one of the cast of "Central Park," Joan Blondell picture.



SAILING NORTH. On the good ship "Nanuk," as it rides the waters of the Arctic Circle on its way to new locations for sequences in MGM's "Eskimo." In the foreground are shown W. S. Van Dyke, the director, and his property man, Harry Albioz.



HOT. That is to say, of course, hot-cha-cha. For her name is Ginger. The rest is Rogers. And this study was made while she was working in First National's "You Said a Mouthful."



OFF ON A 6,000-MILE RIDE. These taxis, themselves getting a ride for a change, form a caravan of the things being shipped from bally old England, their natural habitat (as one can see), to Hollywood, to lend the proper authenticity to the Fox production of the London success, "Cavalcade," an extravagant extravaganza by Noel Coward. One of the cabs dates back to 1906, and looks it.

LASKY RETURNS TO INDEPENDENT FIELD

Own Unit's Productions May Be Marketed by Fox; Terminates Paramount Association That Began With 1916 Merger

Jesse L. Lasky terminated his association with Paramount Publix Corporation last Thursday and returned to the field of independent production. He will assume leadership of his own unit, Jesse L. Lasky Productions, Inc., releasing through a large distributor. Financial arrangements are understood to have been completed.

There is a strong possibility that Mr. Lasky's feature pictures will be marketed by Fox Film, tentative discussions already having been held with Sidney R. Kent, president of Fox, and with Winfield Sheehan, in charge of production at Movietone City. Mr. Kent and Mr. Lasky were executive associates in the Paramount companies for many years. In any event, Mr. Lasky said he will have no announcement to make regarding his future affiliation until the end of the week. He said he has several deals under advisement.

Late in April Mr. Lasky announced he had been asked by Paramount to take a three-months' leave of absence as first vice-president and one of its pioneer operators. At that time he fixed the expiration date of his contract as Dec. 31, 1934. On May 17 he was retired from the vice-presidency and since then it has been generally understood that Mr. Lasky had been discussing with executives of the corporation the status of his contractual relations. Last Thursday in Hollywood he announced that "because of Paramount's breach of contract with me, I have felt it necessary to sever relations with the company."

Contract Remains Unsettled

Mr. Lasky's contract remains unsettled, and Lloyd Wright, his attorney, indicated it will be at least ten days before action on Mr. Lasky's part will be determined. Inference was made that a suit is in preparation, but no specifications of the case were divulged.

Mr. Lasky expressed regret over ending a long and intimate association with Adolph Zukor, president, and pleasant business relations with Sam Katz, executive vice-president of Paramount. He said: "To every member of the Paramount Publix Corporation; to the fellow workers of my 20 years in the motion picture industry; to my friends among exhibitors, distributors, producers, actors, directors, writers, and every other branch, and to my friends of the press, I wish to extend my sincere thanks and grateful appreciation for the fine loyalty, friendship and support that have kept me supplied with the inspiration so necessary to progress. Termination of my affiliation with Paramount Publix Corporation enables me to fulfill my ambition to return to the field in which I started—independent production."

The announcement which marked the separation of two of the oldest executives of the industry, Mr. Lasky and Mr. Zukor, was followed by a statement from Mr. Lasky which said:

"The hope of the picture business today rests in important contributions from independent producers as well as major studios. I am concentrating on a small number of productions and I will be unhampered by certain restrictions which inevitably affect large scale organizations. The independent has unlimited scope to instill into his pictures those qualities of showmanship, timeliness, daring and originality which the public demands today.

"When theatres will receive productions of this nature from independents, plus a high quality of standard pictures from major studios, prosperity will return to the box office."

Born in San Francisco, Mr. Lasky was one of the first to reach Alaska at the time of the earliest gold rush, this after a brief reportorial experience on San Francisco newspapers. Not all the prospectors were successful and Mr. Lasky returned from Nome to become a musician, subsequently leading the Royal Hawaiian Band of Honolulu. He turned to vaudeville on the West Coast and presented a number of important musical acts in association with the late Henry R. Harris.

Jesse L. Lasky Feature Play Company, of which he was president, was organized by him in association with Samuel Goldwyn and Cecil B. DeMille. The company started in business in January, 1914, and successfully produced many of the Belasco dramas, among them "Rose of the Rancho," "Girl of the Golden West," "Warrens of Virginia," "Governor's Lady," "The Woman." Under the Lasky-Goldwyn-DeMille banner appeared Edward Abeles, Edmund Breese, Thomas Ross, Blanche Sweet, Dustin Farnum, Max Figman, Robert Edeson, H. B. Warner, Theodore Roberts, Edith Taliaferro, Wallace Fedinger, Edith Wynne Mattison, Victor Moore, Mabel Van Beuren, Ina Claire, Geraldine Farrar, Laura Hope Crews, House Peters, Fannie Ward and other stellar lights of those days.

Jesse L. Lasky Feature Play Company was combined with Famous Players Film Company in June, 1916, and Mr. Lasky was made vice-president and Mr. Zukor president. Mr. Lasky concentrated on production.

30 Floats in Parade At Hollywood Pageant

What is expected to be Hollywood's "greatest show" is scheduled for Saturday night when the motion picture electrical parade and sport pageant will be held at the Olympic Stadium. Jack L. Warner is director general. Picture companies have entered 30 floats.

Conrad Nagel will be master of ceremonies; Joe E. Brown, grand marshal of the parade. Sports events and drills will be described by Will Rogers.

Joint beneficiaries of the parade and pageant are the Motion Picture Relief Fund and the Marion Davies Foundation.

Heads Own Unit



JESSE L. LASKY

Publix, Dubinsky Dissolve Circuit

The circuit of Publix-Dubinsky Brothers Theatres, in Kansas and Missouri, has been dissolved, and the properties have been returned to their respective interests, which hereafter will operate separately. Differences had reached a litigation stage when Ed Dubinsky was called to New York last week to discuss the situation with Publix officials. Publix, in New York, announced:

"Ed Dubinsky and Paramount Publix Corporation announce that they have agreed upon an amicable and satisfactory settlement of the differences existing between them relating to the affairs of Publix-Dubinsky Brothers Theatres, Inc. For the best interests of the respective parties they have agreed to dissolve Publix-Dubinsky Brothers Theatres, Inc., and, effective forthwith, to return the Newman and Royal theatres in Kansas City, Mo.; the Paramount in Joplin, Mo.; Paramount in Springfield, Mo., and Paramount in Kansas City, Kan., to the subsidiaries of Paramount formerly controlling the same, and to return to Mr. Ed Dubinsky the Liberty and Regent theatres in Kansas City, Mo., and the theatres in Leavenworth, Kan.; Jefferson City, Mo., and Fulton, Mo., which were operated by Dubinsky Brothers before the formation of Publix-Dubinsky Brothers Theatres, Inc., and turn over to Mr. Dubinsky the various theatres in St. Joseph, Mo. Contracts are being entered into for the exhibition of Paramount pictures in Dubinsky theatres.

"The settlement carries with it the termination of the litigation affecting Publix-Dubinsky Brothers Theatres, Inc., which was instituted as the result of internal differences between the parties arising out of the construction and interpretation of the contracts between the parties which then appeared to be impossible of speedy and amicable disposition.

"No question of the efficiency or the integrity of Mr. Ed Dubinsky and his brothers in the management and operation of the theatres of the company has at any time existed between the parties, Paramount Publix Corporation expressing high appreciation of their abilities."

STEFFES IS SUING DISTRIBUTORS OVER ZONING AND PROTECTION

Allied States President, in U. S. Court Action Filed as Theatre Owner, Charges Monopoly and Unfair Privileges to Publix

Publix Northwest Theatre Corporation, a group of distributors and the Film Board of Trade are named defendants in a zoning, protection and anti-trust suit filed in U. S. district court at Minneapolis, by W. A. ("Al") Steffes, president of Allied States Association and a theatre owner of Minneapolis.

National Allied headquarters at Washington have dispatched a special communication concerning the action to all members, and Abram F. Myers, chairman of the board and Allied's general counsel, has been enlisted to assist in prosecution of the case.

The suit was filed by the People's Theatre Company, operating the Paradise in Minneapolis, and also names Paramount Publix Corporation, First National Pictures Distributing Corporation, Metro-Goldwyn-Mayer, Universal, United Artists, Fox Film, RKO-Pathe, RKO Distributing Corporation, Vitaphone and Columbia, and alleges that the defendants are engaged in a combination and conspiracy in violation of the Sherman law to create and establish in the defendant Publix Northwest circuit a monopoly in Minnesota, the Dakotas and western Wisconsin, and to fix, regulate and control admission prices in that territory.

Like its predecessors, the Youngclaus suit and other zoning and protection cases which were subjects of federal litigation, the action filed by Mr. Steffes is expected to be a long-drawn out affair, taking months before a decision is made by the court. In the current situation the means alleged to have been employed in carrying out the combination and conspiracy are the granting of special privileges to Publix-Northwest in the selection and leasing of product, and denying to other theatre owners and operators the right to select and lease films "upon terms and conditions which will enable them to compete with the theatres of Northwest, or to retain the patronage to which they are accustomed and which they must have to remain in business."

Basically, the workings of a zoning and protection regulation are said to have created an allegedly unreasonable situation as regards playing time and admission prices. The court is asked to cancel, annul and enjoin the further carrying out of the zoning and protection plan in the Minneapolis territory, and also to adjudge and decree that the alleged combination and conspiracy and things done in pursuance thereof are in violation of the Sherman act. Mr. Steffes asks $3,000 damages which he says he suffered from purported "oppressive discrimination in securing an adequate supply of pictures."

Branch managers of exchanges in Minneapolis are also listed as defendants, including C. A. Roeder, Paramount; Leo Blank, Vitaphone; W. H. Workman, of Metro and president of the local Film Board; Frank Mantzke, Universal; N. C. Sinift, United Artists; Jack Lorentz, Fox; M. J. Frisch, of RKO-Pathe and vice-president of the Film Board, and B. C. Marcus, Columbia. All are members of the zoning and protection committee.

Mr. Steffes, in charging that he cannot obtain sufficient films for the operation of his theatre without dealing with one or more of the distributor defendants, said that these distributor defendants together own and control not less than 75 per cent of all motion pictures leased and distributed in the Minneapolis territory, and more than 94.5 per cent of the features leased and distributed therein.

"As a result of said combination and conspiracy, and of the acts and things done in pursuance thereof," Mr. Steffes' complaint says his company "has been put so far behind the theatres of the Northwest Company in playing time, and has been so interfered with and harassed in the conduct of its business, and has been subjected to such unreasonable and oppressive discriminations and disadvantages in obtaining an adequate supply of suitable motion pictures, that it has suffered severe losses and injury to its business, and unless the defendants are restrained, will suffer still greater and irreparable damage in its business and properties."

Numerous other theatre owners in Minnesota, the Dakotas and in western Wisconsin are being similarly affected in their business "by the unlawful acts of the defendants," it is charged, and accordingly "the petitioner" brought the proceedings "mainly in its own behalf, but also in behalf

(Continued on next page)

NORTHWEST ZONING AND PROTECTION PLAN OVER WHICH STEFFES HAS STARTED SUIT

PROTECTION FOR CENTURY, MINNESOTA AND STATE THEATRES, MINNEAPOLIS, MINN.

Protection of thirty-five (35) days on the following towns: Robbinsdale, Osseo, Columbia Heights, New Brighton, Mound, Wayzata, St. Louis Park, Hopkins, Excelsior.

Protection of fifteen (15) days on the following towns: Anoka, Elk River, Buffalo, Watertown, Jordan, New Prague.

MINNEAPOLIS PROTECTION

Theatres charging an admission price of 50c are to run 28 days after downtown, first-run; 50c theatres are to receive seven days' protection over 35c theatres.

Theatres charging an admission price of 30c are to run 42 days after first run, downtown.

Theatres charging an admission price of 25c are to run 49 days after first run, downtown.

Theatres charging an admission price of 20c are to run 56 days after first run, downtown.

This protection pertains to all subsequent-run theatres. For further protection see Gateway protection.

GATEWAY PROTECTION

One hundred twenty days' protection on all theatres charging admission price of 20c; 15c houses to follow seven days later.

Six months' protection on all theatres charging admission price of 10c.

Pictures not played within 120 days after national release date become available for theatres on which we ask protection.

PROTECTION FOR LYRIC AND ASTER THEATRES, MINNEAPOLIS, MINN.

Protection of 28 days over all suburban houses.

Protection of 15 days over the following towns: Robbinsdale, Osseo, Anoka, Columbia Heights, Shakopee, Chaska, Excelsior, Wayzata, Hopkins.

Protection of 60 days on all 20c houses.

Pictures not played within 120 days after national release date become available for theatres on which we ask protection.

PROTECTION FOR PARAMOUNT AND RIVIERA THEATRES, ST. PAUL, MINN.

Protection of 35 days on South St. Paul, Minn., and North St. Paul, Minn.

Protection of 14 days on White Bear, Minn.; Stillwater, Minn.; Forest Lake, Minn.; Hastings, Minn.

Uptown Theatre, St. Paul, Minn., to run 28 days after first run, downtown.

Theatres charging an admission price of 35c to run 35 days after first run, downtown.

Theatres charging an admission price of 30c to run 42 days after first run, downtown.

Theatres charging an admission price of 25c to run 49 days after first run, downtown.

Theatres charging an admission price of 20c to run 56 days after first run, downtown.

This protection pertains to all subsequent-run theatres with the exception of downtown low admission theatres.

DOWNTOWN LOW ADMISSION THEATRES

The protection shall be 120 days for theatres charging 20c.

The protection shall be 127 days for theatres charging 15c.

This protection shall be six months on theatres charging 10c.

Pictures not played within 120 days after national release date become available for theatres on which we ask protection.

PROTECTION FOR TOWER THEATRE, ST. PAUL, MINN.

Protection of 30 days on South St. Paul, Minn., and North St. Paul, Minn.

Protection of seven days on White Bear, Minn.; Stillwater, Minn.; Bayport, Minn.; Hastings, Minn.

Protection of six months on 10c theatres.

Pictures not played within 120 days after national release date become available for theatres on which we ask protection.

PROTECTION FOR STRAND THEATRE, ST. PAUL, MINN.

Twenty-one days' protection on suburban houses.

Pictures not played within 120 days after national release date become available for theatres on which we ask protection.

PROTECTION FOR CAPITOL THEATRE, ABERDEEN, S. D.

Protection of 21 days on the following: Frederick, Ipswich, Groton, Andover.

Orpheum to run ahead or day and date with above towns.

Protection: 45 days over 35c; 60 days over 30c; 90 days over 25c; 120 days over 20c.

Six months on houses charging 15c or under.

Pictures not played 120 days after national release date become available for theatres on which we ask protection.

PROTECTION FOR PARAMOUNT THEATRE, AUSTIN, MINN.

Protection of 21 days on the following towns: Hayfield, Adams, Blooming Prairie, LeRoy.

State theatre to play ahead or day and date with above towns.

Protection: 45 days over 35c; 60 days over 30c; 90 days over 25c; 120 days over 20c.

Six months on houses charging 15c or under.

Pictures not played within 120 days after national release date become available for theatres on which we ask protection.

PROTECTION FOR PARAMOUNT THEATRE, BISMARCK, N. D.

Protection 21 days on: Mandan, New Salem.

Protection: 45 days over 35c; 60 days over 30c; 90 days over 25c; 120 days over 20c.

Six months on houses charging 15c or under.

Pictures not played 120 days after national release date become available for theatres on which we ask protection.

PROTECTION FOR PARAMOUNT THEATRE, BRAINERD, MINN.

Protection of 21 days on the following towns: Ironton, Pine River.

Protection of 14 days on the following towns: Crosby, Aitkin.

Protection of: 45 days over 35c; 60 days over 30c; 90 days over 25c; 120 days over 20c.

Six months on houses charging 15c or under.

Pictures not played within 120 days after national release date become available for theatres on which we ask protection.

EXHIBITORS GET PLAN TO WIN NEW PATRONS

Public Relations Program of MPTOA Prepared as Guide to Reach Unsympathetic Groups and Avert Censorship

A "public relations program" for use in community theatre operation and intended to serve as a guide for reaching non-picturegoers and winning the support of unsympathetic community interests, has been prepared for exhibitors by the Motion Picture Theatre Owners of America, aided by the Motion Picture Producers and Distributors of America.

At the last meeting of the executive committee of MPTOA, a few weeks ago, a committee was formed to work out a plan whereby theatre owners might explore untouched audience possibilities. The committee also was instructed to incorporate into the plan a program for averting arbitrary local censorship or the influencing of bookings by unfriendly civic organizations, and to include suggestions which might be followed in winning the support of these groups.

The committee recently completed the plan, printed copies of which will be made available to exhibitors everywhere, and an outline was first presented last week before the Southeastern Theatre Owners Association at its annual convention in Atlanta. Members are reported to have received it with enthusiasm.

Analyzing Censorship

The program outlined embraces an analysis of the local censorship problem, its possible box office reaction and the means of overcoming it. Children, "highbrows," families, clubwomen, youths, church people, school teachers and "book-worms" are listed among the community's consistent "non-customers," and the plan discusses reasons for their non-attendance. Numerous remedies for the situation are outlined, including type of advertising and publicity which should be used, and certain other suggestions said to have merchandising appeal.

"The first step for an exhibitor who is interested in this type of cooperation is to develop in a natural way a friendly personal contact with the leaders of these groups and institutions," the committee's program says. "This should not be done in the way of seeking a favor, nor an attempt to sell a bill of goods, but he should evidence a willingness to go out of his way to extend any reasonable cooperation to them in matters of community interest. The right relations must be carefully developed and established to create the proper confidence in each other for the basis of future cooperation. This takes time and patience."

Family Night Programs

Family night programs are an effective beginning, it is said. "If the exhibitor can honestly assure the critical element that on Friday nights his program is carefully booked to appeal to the entire family and to contain nothing offensive and can get them to rely confidently on this assurance, much of the battle is won," according to the MPTOA, which advises exhibitors that "censorship can only mutilate pictures and deprive adult patrons of the privilege of seeing fine dramatic pictures because of their alleged effect on a small part of the audience. But organized cooperation between the exhibitor and the leaders in the community who normally set the standards of living, taste and fashion, can establish such discrimination and selection in screen entertainment in a most effective way, removing all of the irritation and controversy that inspires these angry demonstrations against the theatre and deprives the exhibitor of the very box office attractions that enable him to stay in business and retain the patronage of his regular customers."

Canadian Special Session Moved Forward to October 20

The date for the opening of the special session of Parliament to deal with business arising out of the Imperial Economic Conference has been moved forward to October 20, according to an intimation in Canadian government circles in Ottawa. The tentative date was fixed for October 6, but Prime Minister R. B. Bennett has been busy in the Canadian west and is only now returning to the capital. Further, the new date will more closely coincide with the sitting of the Imperial Parliament in London at which conference matters will be passed upon.

It will be, therefore, another two weeks before exhibitors and business interests of Canada generally will know what tariff and other changes will be proposed in the Canadian House as a result of the parley.

Wanger Signs New Contract as Columbia Vice-President

Walter Wanger has signed a new contract as a vice-president of Columbia Pictures, following the expiration last month of his original contract, which ran for six months.

A production executive at the studio, Mr. Wanger is expected in the East shortly for a brief period, after which he will return to the Coast.

Sue Vitaphone for $500,000

A. Channing Edington and Carmen Ballen Edington, authors, have instituted suit in Los Angeles against Vitaphone and S. S. Van Dine, author of mystery stories, asking $500,000 damages, according to press dispatches. They charge that their book, "The Studio Murder Mystery," was produced as a film by Vitaphone with authorship of the original credited to Mr. Van Dine. The Edingtons also charge that the public concluded they were plagiarists.

Bill Would Permit Sunday Films

A bill providing for Sunday motion pictures, golf and baseball has been introduced in the Alabama legislature. The bill effects the three largest cities in the state, Birmingham, Mobile and Montgomery.

Steffes Is Suing Distributor Units

(*Continued from preceding page*)

of all other theatre owners in the Minneapolis Film Board territory, similarly situated, who may come in and aid in the prosecution of this suit." It is expected, therefore, that the Allied Theatre Owners of the Northwest, of which Mr. Steffes has long been the guiding factor, will participate.

The individual defendants are specifically charged with the duty of enforcing the zoning and protection plan.

The defendant exchanges are said to have held a series of meetings in Minneapolis, beginning in June, 1929, and ending in August, 1929, to draft the zoning and protection plan, a copy of which was attached to Mr. Steffes' petition. "It is the claim and pretension of said defendants" that the plan "was entered into and adopted for a period which has since expired, and is not at present time in force or adhered to," according to the complaint. "If in truth and in fact such time limit had originally been agreed upon," it continues, "these defendants by their concerted actions and through their uniform course of dealings with plaintiff and other exhibitors, have continued and still continue to carry out the plan and all of the provisions, restrictions and agreements thereof.

"In entering into and enforcing said plan, each and every one of the distributor defendants agreed among themselves that neither they nor any of them would deal or engage in any business with owners and operators of motion picture theatres other than defendant Publix Northwest, in Minnesota, the Dakotas and western Wisconsin, except upon the basis of said zoning and protection plan."

Mr. Steffes pointed out to the court the fact that his and other theatres similarly situated lose considerable because of the time which they have to wait until availability of product following its showing in Publix Northwest Theatres, which operates houses throughout the Minneapolis territory.

MGM Considers Renting Studios in France and Italy

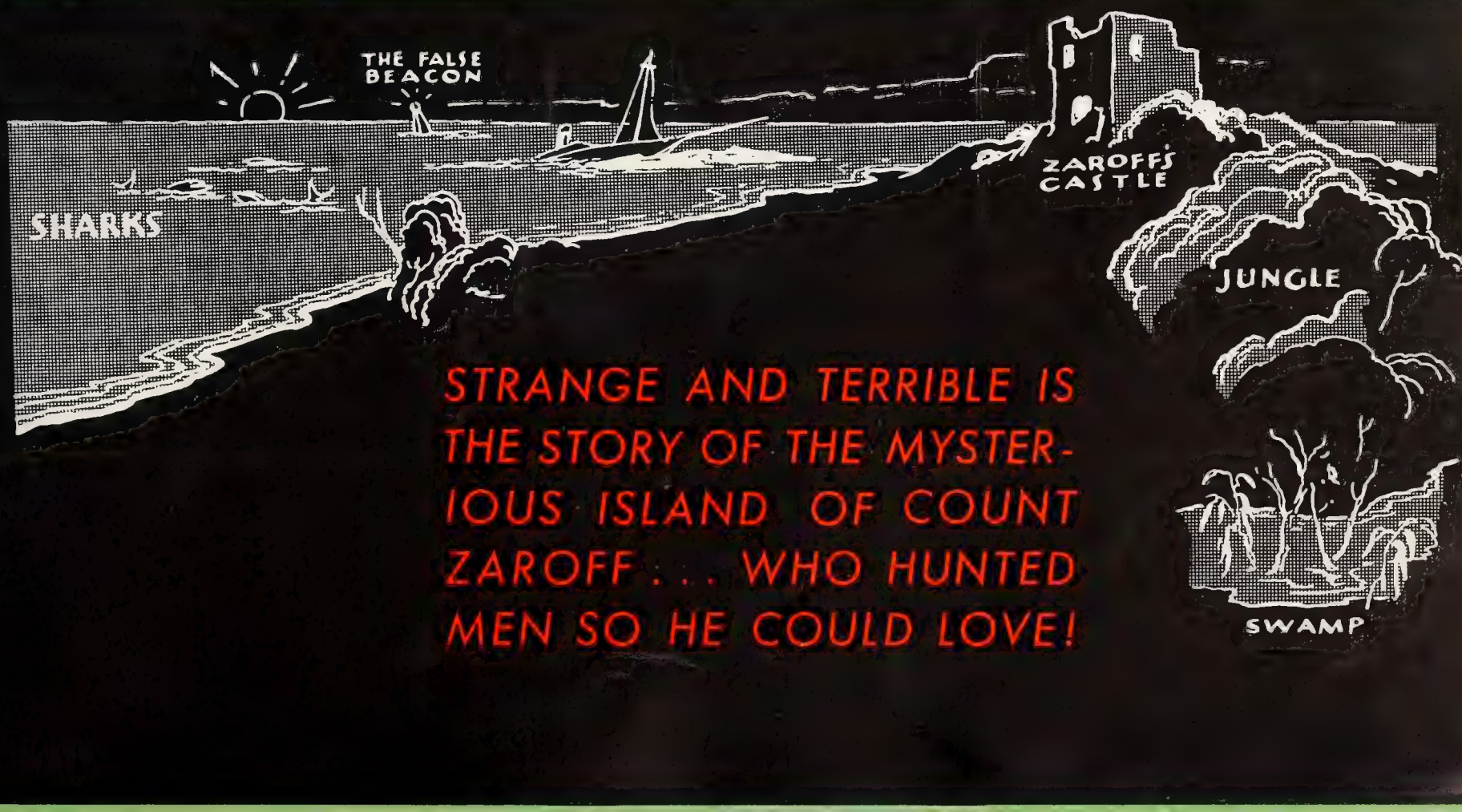
Whether MGM will undertake production in Italy and France will be determined at conferences this weekend on the Coast between Arthur Loew, head of foreign activities, and Irving Thalberg, production executive. If the plans should be adopted, studios would be rented in France and Italy with production starting by January 1 and 20 to 25 pictures in each language in prospect.

The foreign department at Culver City plant will shut down October 1, in protest against restrictive legislation overseas.

Lee Marcus Terminates Connection With Radio

Lee Marcus, eastern production representative for Radio Pictures, and liaison officer between the studio and the home office, has terminated his connection with the company, effective September 1, when his contract expired. Mr. Marcus' future plans are unknown.

ONCE IN A BLUE MOON A STARTLING PICTURE COMES THROUGH!... STRIKING BECAUSE IT IS DIFFERENT!... ENTHRALLING BECAUSE IT IS NEW!...



THE GAME HE HUNTED WAS MAN! . . .



"THE MOST DAN

With JOEL McCREA

FAY WRAY LESLIE BANKS

ROBERT ARMSTRONG

THE PRIZE OF THE CHASE WAS WOMAN!



A man—fearless adventurer . . . a girl—beautiful, alluring . . . cast away on Zaroff's mysterious island! Their ship lured to destruction by his false beacon lights! . . . They had been wined and dined in that strange castle that was hidden by the mists of the sea! Then Zaroff—polished nobleman, fascinating host—had shown his secret room *lined with the strangest trophies human eyes ever beheld!*

●

A story that leaps beyond the frontiers of imagination and hurls you into a world of fabulous adventure, tense, tugging mystery and glorious romance born in a world of terror!

●

GEROUS GAME"

A COOPER-SCHOEDSACK PRODUCTION

Directed by Ernest B. Schoedsack and Irving Pichel from the story by Richard Connell.

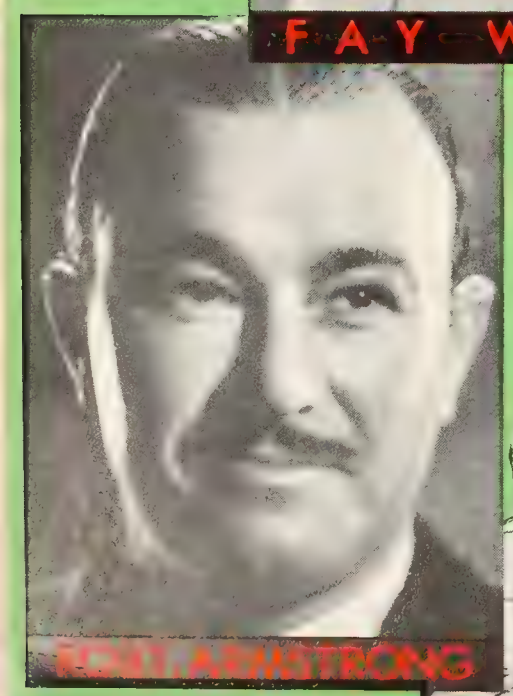
RKO-RADIO PICTURE, *of Course!*

David O. Selznick, Executive Producer









"THE MOST DANGEROUS GAME" will be one of the most talked-of pictures ever produced!

●

A story of far-flung fancy . . . based on nothing that has ever gone before . . . brought to you by those adventurous story-tellers, Merian C. Cooper and Ernest B. Schoedsack, who went to the far corners of the world to give you "Chang," "Grass" and "Four Feathers" . . . and now plunge into the strangest world of all—THE WORLD OF IMAGINATION—creating a picture that hurls precedent out the door and ignores tradition with a thrill-charged romance born of adventures never even dreamed 'til now!

●

"THE MOST DANGEROUS GAME" is definitely Box-office! Box-office from every angle . . . an opportunity attraction for every theatre that plays it!



Backed by a National advertising campaign of dominating space in more than 100 leading newspapers from coast to coast!

RKO Radio PICTURES

COMMUNITY THEATRES PLANNED TO APPEAL TO DIVERSE GROUPS

Will Arrange Programs for Certain Days for Certain Tastes, Also Avoid Clash of Adult and Juvenile Fare

Concentration on specialized film entertainment to meet local demands, an appeal to diversified social or civic groups as a class instead of to the regular run of picturegoers as a mass, is the aim of the National Association of Community Theatres, Inc., organized in New York to operate motion picture theatres. The plan is to reach out over the country into towns outside the big cities.

Michael Freedman, variously engaged in motion pictures since 1915, and Marguerite Benson, prominent in women's business and social circles, are the sponsors and active operators of the corporation, which, it is said, has adequate financial backing. Offices have been opened at 545 Fifth avenue and preliminary discussions have been held with distributors regarding product and with Electrical Research Products concerning sound equipment.

While the average theatre hopes to draw for its patronage upon a cross-section of the community each day in the week, the National Association says it will appeal to the special tastes of certain groups on certain days and at certain hours. "This means serving everybody in the community," said an announcement. "Each town or community being of heterogeneous character, there are various tastes, occupations and racial backgrounds, as well as the varied preferences of adults, adolescents and children." To meet these conditions the circuit will substitute "merchandising" for "showmanship" in its operation, and hopes to cultivate the interest of those who for varied reasons are non-picturegoers.

Population Studied First

The selection of feature pictures and building of programs will be based upon a study of the population, and the advice of leaders in all local activities will be sought. Where a large local group is influenced by literature periodically received from the reviewing committee of its national association, as in the cases of the General Federation of Women's Clubs, Parent and Teachers Association, International Federation of Catholic Alumnae, the circuit plans to take into consideration the recommendations or disapprovals and work with the association accordingly.

The new organization also plans to make each theatre available for the use of schools, clubs, churches and their drama leagues, and promises to cooperate in local drives and campaigns, and also with technical or industrial groups.

"The emphasis upon community appeal," said Mr. Freedman, "does not mean that these theatres aim to show only 'highbrow' films. They will concentrate upon entertainment of uniformly high standards."

PARENTS TO GOVERN CHILDREN'S REACTIONS

The Memphis *Evening Appeal* says: "A sillier statement was never made than the 'most common of charges hurled at the heads of Hollywood's major-domos' that 'the movies are ruining our children and that motion pictures are responsible for whatever-is-wrong with the younger generation.'"

In any event, M. A. Lightman, operator of a circuit of Tennessee neighborhood houses, will in all future theatre and newspaper advertising place the burden of responsibility more squarely on the shoulders of parents. Mr. Lightman has launched a local campaign, and as president of the MPTOA, will urge exhibitors nationally to participate in a plan whereby the words "family," "adult," "adult and young adult," as the case may be, will appear in heavy black type in connection with the theatre announcement or advertisement.

Decision as to the word to be used would be based on reviews by committees from the nation's leading women's clubs and religious groups.

The company is establishing units in strategic spots. It will assume ownership or undertake operation, with owners remaining in charge if they so desire. It has established a membership service plan whereby the corporation offers service and assistance to theatres wishing to adopt its policies, and charging a monthly service fee. Asked whether National plans to reopen dark houses, Mr. Freedman replied "Yes; we are going to engage in all phases of motion picture theatre operation." He said the organization expects to be actively operating by October 1 with two or three houses. "We have no intention of forming a buying pool for independent theatres," he said.

Outlining how the corporation expects to effect its revolutionary policies in theatre operation, he explained:

> "The association's buying agreements will be made to eliminate the so-called evils of block-booking and permit a high degree of selectivity. It will not bother so much with protection.
>
> "Associated in the management will be not only experienced theatre men, but also persons of high standing and long experience in community life and work. Wherever possible the local manager will be selected from among the business men and women of the community.
>
> "There will be no complex headquarters organization with red tape and high overhead costs. All effort and investment will be concentrated upon the individual theatre properties."
>
> "We will contact leaders of various groups and promise entertainment and operation in keeping with their desires," Mr. Freedman said. "Recommendations for correcting displeasing policies will be urged."

Civic Leaders Enlisted in Move; Monthly Service Fee Plan Arranged for Houses Not in Circuit Adopting Its Policies

Mr. Freedman entered the motion picture business in 1915 in the laboratory and studio of the Fox Film Corporation, at Fort Lee, N. J. Subsequently Mr. Freedman was a member of a group interested in early sound apparatus. He operated independent theatres in New York City and theatres at Syracuse and Schenectady. In the interests of the National Association plan he made a six months' tour of the country, which, he said, convinced him that "the entire motion picture industry is doing a job of so-called 'showmanship' instead of one of merchandising."

Mrs. Marguerite Benson, associated with NACT in an executive capacity and in charge of public relations, has occupied numerous important posts in social and business fields. She has been director of the women's bureau of the National Association of Manufacturers and also of the Illinois Manufacturers' Association; business manager of the Home Making Centre, New York; president, Vocational Society for Shut-ins; secretary, Illinois Social Hygiene League; director, department of schools and churches of the War Savings Division, United States Treasury, and director of public relations for the Lenox School theatre, New York, and RKO's Pickwick at Greenwich, Conn.

One of the more important phases of the plan as outlined is a "challenge to those who have sharply criticized the motion picture industry."

Civic Leaders Cooperating

It was pointed out that the organization has the support of many civic or social leaders, among them the following, although this cooperation serves in no way as a commitment of their organizations:

Dr. Paul Achilles, managing director, Psychological Corporation, New York; Mrs. Ambrose Diehl, former motion picture chairman, General Federation of Women's Clubs, Los Angeles; Mrs. Jessica G. Cosgrave, principal, Finch and Lenox Schools, New York; Eva Von Hansl, associate editor, and Clara Littledale, editor, Parents' Magazine, New York; Prof. Mark A. May, Yale University, New Haven; Dr. Charles C. Peters, Pennsylvania State College; Mrs. Grace Morrison Poole, president, General Federation of Women's Clubs, Washington; Prof. Christian A. Ruckmick, Iowa State University; Prof. Frederic M. Thrasher, New York University.

"Community Theatres will benefit by the opportunity of counsel with these individuals," said Mrs. Benson.

Mr. Freedman and his associates in NACT believe the country's theatre-goers are decreasing in numbers, due principally to "shopping" propensities of a more exacting audience; stoppage of immigration; insistence of exhibitors upon adding adult fare to programs on days when a bid is being made for children's patronage, and "distress merchandising," such as cut admissions, double and triple bills and prize nights.

SOUND, RADIO PATENTS BASIS OF MANY SUITS

14 Cases on September Calendar at Wilmington; Two New Suits Filed Against Erpi, Western Electric, A. T. & T.

Court action taken recently, on monopoly charges, against Electrical Research Products, Western Electric and American Telephone and Telegraph Company by Duovac Radio Corporation and by General Talking Pictures Corporation, has increased to 16 the list of suits on file in United States district court at Wilmington, Del., against leading motion picture and radio companies. The patents situation as regards the theatre sound field and radio are involved for the most part.

On Friday, the Duovac Radio Corporation, New York, filed an action against Erpi and its parent affiliations, Western Electric and A. T. and T., alleging violation of the Clayton anti-monopoly act and the Sherman anti-trust law. Nathan Goldman, president of Duovac, charges that Duovac suffered damages in excess of $2,500,000 through alleged illegal practices.

The company says that by socalled leases or licenses the defendant companies exercise control of 90 per cent of motion picture producers and more than 50 per cent of theatres using sound pictures and synchronized music. Duovac Company alleges that it "has been irreparably and immediately damaged."

Duovac sells vacuum tube amplifiers, photo-electric cells and other accessories used in manufacture of motion picture production and reproduction devices.

General Talking Also Sues

On the following day, General Talking Pictures, headed by M. A. Schlesinger and in control of the various DeForest theatre sound patents, filed a similar action against the three Telephone units, listing allegations similar to those made by Duovac.

One of the most important anti-trust trials will be launched October 10 when U. S. District Judge John P. Nields begins hearing testimony in the case of U. S. vs. Radio Corporation of America, RCA Photophone, Inc., RCA Radiotron Company, Inc., RCA Victor Company, Inc., General Electric Company, Westinghouse Electric and Manufacturing Company, American Telephone and Telegraph Company, Western Electric Company, Inc., General Motors Radio Corporation and General Motors Corporation.

A special corps of lawyers from the United States district attorney's office will represent the Government. Charley F. Curley of Wilmington will represent RCA, General Electric, Westinghouse Electric, RCA Photophone, RCA Radiotron and RCA Victor. Ward and Gray of Wilmington will represent American T. & T. and Western Electric and J. P. Laffey, also of Wilmington, will represent General Motors Radio and General Motors.

Leading motion picture and radio corporations are involved in 13 additional suits, listed on the current calendar of the district court at Wilmington, which is the center of practically all important corporate actions in the East because it is in that town where most of the large corporations are chartered, later obtaining designation papers to do business in other states from the secretaries of the various states.

All but one of the 13 suits pending involve radio or sound reproduction patents.

The suit which Harry Koplar, St. Louis exhibitor, has pending against Warner Brothers is on the current calendar. Mr. Koplar is represented by Richards, Layton & Finger, while Hugh M. Morris is chief of counsel for Warners and Warner officials named as defendants, including Harry M. Warner, Albert Warner, Waddill Catchings, Henry A. Rudkin, Harold S. Bareford, Stanley P. Friedman, Abel Cary Thomas, Moe Mark, Jack L. Warner, Morris Wolf and Sam E. Morris.

William Fox Suits Pending

William Fox, through his two co-related sound patents companies, American Tri-Ergon Corporation and Tri-Ergon A. G., has pending separate patent violation actions against RCA Photophone, Erpi and RKO Radio Pictures, all represented by William G. Mehaffey. Hugh M. Morris represents Tri-Ergon. Another suit involving Tri-Ergon lists as plaintiffs American Tri-Ergon, Tri-Ergon Holding, Josef Engle, Joseph Massole and Hans Vogt, represented by Marvel, Morford, Ward & Logan and Hugh M. Morris. This action is against General Talking Pictures Corporation, De Forest Phonofilm and Lee DeForest. E. E. Berl heads the defendants' counsel.

Another group of patent suits, filed by Dubilier Condenser Corporation, Hugh M. Morris, counsel, names in individual actions the Perryman Electric Company, Inc., RCA, National Union Radio Corporation and Pilot Radio and Tube Corporation. H. Eugene Savery represents Pilot Radio and William G. Mehaffey is attorney for the three other defendants.

Nakken Patents Corporation, represented by Mr. Morris, has an action pending against Universal Sound Systems, Inc., William T. Lyman, counsel. Theatre sound system patents are involved in this case.

RCA Communications, Inc., and National Broadcasting, both RCA subsidiaries, are named as defendants in two suits filed by John M. Miller, who is represented by Mr. Morris.

Joseph Lopiano and Henry Frank, Jr., receivers of American Reproducer Corporation, are represented by Howard Duane in a suit filed against Pilot Radio and Tube, also represented by Hugh Morris.

In several cases, where radio interests are involved in patent actions, the outcome might have a bearing on the patent status relationship of many radio patents to sound motion picture business.

Lewis Signs With Paramount

Al Lewis, former story head at Fox, has assumed his new duties as an associate producer for Paramount.

No Exclusives in Columbia Policy Says Jack Cohn

Columbia Pictures has ruled against an exclusive run sales policy. "Motion pictures are mass entertainment; they should not be offered to the public through only one outlet," according to Jack Cohn, executive vice president, who said this week that exclusives inevitably would do more harm than good and pointed to the fact that, in his opinion, neighborhood play houses have made the business what it is today.

"The movies are a habit with a great many people," Mr. Cohn continued. "Once they are weaned away from the motion picture to other interests such as cards, books, radio, it will be impossible to bring them back. The legitimate theatre has found that out. An exclusive run policy in times such as these is certain to limit the audience and to a large extent antagonize thousands of potential movie patrons who were accustomed to seeing pictures when they came to their neighborhood theatres and were within their price range."

Mr. Cohn emphasized the need of new ideas. "The best pictures are usually those which treat a timely, newsy subject—one that is being given nation-wide attention—in a showmanlike manner. No matter how good a picture is, it must contain change and novelty," he said.

Abe Montague, for the past eight months acting as assistant to Jack Cohn, has been appointed manager of distribution with headquarters in New York. Charles Rosenzweig continues in full charge of sales.

Mr. Montague has been associated with Columbia since its inception. Previously he operated a circuit of independent theatres.

Pettijohn Rides With Roosevelt

Charles C. Pettijohn, general counsel for the Film Boards of Trade and legislative advisor to the Motion Picture Producers and Distributors of America, is a member of the comparatively small party which is accompanying Governor Franklin Delano Roosevelt of New York, Democratic candidate for president, on his railroad invasion of the west, in quest of confidence and votes. Joseph P. Kennedy, onetime film executive, is also among the chosen few aboard The Pioneer, the candidate's special train.

On the other side of the fence, Will H. Hays, president of that same MPPDA with which Mr. Pettijohn is closely associated, stopped off in Chicago long enough one day last week to offer a suggestion to President Hoover, via attendant newspaper men. Mr. Hays, former postmaster general, and chairman of the Republican national committee during the Harding campaign of 1920, said: "I'd have Mr. Hoover make a cross-country trip just as Governor Roosevelt is doing. That is what I would do if I were managing the campaign. There is always benefit from an intimate touch between the candidate and the voter."

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

THIRTY-NINE years too late, a newsreel company the other day wired Postmaster George Rainey, at Enid, Okla.:

"Understand Cherokee Strip in Oklahoma to be opened to colonization soon. Would like very much to have our newsreel cover this event. Please advise."

Last Friday, Enid and the rest of the Strip, which opened September 16, 1893, in a historic dash for homesteads, celebrated the 39th anniversary of the "run."

▽

When Terry Ramsaye read newspaper headlines about New York's new militant mayor closing two burlesque theatres under a "common decency" edict, he observed, "God bless you and keep you, Father McKee."

*

Bob Horne, well known along New York's film row and a member of Erpi's home office sales staff, joined Commissioner Mulrooney and hundreds of police and detectives in a search Monday night for his nephew, John Arthur Russell, eight years old, who was kidnapped as he left St. Anselmo's School in Brooklyn for home. The youngster was turned loose after having been held captive 11 hours.

▽

"Our old friend Roxy has been reading books," says the Kansas City Star. "The other day, when they were in Kansas City, Martin Beck spoke amusingly to newspapermen of how the metamorphosis of vacant theatres into prosperous beer gardens may combine sex appeal with soda water repeal and save the show business. All the while Roxy spoke gravely on psychology, art and the fact that vulgarity must vanish from the theatre."

"Roxy," the writer concluded, "is the best straight man Martin Beck ever had."

▽

Censors of Vancouver are humorously inconsistent. In a full page institutional ad for Paramount in "The Daily Province," the title "Guilty as Hell" had "hell" edited out. There was nothing but a blank. But in two other ads in the same paper, each less than two inches, "Merrily We Go to Hell" and "Hell Divers" were left alone. Both were inserted by Canadian theatre owners, while Paramount in Canada is a foreign corporation—which may explain the capriciousness of the censors.

▽

California headlines recently told of a "big" studio union strike at Hollywood. It involved a few hairdressers, set dressers and the like, 36 in all, and they went meekly back to work.

▽

Morton Downey is preparing to move into a 15-room apartment on Central Park West, one of those places with all conveniences, including three bathrooms each with hot and cold water.

▽

When Ramon Novarro heard that the supervisors as well as the actors on the Metro lot had been requested to take salary cuts, he observed: "Well, they should. After all, pictures have been made without supervisors, but never without actors."

▽

The Crescent Amusement Company, one of the more progressive theatre operators down South, is planning to have a good time with "Cabin in the Cotton," on the general idea that "home town boy makes good." Henry Harrison Kroll, author of this Warner picture, will return to Dyersburg, Tenn., on September 26, simultaneously with the premiere, and the townsfolk are polishing up the brass band for the welcome.

AN apology from Will Rogers and Fox is demanded by the Kansas City *Star* for alleged misrepresentation of Kansas City in "Down to Earth," a recent attraction at the Fox Plaza.

"This review presents an opportunity for us to rise as an irate citizen bursting with local pride, and to correct Will Rogers," said the publication. "Considerable of the action in 'Down to Earth' evolves about the reputed failure of a Kansas City bank during the depression.

"Mr. Rogers, being a citizen of Hollywood, where banks have been exploding like a string of firecrackers, may find it hard to believe that no Kansas City bank has failed during the depression, but this is a fact, backed up by the records of the Kansas City Clearing House Association. Even though it's fiction, this is not flattering fiction to have circulated on the screen," concluded the paper.

Mr. Rogers will probably resent being called a "citizen of Hollywood." He lives at Beverly Hills, where he has been called mayor and likes it.

▽

Paramount publicity says:

"NOT A SINGLE KISS IN 'THE SIGN OF THE CROSS'"

Well, what do they do?

▽

Lynn Farnol's latest contribution to the press about Ronald Colman will hardly help the strained relations between Mr. Colman and Samuel Goldwyn, who is defendant in a $2,000,000 suit filed last week by the actor charging the Goldwyn company with issuing publicity material to the press which Mr. Colman construed as reflecting on his character and ability as an actor.

In the current release to newspapers, it is said, "Ronald Colman, completing 'I Have Been Faithful' . . . late this week, or early next, leaves on a two weeks' fishing trip down the Mexican coast. . . . He expects to come back with a beard and a barytone voice."

Farnol is supposed to have assumed all responsibility for issuance of the stories upon which Mr. Colman based his complaint.

▽

"Women's souls," says an RKO newspaper ad, "cannot be shown in an advertisement. That's why we draw these crazy pictures to tell you about it."

▽

Some one in Los Angeles with an alleged sense of humor wired Major John Zanft, traveling westward on the Santa Fe Chief with Nicholas M. Schenck and J. Robert Rubin of Metro, as follows:

"Watch out for those MGM producers. You know if it's Paramount it's the best show in town."

The wire was handed Major Zanft as the Chief stopped at Kansas City. Of course, it isn't possible that some one at Paramount sent the message.

▽

The Government will not permit Al Capone to enter the show business while he is a resident of the Atlanta penitentiary. Col. Zach Miller, last of the three famous Miller brothers of circus fame, said the other day that Al's deal for the purchase of the 101 Ranch, near Ponca City, Okla., has been blocked by the authorities, who refused to let the Colonel or his agents see Capone at the Federal prison. The Capone outfit is still eager to buy the ranch, said Colonel Miller.

▽

Clark Rodenbach, picture critic on the *Chicago Daily News*, saves matchbox covers. So what.

SHE'S just an innocent little lamb from Texas, protested Texas Guinan, former picture player, Broadway night club hostess, vaudevillian and what not, who appeared in an act at RKO's Mainstreet in Kansas City the other day.

The press in town asked for an interview, or maybe it was the theatre's press agent, and the boys on Kansas City's newspapers brought back one of the rarest assortments of "nifties" to pass the city desks in quite some time.

"I never took a drink in my life. I never sold a drop of liquor in my life. And I don't know one kind of liquor from another," said the little lady from the Great White Way.

"I never was convicted of a crime in my life," she continued. "Yes, I have been tried, but the juries almost suffered broken legs in the hurry getting back to the court room to tell the judge, 'You ain't got nothin' on this little gal.'"

"I've been married three times. Twice in the United States and once on the level," she exclaimed as she hurried from the hotel to the Mainstreet's wings.

It seems that Miss Guinan drew large crowds to the theatre's box office and on one occasion a police wagon was called to cart away several persons who caused a scuffle in the waiting line. "It sets a record for me," she assured friends. "An absolute record. It's the first time a patrol wagon ever was backed up to a theatre where I was playing and the police didn't want me."

▽

We read in a newspaper the other day that a New York theatrical man and a short story writer "fought" over Greta Garbo's histrionic ability one night recently on the beach at Provincetown. In the almost-duel, satisfaction was given when the writer's rapier nicked the thumb of his antagonist. The sight of blood probably sickened the writer. In any event, Sinclair Lewis and Theodore Dreiser would have used typewriters at 20 spaces, instead.

▽

Property men are trying to devise a harmless cigar for Jobyna Howland's use in her portrayal of Poker Annie, the Denver character who died not so long ago. Miss Howland is to appear in "Silver Dollar," in which Poker Annie appears. She is said to have been a rough, tough, brusque poker playing "fem" who wore brass knuckles and smoked long, black cheroots. "Silver Dollar" is about H. A. W. Tabor, Colorado's many-times-a-millionaire miner.

▽

Having sustained the imprint of 90,000,000 feet, it was necessary to send the largest-rug-in-the-world at the New York Roxy to the cleaners. It took 36 stage hands two hours to transfer the chenille to and from two 40-foot trailer trucks. They had to remove six bronze doors to make way.

▽

Among the enconiums showered on Charles Einfeld for his striking advertisements announcing "Life Begins," is a considerable article in Tide, the advertising magazine, which appears to feel, for a column, that Kenneth Collins, of Macy's, who made some remarks about motion picture copy before the AMPA, has been answered, in type.

▽

Eighteen years ago last week Maurice Chevalier was wounded in battle and taken prisoner by Germans at Cutry.

Wingate Avowed Champion of Code; Is Silent on Plans

Dr. James Wingate, former head of the motion picture division of the New York State Department of Education, is winding up the affairs of that office to take over the duties of Colonel Jason S. Joy as head of the studio relations committee of the Motion Picture Producers and Distributors of America. Colonel Joy is joining Fox Film Corporation. Erwin Esmond, an attorney of state educational department, has been appointed to the place left vacant by Dr. Wingate.

Warned of Dialogue

Of his new duties as supervisor and censor with the MPPDA, Dr. Wingate would make only this comment: "I do not know what I will do when I get to the Coast. I am not there yet."

In December of last year Dr. Wingate speaking of the Production Code, said:

"Producers could save themselves a great deal of time and money by acting as their own censors. Their Production Code is an excellent guide and we are thoroughly in sympathy with its purposes. If it was adhered to by producers, our job would be a simple one."

Of the situation at that time he added:

"There has been a marked tendency in recent productions to use the wisecrack and the phrase of double meaning to convey filth. This has brought about a situation as serious in its offensiveness as anything achieved during the silent picture era.

"Talking pictures are cleaner pictorially than were the silents, which had to depict rather than tell their stories. Now, however, offensive dialogue is being used to take the place of risque situations depicted in the old pictures, and its increase is overshadowing the improvements made by eliminating from talking pictures the offensive pictorial matter which was contained in some silent pictures.

Threatened Action

"Despite this increase in offensive innuendo and inference, to be noted particularly in pictures of the sophisticated sex drama type, we have refrained as far as possible from ordering eliminations, believing that during such times as these the additional expense of making eliminations and revises is not a matter to be regarded lightly. However, unless improvement is shown, the board will be obliged to order elimination of all objectionable dialogue, regardless of the amount or cost to the distributors."

Dr. Wingate, who was born on a farm in Princetown, N. Y., began his career as a teacher immediately after graduation from high school in 1890. Three years later he entered Union College, being graduated in 1897 with the degree of bachelor of science. Continuing as a teacher in elementary schools, he soon became commissioner of schools for Schenectady county, then superintendent of schools, and, in 1917 assistant in elementary education in New York State. In 1927 Dr. Wingate was appointed supervisor of the newly created motion picture division of the state department of education.

Industry's Censor



DR. JAMES WINGATE

Paramount-Publix Figures Quarter Loss $5,900,000

Paramount Publix Corporation estimates its net operating loss for the quarter ended July 2, 1932, at $5,900,000. This figure is taken after a profit of $535,000 on purchase of bonds for sinking fund requirements. In addition to the operating loss, special write-offs have been taken during the quarter amounting to approximately $1,790,000, making a total charge against earned surplus for the period of approximately $7,690,000.

The estimate, according to the company, is made after reduction in fixed asset depreciation from the corresponding figure in the first quarter, tentatively set at $900,000. This change is noted as the result of the pending write-down of fixed assets and a corresponding charge against corporate surplus which was recently created by the stockholders in changing the common stock of the company from no par value to a par value of $10.

Attorneys for Paramount-Publix, Balaban and Katz, Great States Theatres, Inc., and Publix Great States Theatres last week characterized as "inconsistent and paradoxical" the suit for accounting and receivership brought by Max Kirchheimer of Chicago, in chancery court at Wilmington, Del. In the demurrer filed, the defendants contend certain "indispensable parties" were not named as defendants.

U. A. Takes London House

United Artists has taken over the Dominion theatre in London, one of the city's largest first run theatres. The contract, for a period of several months, provides for the showing of United Artists product only.

Studio Foursomes To Vie for Honors In Quigley Tourney

The Sixth Annual Motion Picture Golf Tournament, sponsored by the Quigley Publications, will be held at Rancho Golf Club, Hollywood, Saturday and Sunday, October 15 and 16. With interest already at a high pitch, the event takes on a new significance, since this year's play will give the Coast motion picture community an opportunity to pay tribute to Eddie Mannix, M-G-M executive, Rancho's new president.

Several innovations will be introduced in this year's event, chief of which will be the formation of studio foursomes who will play for team supremacy. Studios will select their four best golfers, entering them in a separate classification, and while the players will shoot for a special prize, their scores will also count in the individual events. A special division has been arranged for cameramen. Heretofore the cameramen have been included in the technical division, but the great number of that group who are golf addicts has made it necessary to put them in a division of their own.

The executive committee handling this year's tournament is headed by Jack Warner as chairman, with George Marshall, filmdom's premiere golfer and director of the famous Bobby Jones shorts, as treasurer. Assisting them are Paul Snell, Fritz Tidden, Larry Urbach, Orville Stewart, Jed Buell and Long Young.

Many valuable prizes have been arranged for the best golfers in the individual events in all divisions, but the spirit of fun will enter into the tournament with numerous gag prizes ready for the player who turns in the highest gross score; the one who takes the most putts on the 18th green; for the funniest costume; the player who appears with the greatest number of clubs; for the worst cut ball; for the one who takes the most strokes on the 13th hole, in addition to other surprise features.

The general committee handling arrangements and entries in the various studios is made up of Richard Arlen, Paul Snell, Lew Brook, Perry Laiber, Eddie Laemmle, Russell Hopton, Jack Warner, Orville Stewart, Frank Capra, Milt Brown, Jed Buell, Pete Smith, Fritz Tidden, Eddie Mannix, Joe Schnitzer, Larry Urbach, Bob McGowan, Oliver Hardy, Dick Cahoon, Sam Bischoff, Sol Wurtzel, Ted Butcher, Stewart Heisler, Harry Brand, Al Jolson, Hubert Voight, Lon Young, Ben Verschlisier, Trem Carr, Lindsley Parsons, George Yates, Eddie Blackburn and George Blaisdell.

Herman DeVry Purchases Former Firm, Q.R.S. DeVry

Herman A. DeVry, Inc., Chicago equipment manufacturer, has purchased the Q.R.S DeVry Corporation. Mr. DeVry had merged the original DeVry Corporation with the Q.R.S. Corporation in 1929, forming the new Q.R.S. DeVry Corporation. In 1930 Mr. DeVry left the organization and established the Herman A. DeVry, Inc.

TRAVELERS...

Douglas Fairbanks arrived at Yokohama, en route to China and Manchuria.

Conway Tearle in New York from Hollywood.

Harold Lloyd in New York from Hollywood, en route to European vacation.

Frank Buck returned to New York from Paris.

Thad C. Barrows, president, Projection Advisory Council, to Europe for projection conferences.

A. Kompel, president, Irving Exchange, returned to New York from Hollywood.

W. R. Ferguson, exploitation director, MGM, to Boston and Cleveland to open "Strange Interlude."

Sax Rohmer, "Fu Manchu" author, returned to New York from vacation in Europe.

Una O'Connor, Merle Tottenham, Irene Brown, English players, arrived in New York from London, en route to Fox studio, Hollywood.

Sheridan Gibney, writer, Warner studios, in New York from Hollywood.

Edward Robinson, Warner player, due in New York Friday from Hollywood.

Emanuel Cohen, vice-president of Paramount in charge of production, due in New York Sunday from Hollywood for vacation.

Fanchon Royer in New York from Hollywood.

Nick Stewart, Sue Carol, left Hollywood for personal appearance tour in the East.

Lynn Farnol due in New York Saturday from Hollywood.

Edmund Mantell, Abe Leff, Bronx exhibitors, returned from vacation in Europe.

Richard Barthelmess returned to Hollywood from vacation in New York and Europe.

Aline MacMahon, First National player, vacationing in New York from Burbank until Nov. 15.

C. K. Goldsmith, president, Goldsmith Productions, left New York for Hollywood to start production on second feature.

Dave Palfreyman, Film Board of Trade executive, returned to New York from southern trip.

Monroe Isen, South American manager of Universal Pictures, returned to Rio de Janeiro from conferencees in New York.

Herman Wobber, Stanley Waite, John D. Clark, Paramount executives, returned to New York from visits to 16 exchange centers.

Sidney Fox, Universal player, Europe bound, from New York and Hollywood, vacationing.

Thomas B. Spry, manager, Warner exchange at Boston, in New York for conferences with A. W. Smith.

Hope Hampton returned to New York from Europe.

James Whale, Universal player, returned to Hollywood from New York and England.

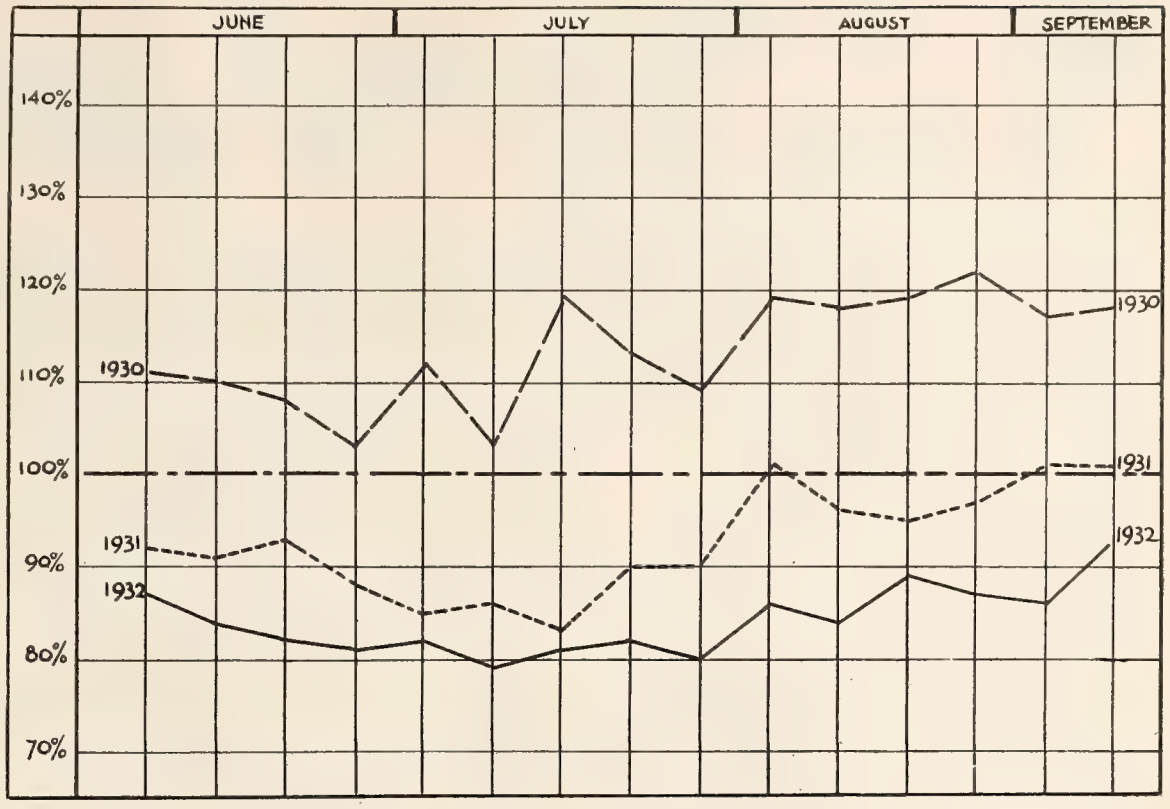
Ilka Chase arrived in Hollywood to appear in RKO pictures.

Frank Hough, Argentine manager for RCA-Victor, arrived in New York.

Will H. Hays, president, MPPDA, due in New York from Hollywood.

Arthur Mayer, Paramount publicity and advertising director, to Hollywood from New York for studio conferences.

James R. Grainger, vice-president and general sales manager, Fox Film, returns to New York Friday from sales trip to Chicago.



Weekly changes in theatre receipts in twelve cities for the last fifteen weeks are shown in this graph, based upon the listings of box office grosses in Motion Picture Herald. The three sets of broken lines correspond to the figures for the period in 1930, 1931 and 1932. The 100 per cent line represents the average weekly receipts in twelve cities during the entire year 1931. The cities are Boston, Chicago, Cleveland, Hollywood, Kansas City, Los Angeles, Minneapolis, New York Oklahoma City, Omaha, Portland, Ore., and San Francisco.

BROADCASTERS HOPE TO REDUCE SALES TALKS

Advertisers May Mention Prices But Must Shorten Merchandising Wordage; Action Follows Listeners' Complaints

Radio listeners are about to get a new deal. Nationwide reproof for the objectionable or over-long sales talk on commercially sponsored programs at last has reacted within the confines of broadcasters' offices. At least one nationwide network, Columbia Broadcasting System, has initiated new sales rules affecting the manner of delivering sales messages over its chain. Others are expected to take similar action.

William S. Paley, president of Columbia, has informed advertisers and agencies that the restriction which heretofore has prevented radio advertisers from mentioning prices for their products will be eliminated immediately. National Broadcasting System has taken similar action. To this end, Columbia has drawn a new policy which permits not more than two-price mentions on a 15-minute program, provided the total length of all sales talk is confined to one and a half minutes. Three price mentions on a 30-minute program will be allowed if the advertiser confines his commercial message to three minutes, and not more than five price mentions on a 60-minute program is permissible on the basis of a six-minute sales message.

NBC's new price policy permits a single mention on a 15-minute program and twice in a half-hour broadcast.

The radio industry, thereby, takes cognizance of a situation which involves criticism coming from levels as widely divergent as United States Senate committees, newspapers and the rank and file of radio listeners.

Columbia says it also has proposed to advertisers that they, by mutual agreement, avert the conflict of successive commercial continuities and thereby eliminate a sales talk at the end of one program and another at the beginning of the following one.

There has been a definite new trend in the use and delivery of the radio sales talk, according to Mr. Paley, who said that "this trend is visible on many programs, in the more adroit wording of the advertiser's message, in increased emphasis frequently achieved by decreased length, and in its ingenious blending or humorous contrast with the program itself and the personalities of entertainers on the program. Those advertisers who have taken the lead in this direction have been quick to note an added effectiveness."

Lillian Entwistle Dead

Lillian Millicent (Peg) Entwistle, New York actress and graduate of the Theatre Guild, leaped to her death from the top of a fifty-foot electric sign in Hollywood on Sunday, according to news dispatches from the Coast. Miss Entwistle recently played a part in "Thirteen Women," an RKO production.

BEST ATTENDANCE ON HOTTEST WEEK IS ANOMALY OF BRITISH THEATRES

Home-Produced Pictures Share Honors With Hollywood Product in Ten Films Showing Unusual Returns at Box Office

by BERNARD CHARMAN
of London Correspondent Staff

With the mercury jumping about between shade temperatures of 90 and 100 degrees, England has been through a period of unaccustomed heat, the wave lasting off and on for upwards of a fortnight. It has not, in any case, been a good summer for showmen with heat figures topping all previous records on numerous occasions.

In the circumstances the obvious trend for this paragraph should be to report empty houses and woful stories of exhibitors in distress, but however true it may be of the suburbs and the provinces (and in many cases, how true) such a story will not hold for the big houses in the West End of London. Quite the reverse, in fact, is the tale, and the surprise of the moment is the number of weather-beaters now playing the top-grade halls. Revelation that home-produced films are as plentiful in this category as Hollywood product gives a beat of pride to the British heart, and serves perhaps as a reminder that something is happening to English film makers.

Pictures to protrude long lengths of tongue at Mr. Sun include "Congorilla" (United Artists), "The Mouthpiece" (Warner Bros.), "Jack's the Boy" (Gaumont-Gainsborough), "Thark" (British and Dominions), "The Love Contract" (British and Dominions), "Man from Yesterday" (Paramount), and "The Tenderfoot" (FN) in the same program, and a triple bill, incorporating "Lucky Girl" (BIP), "Dual Control" (BIP) and "Back to Nature" (German), at the Rialto.

"Congorilla," in spite of temperatures of about 90 degrees, packed the Marble Arch Pavilion, and two long queues were to be observed outside the house on one of the most sweltering afternoons. The picture has been assisted by imaginative showmanship, the front being dressed in cut-outs simulating jungle scenery, while a live lion suspended in his cage over the entrance has proved a good business puller.

"The Mouthpiece," doubled up with "Man Wanted," was at the Regal, just over the way. In spite of the heat, the house had well beaten its average with this bill, and both pictures were held over. These two houses are off the beaten track of the West End circuit, so that their success is the more remarkable.

At the New Gallery, with "Thark," a tale similar to that of the Marble Arch house is to tell, and here again long queues sweltered in the midday heat before winning admission. The Walls-Lynn team is probably the best money-spinning bet we have over here, and with "Thark" acknowledged their best yet, the result here might have been expected. "The Love Contract" (Owen Nares and Winifred Shotter) had not touched phenomenal business at the Capitol, but had greatly improved on receipts of the previous program and was held over. Here again, ingenious exploitation helped the box office.

After eight weeks at the Tivoli, "Jack's the Boy" (Jack Hulbert) was still going strong, and though the pressure had naturally eased slightly, business was still above normal. The triple bill at the Rialto brought surprisingly good returns, and it is difficult to allocate its success correctly to the individual items comprising it. "Lucky Boy" was the feature, starring Gene Gerrard and Molly Lamont, but "Dual Control" featured Jim Mollison (yes, *the* Mollison) and Amy Johnson and thus was truly topical, while "Back to Nature" was advertised on the front of the house with startling stills of nude women.

"Man from Yesterday," which was supported by Joe E. Brown's "Tenderfoot," at the Paramount Plaza had done about average business, despite the heat, and "One Hour with You" at the other Paramount theatre, the Capitol, managed to hold out for another week, after an extended run. Among product to fall below expectation was Walter Huston's "Night Court" (renamed "Justice for Sale"), which failed to bring average receipts to the Empire, M-G-M's shop.

Meanwhile the craze for nonstop vaudeville maintains its hold, and five houses are operating this form ot entertainment. The sixth had shut down protem, but was already advertising an early return with a similar type of program. Two of the principal exponents of this art—London Pavilion and the Leicester Square theatre—were formerly picture halls, and in both cases are netting far more than in their motion picture days.

▽

Proposes Two Versions

A quaint story is in circulation here respecting an incident that took place in New Zealand recently, when the governor-general walked out of a British show, refusing to give his patronage to the picture, presumably on the strength of its moral standard. As the noble governor signified his intention of writing to the British Board of Film Censors about it, the board has entered the field on its own account by denying all responsibility for British films that reach the foreign or colonial market.

What the board suggests is that the studios produce one version for home use and another for the colonies!

Apart from the fact that this constitutes a direct libel on the taste of colonial filmgoers, it seems a feeble letout for the B.B.F.C. Far be it from me to join the horde of mud-slingers whose chief delight in life is to cast vituperation at our censor system, but I feel constrained to remark that if a certain picture I saw the other day, and which was shown complete with censor's certificate, is a sample of their efforts to keep British cinemas clean, they have no cause for self-satisfaction or self-congratulation. Hard-boiled me, in fact, felt constrained to walk out, and it was only my duty as a reviewer that kept me in the house.

Non-stop Vaudeville at Five Houses Also Maintaining Good Attendance; "Uplift Fund" Fight Still Going Strong

Frankly, the New Zealand episode does not surprise me in the slightest, and I know there are many other folk who will regard it in the same light. For a large percentage of the product of certain home studios is of a definitely dubious quality, and it will do those studios no harm to learn of such salutary action being taken against them by an official representative. Several recent British films come to mind, in which the "spice" has not even the merit of being clever or wittily suggested but is just a motley of vulgar innuendo and cheap double entendre.

He would be a friend indeed to the offending concerns who could convince them that such treatment of public entertainment matter wins them no laurels and does not enhance their reputation with the general public. But what a task!

▽

"Uplift Fund" Battle

The battle of the "Uplift Fund" is now waging good and strong, and verbal volleys pour on the contestants from all directions. So fierce are the exchanges, indeed, that an onlooker cannot keep pace with developments, and must wait for the lifting of the barrage before being in a position to continue the war dispatches.

Least concerned of all the combatants, as far as one can see through the smoke of battle, is the Commission on Cultural and Educational Films, which was the direct cause of this protracted free-for-all. And they are going calmly forward with the drafting of a constitution of the Film Institute which they proposed should be set up with the financial backing of the Cinematograph Fund. This plan, it is expected, will be ready for submission to the Privy Council in October, so that the Institution may commence operations thereafter.

Their attitude of determination disposes of the suggestion I have heard voiced that the commissioners are a non-practical and theoretical body, which never would get the trade or the Institute anywhere. If there has to be a readjustment of ideas, it will not be the Educational Commission but the trade that will need to readjust.

Asks More Rigid Censorship

The Ohio conference of Methodist Episcopal churches, which recently closed a session at Cincinnati, adopted a resolution giving vigorous support to the drive of the Ohio council of churches for more rigid censorship of motion pictures.

Florida Pursues Production

Four counties of Southern Florida have organized for the purpose of attempting to induce motion picture producers to locate studios in their territory. R. B. Norton, of Clearwater, has been elected chairman.

MEETINGS

MOTION PICTURE HERALD presents each week a calendar of events and meeting dates of exhibitor and production associations and other non-commercial organizations in the industry. The secretaries of all such associations are urged to forward to the editor necessary data for inclusion herein, of both regular and board of directors meetings.

SEPTEMBER

22—16mm. Motion Picture Board of Trade: Semi-monthly meeting and luncheon, at Hotel Victoria, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

Associated Motion Picture Advertisers: Weekly meeting and luncheon, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

23—Philadelphia Exhibitors and Exchangemen: Annual golf tournament, at Lulu Country Club, Philadelphia.

Cleveland Exhibitors and Exchangemen: Annual film outing, at Lake Forest Country Club, Hudson, Ohio.

24—233 Club: Frolic, at Uplifters Club, Hollywood. President, Otto K. Olesen; Secretary, Henry Otto.

26—Mayfair Club: Monthly gathering at Biltmore Hotel, Los Angeles. President, Fred Niblo; Secretary, Irving Thalberg.

27—International Brotherhood of Electrical Workers, Studio Branch: Regular monthly meeting, at 5402 Hollywood Boulevard, Hollywood. President, H. D. Martin; Business Manager, A. P. Speede.

Motion Picture Theatre Owners of Wisconsin and Upper Michigan: Weekly get-together of state members, at fourth floor, Carpenter Building, Milwaukee.

Allied Theatre Owners of New Jersey: Weekly meeting, at 301 West 42nd Street, New York. President, Sidney E. Samuelson.

29—Associated Motion Picture Advertisers: Weekly meeting and luncheon, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

OCTOBER

4—Motion Picture Theatre Owners of Wisconsin and Upper Michigan: Weekly get-together of state members, at fourth floor, Carpenter Building, Milwaukee.

New York Motion Picture Club: Weekly luncheon and open forum, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

Allied Theatre Owners of New Jersey: Weekly meeting, at 301 West 42nd Street, New York. President, Sidney E. Samuelson.

Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois: Annual convention, at Coronada Hotel, St. Louis. Fred Wehrenberg, President.

5—M.P.T.O. of Wisconsin and Upper Michigan: Board of Directors' meeting, at 536 West Wisconsin Avenue, Milwaukee. President, Fred S. Meyer; Secretary, W. L. Ainsworth.

6—Associated Motion Picture Advertisers: Weekly luncheon and meeting, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

7—Theatrical Press Representatives of America: Regular monthly meeting, at Clubrooms, Park Central Hotel, New York. President, E. V. Giroux; Secretary, Francis Reid.

11—Motion Picture Theatre Owners of Wisconsin and Upper Michigan: Weekly get-together of state members, at fourth floor, Carpenter Building, Milwaukee.

New York Motion Picture Club: Weekly luncheon and open forum, at 1560 Broadway, New York. President, Lee A. Ochs; Secretary, Paul Gulick.

Allied Theatre Owners of New Jersey: Weekly meeting, at 301 West 42nd Street, New York. President, Sidney E. Samuelson.

12—Allied Theatre Owners of Michigan: Annual convention, at Detroit. General manager, H. M. Richey.

13—Academy of Motion Picture Arts and Sciences: Meeting of board of judges on scientific or technical awards to consider nominations cast, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

Associated Motion Picture Advertisers: Weekly luncheon and meeting, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

16mm. Motion Picture Board of Trade: Semi-monthly meeting and luncheon, at Hotel Victoria, New York. President, G. P. Foute; Secretary, A. D. V. Storey.

15—Academy of Motion Picture Arts and Sciences: Meeting of special nominating committee on short subject awards, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

15-16—Quigley Publications: Annual Hollywood golf tournament, at Rancho Golf Club, Hollywood. Chairman, Jack Warner.

17—Academy of Motion Picture Arts and Sciences: Showing of nominated samples for sound recording award to directors, assistant directors and technicians branches, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

Motion Picture Theatre Owners of Western Pennsylvania and West Virginia: 13th annual convention, at Pittsburgh.

18—Motion Picture Theatre Owners of Wisconsin and Upper Michigan: Weekly get-together of state members, at fourth floor, Carpenter Building, Milwaukee.

New York Motion Picture Club: Weekly luncheon and open forum, at 1560 Broadway, New York. President, Lee A. Ochs. Secretary, Paul Gulick.

Allied Theatre Owners of New Jersey: Weekly meeting, at 303 West 42nd Street, New York. President, Sidney E. Samuelson.

20—Associated Motion Picture Advertisers: Weekly luncheon and meeting, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

25—New York Motion Picture Club: Weekly luncheon and open forum, at 1560 Broadway, New York. President, Lee Ochs; Secretary, Paul Gulick.

Motion Picture Theatre Owners of Wisconsin and Upper Michigan: Weekly get-together of state members, at Carpenter Bldg., fourth floor, Milwaukee.

Allied Theatre Owners of New Jersey: Weekly meeting, at 303 West 42nd Street, New York. President, Sidney E. Samuelson.

27—Associated Motion Picture Advertisers: Weekly luncheon and meeting, at Sardi's, West 44th Street, New York. President, Hal Horne; Secretary, Al Sherman.

16mm. Motion Picture Board of Trade: Semi-monthly meeting and luncheon, at Hotel Victoria, New York. [illegible] rked out along [illegible] does not insure happi[illegible] wood.

Secretary, A. D. V. S[illegible]y M-G-M. [illegible]

29—International Photographers, Local 659, Studio Branch: Annual exposition and ball, at Ambassador Hotel, Hollywood.

NOVEMBER

Allied Theatre Owners of Texas: Annual convention, first week in November, date undetermined. 312½ South Harwood Street, Dallas. President, H. A. Cole; Secretary, A. W. Lilly.

1—Academy of Motion Picture Arts and Sciences: Final election on Academy awards. Polls close at 5 P.M., at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

Allied Theatre Owners of New Jersey: Weekly meeting, at 303 West 42nd Street, New York. President, Sidney E. Samuelson.

7—Universal Pictures Club: Annual dinner-dance, at Waldorf-Astoria Hotel, New York.

10—Academy of Motion Picture Arts and Sciences: Annual meeting and banquets for awards to selected studio artists.

Academy of Motion Picture Arts and Sciences: Board of tellers meets to check nominations cast at sound recording showings to all members of the Academy, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

Academy of Motion Picture Arts and Sciences: Academy Awards Banquet (place undecided), at which board of tellers counts votes cast, and awards are formally presented, at 7046 Hollywood Boulevard, Hollywood. President, M. C. Levee; Vice-President, Conrad Nagel.

15—Allied Theatre Owners of New Jersey: Weekly meeting, at 303 West 42nd Street, New York. President, Sidney E. Samuelson.

22—Allied Theatre Owners of New Jersey: Weekly meeting, at 303 West 42nd Street, New York. President, Sidney E. Samuelson.

24—Mayfair Club: Monthly gathering at Biltmore Hotel, Los Angeles. President, Fred Niblo; Secretary, Irving Thalberg.

29—Allied Theatre Owners of New Jersey: Weekly meeting, at 303 West 42nd Street, New York. President, Sidney E. Samuelson.

Exhibitors Screen Sets Key Distribution Points

Exhibitors' Screen Service, New York, newest company in the trailer field, has appointed Charles S. Goetz in charge in the east; George West to handle Chicago and Midwest; Thomas A. Curran, at Dallas, and Ben Rosenberg supervising the west coast, out of Los Angeles. The company says it can supply trailers for releases since December 31, 1931, and has a plant at 203 West 146th street.

Chase to Make Six

Maurice Chase has formed a new company to produce six features for the state rights market. Al Feinman, former press agent, will supervise production on the coast.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Usual Retur

Hat Check Girl

(Fox)

Comedy Drama

This picture should prove more than satisfactory for all kinds of audiences. It has drama, romance, comedy, novelty, suspense and several better than average box-office names.

The dialogue is particularly clever, with catchy bits of conversation easily adaptable to selling copy. Describing it as a comedy-drama probably will convey the best idea of the picture's theme, yet there is plenty of romance. Bits of "menace," in the publisher of a scandal-mongering magazine and a bootlegger frameup, move the picture along at a lively pace.

The story concerns a wealthy young ne'er-do-well who falls in love with a beautiful hat-check girl in a night club. As he tries to laugh and kid his way to her heart, his path is beset with many obstacles—all of which add to the fun of his romance. Difference in social standing, paternal objections, make no difference. Even the unwillingness of the girl to go on with the courtship do not deter him. Finally at their engagement party, while Bob Collins is "it" in a murder game, the scandal racketeer is actually murdered. Bob is charged with the crime, because his father, in order to break up the love affair, provided a motive for the game and crime. But the police discover a letter that pins the crime on the real killer.

While the story is a little risque in spots, there is so much clean and wholesome entertainment that your audiences should be inclined to overlook the speedy sequences and enjoy the general smartness. It is a satisfactory feature for all but the youngest children.

Supplementing the rather intriguing title are four names that should have plenty of power. They are Sally Eilers, Ben Lyon, Ginger Rogers and Monroe Owsley. Using the combination of title and star names, together with snappy catchlines, should produce selling copy. Additionally, there are opportunities for several good exploitation bits along novel lines. First is the cashing in on the popularity of one of Sally Eiler's previous pictures, "Bad Girl," by starting a whispering campaign a week or two in advance of your play dates that the "Bad Girl" has now become the "Hat Check Girl." You can get out gag heralds in the form of hat checks that can be handed to all your patrons for several days previous to the opening. Feature a big check mark on these reminding your patrons of the playdates. Also there is the possibility for tieups with clubs, hotels, restaurants, auto parks, and so on, to provide check stubs that will feature "Hat Check Girl" advertising copy—McCarthy, Hollywood.

Produced and directed by Fox. Directed by Sidney Lanfield. Screen play by Barry Conners, Philip Klein and Arthur Kober. From the novel by Rian James. Photographed by Glen MacWilliams. Sound recorder, W. D. Flick. Settings by Gordon Wiles. Costumes by Rita Kaufman. Assistant director, Lesley Selander. Release date, September 25, 1932. Running time, 64 minutes.

CAST

Geraldine Marsh ..... Sally Eilers
Robert Collins ..... Ben Lyon
Jessie King ..... Ginger Rogers
Felix Cornwall ..... Arthur Pierson
Ted Reese ..... Monroe Owsley
Tony ..... Dewey Robinson
Dan McCoy ..... Noel Madison
Mr. Collins ..... Purnell Pratt
Mrs. Marsh ..... Eulalie Jensen
Walter Marsh ..... Harold Goodwin

THE concept of this department is that the exhibitor is concerned not with any critic's idea of "how good?" or "how poor?" but rather with the question of precisely what the product is and what is to be done with it when and as it is played. The exhibitor, in general, is concerned with the special aspects of strength and of weakness in the product, its appeals and shortcomings, that he may adequately deal with it when he becomes its sponsor to his public. These "review" pages aim to aid the exhibitor as the retailer of the merchandise concerned.—THE EDITOR.

The Phantom President

(Paramount)

Comedy

Here's a load of good old hokum; just a lot of entertainment, without any rhyme or reason, other than to produce continuous laughter. It's like an old-fashioned vaudeville show. In fact, it takes Peter Varney, an old-time medicine show man, and elects him president of the United States.

It is timely, topical and the kind of a picture that during the next couple of months, while the presidential campaign is gripping the interest of the nation, should enable exhibitors to reap a harvest.

Paramount reached deep into the bag of tricks of a kind of motion picture production that is dead but never will be forgotten, the good old silents, and has thrown into this feature the things that made them laugh in other days. It has the farcical comedy of an old-time burlesque show, some of the thrills of a circus, and a lot of that "surprise" that seemed to pass out of existence with the deaths of the old-fashioned carnival and medicine show.

It is alive with those things that smart showmanship can sell. If you can get over the idea that this picture is as big as the national campaign, as timely as the election and as funny as a politician's promises, you have the whole thing in a nutshell.

This kind of fun should be readily appreciated on Broadway as well as on Main Street. As it's a burlesque, burlesque your advertising, all the while guaranteeing your patrons downright good entertainment.

Besides comedy and timeliness, you have an unusual name to sell in the person of George M. Cohan. Because he has confined his activities to the stage and the bigger cities, he is almost a legendary figure with the country at large. But for your own information, Jimmy Durante practically steals the picture. Never before has he been as ludicrous. Yet, though Cohan and Durante predominate, they are not the whole show.

Cohan plays a dual role—his own as a glib-tongued medicine showman, whom the machine has picked to substitute for the nonentity it has chosen to run for president, and the actual candidate.

The picture can be sold to any kind of audiences from the tiniest children up to the oldest adults. There's plenty of fun for both men and women and there isn't a risque line or sequence in it.—McCarthy, Hollywood.

Produced and directed by Paramount. From the novel by George F. Worts. Directed by Norman Taurog. Screen play by Walter DeLeon and Harlan Thompson. Music and lyrics by Rogers and Hart. Photographed by David Abel. Release date, September 30, 1932. Running time, 78 minutes.

CAST

T. K. Blair and Peter Varney.....George M. Cohan
Felicia Hammond ..... Claudette Colbert
Curly Cooney ..... Jimmy Durante
Jim Ronkton ..... George Barbier
Professor Aikenhead ..... Sidney Toler
Sarah Scranton ..... Louise Mackintosh
Jerrido ..... Jameson Thomas
Senator Melrose ..... Julius McVicker

The All-American

(Universal)

Football Drama

"The All-American" is a sweet piece of box office merchandise, for the football season and immediately thereafter. It has just about everything that all types of 'fans' want and is full of advertising and exploitation possibilities.

It's more than a football picture, and though the natural tendency will be to shout about the 35 or 40 gridiron greats who appear in it, no one wants to be cocksure that a mere building around these luminaries will bring the merited returns. True, the football spirit predominates, but there is also a story full of drama, romance and human interest.

It's about an All-American star, who becomes swell-headed and quits school to cash in on his "rep." But when the headlines fade, so does he. Then he hits the skids, double-crosses his friends, forgets his sweetheart; until, just a bum, he winds up on the business end of a wheelbarrow. All the time, his younger brother is following in his football footsteps. Gary King, profiting by his experience, sees what is in store for Bob, but Bob resents his advice. Then the great football game—a real game—with the All-American team of 1931 facing a great aggregation that includes such names as Red Cagle, Ernie Nevers, Frank Carideo, Albee Booth, Russ Saunders and about a dozen others who made gridiron history. Bob as an All-American runs wild through the All-Stars. Nothing can stop him, until Gary gets into the game in the second half and with Russ Saunders ghosting for Arlen, he puts on a football demonstration that's a whirlwind. For about ten minutes your patrons will get football that is real football, no newsreel stuff, but the real McCoy, with real stars furnishing the action.

Circus this picture, with special shows; midnight matinees; advance previews; doing everything in a big and unusual way. Use all the drama and news page publicity you can get, basing your news stories on the value of the "All-American" names and your drama stories on the straight picture names. There are plenty of these, among them Dick Arlen, Andy Devine (who almost steals the show with his great comedy), James Gleason, the coach, John Darrow, Gloria Stewart, June Clyde and Merna Kennedy. Get into the sport pages with pictures, layouts and news stories built around the glamour of those names on the two elevens.

No one should overlook the possibilities for

unlimited contacts and tieups. The title is a natural for all sorts of cooperation with business men that should be productive of full page, double truck and even special section advertising displays. Colleges and other schools should be enthusiastic in its support for the powerful story it tells. The lesson that every coach and teacher tries to tell his pupils is there, and it should be easy to arrange special matinees for students.

Likewise it's a great opportunity to tag onto local football hysteria with personal appearances of other day football stars, also this year's coaches, captains and squads. All of which leads into the "circus idea"—special decorations on the marquee and in the foyer and lobby—bands, parades and all the hullaballoo.

Don't get the idea that it's a straight man and boy picture. There is drama, romance, comedy and spectacle to hold the interest of the women. And don't get the idea that because you have what looks like a "natural" you can lie down on the job.—McCarthy, Hollywood.

Produced and distributed by Universal. Directed by Russell Mack. Supervised by E. M. Asher. Original screen play by Richard Schayer and Dale Van Every. Adaptation and continuity by Frank Wead and Ferdinand Reyher. Production arranged by Christy Walsh. Photographed by George Robinson. Art director Danny Hall. Film editor, Robert Carlisle. Editorial supervision, Maurice Pivar. Sound supervision, Gilbert Kurland. Release date, Oct. 6, 1932. Running time, 78 minutes.

CAST

Garry King ..... Richard Arlen
Andy Moran ..... Andy Devine
Ellen Steffens ..... Gloria Stuart
Chick Knipe ..... James Gleason
Bob King ..... John Darrow
Steve Kelly ..... Preston Foster
Betty Poe ..... June Clyde
Gloria Neuchard ..... Merna Kennedy
Scheming Willie Walsh ..... Harold Waldridge
Gresham McCormick ..... Harvey Clark
Harcourt ..... Huntley Gordon
Ted Bowen ..... Earl McCarthy
Mrs. Bowen ..... Ethel Clayton
Miss Bowen ..... Margaret Lindsay
Mr. King ..... George Irving
Mrs. King ..... Florence Roberts
Mr. Neuchard ..... Frederick Burton
Ken Neuchard ..... Carlton KaDell
"Big Mike" Allen ..... Manfred Vezie
Don Lindsay ..... James Flavin
Read ..... Earle Fox
Smythe ..... Arthur Hoyt
Radio Announcers ..... Fred Howard
Franklin Parker
Blackie Doyle ..... Maurice Black
Hop McComb ..... Frank Hagney
Bank President ..... Reginald Barlow
Walter Grant ..... Robert Ellis
Miss Wilson ..... Miami Alvarez
Gelt ..... Rockliffe Fellowes
Joe Fiore ..... Jack LaRue

Klondike

(Monogram)

Romantic Drama

The combination of a good story, a good cast and expert direction should mean a more than satisfactory picture. It melds drama with romance in such a way that interest is maintained at a high pitch. There is an element of novelty in the story, which has been portrayed and directed so that the dramatic punches are put across in a natural manner.

The story concerns a young doctor who had the misfortune to have a patient die after a difficult operation had been performed. He is charged with murder. A jury acquits him, but the medical associations cause the loss of his license. He embarks on a transpacific flight, but his plane is wrecked in Alaska. In the little camp is a man suffering from the same paralytic affliction as the first person operated on. The boy's father and sweetheart, Klondike, who followed Dr. Cromwell's trial through radio reports, insist that he try to cure the cripple. Cromwell does and is successful. The patient, however, figures that the doctor will take his sweetheart, and plans to kill him, but is prevented by Klondike and Mark Armstrong. Cromwell returns to the States with Klondike as his bride.

There are plenty of names in the cast, and they did their work with sincerity.

Besides straight advertising, in which you can recommend this picture to your patrons, there is plenty of room for some good business building. While it is not propaganda for the medical profession, there is no reason why you shouldn't make plenty of contacts with the doctors of your community. If possible, run a special preview for them; at least invite them to attend the opening performance as your guests.

To the rank and file get over the idea that here is a picture they will enjoy because it presents a fine cast, tells a novel and gripping story in which drama, romance, suspense and novelty predominate, with just enough contrasting comedy to move the picture along at pleasing speed. It has the stuff that will appeal both to adults and all but the youngest children, yet care should be taken to surround your feature attraction with a bill of short subjects that will get your audiences into the proper mood.—McCarthy, Hollywood.

Released by Monogram. Supervised by Trem Carr. Produced by W. T. Lackey. Directed by Phil Rosen. Screen play, adaptation and dialogue by Tristam Tupper. Photographed by James Brown. Recorded by Homer Ellmacker. Release date, Aug. 30, 1932. Running time, 68 minutes.

CAST

Dr. Cromwell ..... Lyle Talbot
Klondike ..... Thelma Todd
Donald Evans ..... Capt. Frank Hawks
Mark Armstrong ..... H. B. Walthall
Jim Armstrong ..... Jason Robards
Tom Ross ..... George Hayes
Sadie Jones ..... Ethel Wales
Editor Hinman ..... Tully Marshall
Burke ..... Pat O'Malley
Miss Porter ..... Priscilla Dean
Miss Fielding ..... Myrtle Stedman
Seth ..... Lafe McKee

Payment Deferred

(MGM)

Drama

The walls of a house talk and they tell a quite gruesome story of avarice, murder, unfaithfulness, fear, suicide and the relentless preying of conscience. Here is a picture that is heavy all the way through, marked with but few contrasting elements.

It presents Charles Laughton in a character role that may win the approbation of that part of your patrons which enjoys unusually effective acting in that line. In this picture, as in his first, "Devil and the Deep," he gradually goes mad, the climax revealing him as a laughing maniac. Whether that angle is going to have a ready appeal to the rank and file is a question that only the showing will determine.

The story concerns an English bank clerk (Laughton) who is on the threshold of the poorhouse. A relative from Australia shows up and when Laughton cannot induce him to participate in a foreign exchange speculation, he poisons him. Using the money that the boy had, Laughton becomes rich. But always the sin of his crime is on his mind.

Sending his wife and daughter on a pleasure trip, he falls for the charms of a French vampire. Upon his family's return home his daughter sees the other woman in the house but keeps the knowledge to herself until she uses it to force her father to loosen up on money matters. The wife hears the story and becomes ill. The vampire, intent on blackmail, comes to Laughton's home; his wife witnesses a scene between them and then commits suicide. When the doctor comes in for a visit he finds the woman dead and his questioning forces Laughton to realize the enormity of his crimes. This provides his great climactic scene.

Because Laughton is practically the whole show, it would be the natural thing to sell the picture through his name. If he got over with your audiences in his first picture, you can promise them some more of the same brand of work, this time more stark and realistically grim than before. Yet there are other names that should prove of assistance. Verree Teasdale, who was featured in "Skyscraper Souls," plays the part of the vampire, and she, Maureen O'Sullivan and Dorothy Peterson share the work with Laughton. Neil Hamilton's part is rather small. But none of these names should be overlooked in an effort to build up interest.

Where there is so much heavy melodrama, all revolving about the character of one man, and almost a complete absence of most of the things that patrons look for in a picture—romance, comedy, and so on, audience interest may react as it did at the preview, where there was an inclination to titter during the most powerful sequences.

The picture is primarily adult entertainment, there being practically nothing in it that will hold the attention of the adolescents or children. Selling it will be a matter of good advertising, particularly stressing the quality of the cast. Catchlines that convey the story idea should be handled with care that will avoid the grimness of the picture. There are scarcely any opportunities for any special exploitation, although something might be worked out along the lines that money and wealth does not insure happiness.—McCarthy, Hollywood.

Produced and distributed by M-G-M. From the play by Jeffery Dell. Directed by Lothar Mendes. Screen play by Ernst Vajda and Claudine West. Photographed by W. B. Gerstad. Release date, Oct. 2, 1932. Running time, 76 Minutes.

CAST

William Marble ..... Charles Laughton
Winnie Marble ..... Maureen O'Sullivan
Anne Marble ..... Dorothy Peterson
Minnie Collins ..... Verree Teasdale
Gordon ..... Neil Hamilton
Jim Medland ..... Ray Milland
Tenant ..... Halliwell Hobbes

Movie Crazy

(Paramount)

Comedy

No exhibitor in these United States will have to be told anything concerning the star of this picture. Neither are suggestions as to the exploitation of his name necessary. Use all the heads of Harold Lloyd available. The huge papiermache head of the star, which Publix has used with enormous effect at the New York Rivoli in connection with the latest picture of Maurice Chevalier, should be a valuable bit of marquee display.

Plaster the front of the theatre with stills from the picture, using some of the more amusing comedy bits. Take every opportunity, in an early teaser campaign and during the run of the film, to promise comedy with a capital "C." This is goggle-eyed Harold's first picture in some two years. Impress this point on the audience, indicating that the star has taken that length of time to turn out a successor to his last film. Use the names of his earlier successes to stir the memories of the potential patrons, and promise them a new story with an old comedy favorite of the world.

The exhibitor has in this comedy a showselling angle which lends itself perfectly to exploitation. Here is Harold Lloyd, great comedy star, as a movie crazy young man from a small Midwestern town, who is offered the possibility of a Hollywood screen test through an accident, and whose attempts to break into the star class in the film community are one complete succession of accidents, all of them humorous, some bordering on the slapstick, but all, as the exhibitor may tell his audience, guaranteed laugh provokers, or the money back.

The picture-going public is always anxious to know something about the inside of studio life, the making of a picture, and here they have it, often comically put, with Harold Lloyd continuously putting his foot in it, wrecking scenes, ruining pictures, all with a bland innocence which is mirthful.

The supporting cast is capable, with Constance Cummings, attractive and giving an able performance, proving an excellently sympathetic other half to shy Harold's first big, and timid romance. Louise Closser Hale, always an able comedienne, rates good billing under Lloyd. She offers several moments of amusing comedy in one sequence.

Promise the audience they will laugh and laugh some more when they go behind the scenes in Hollywood with Harold Lloyd. Make the playdate on this picture an event in your theatre. Earlier showings elsewhere will automatically supply ready-made advance publicity. The patrons should be looking for the picture. They should be half sold before the exhibitor begins his own selling. Starting from that point, the showman should have no difficulty

Mightier Than "The Spi

Released in the heart of the football season.

"The ALL A



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The only gridiron drama showing the entire ALL AMERICA team of 1931 and approved by the ALL AMERICA BOARD OF FOOTBALL.

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crowding his house. Do not hesitate to tell them that this is a comedy for the whole family. It is clean as any one could desire. It may prove highly effective to rig up the front of the theatre as a studio, and to mount a camera and suspended microphone above the marquee.

Here is a big star name which spells comedy, and an unusually good exploitation angle in the story. It is a combination which should make the ledger look up and smile.—AARONSON, New York.

Produced by Harold Lloyd. Distributed by Paramount. Directed by Clyde Bruckman. Screen play and dialogue by Vincent Lawrence. Story by Agnes Christine-Johnson, John Grey and Felix Adler. Photographed by Walter Lundin. Release date, September 23, 1932. Running time, 96 minutes.

CAST

Harold Hall ..... Harold Lloyd
The girl..... Constance Cummings
The gentleman..... Kenneth Thomson
The director ..... Sidney Jarvis
An assistant director..... Eddie Featherstone
The producer ..... Robert McWade
Producer's wife .....Louise Closser Hale

Hearts of Humanity

(Majestic)

Drama

This is tearful material from start to finish, with a sprinkling of comedy to lighten the load, but definitely and unmistakably a "weeping" film. There is nothing of plot complication to speak of, little speed of action or pace, yet it has an able cast, who do their work well, and a definite appeal to the instincts of mother love and the like.

Children have an important part in the development of the story, the juvenile portion of the cast being headed by Jackie Searl, Dick Wallace and Betty Jane Graham. The youngsters are effective.

The cast has marquee possibilities, with the name of Jean Hersholt on top. Hersholt gives one of his usual sterling character performances, as the Jewish widower on New York's East Side, or any similar place, whose heart is in his son, Wallace, but whose son is not all that he might be. J. Farrell Macdonald is the Irish cop of the neighborhood, good friend of Hersholt, whose wife dies suddenly. Subordinate names are Charles Delaney, Claudia Dell, who supply the romantic interest; Lucille La Verne.

Hersholt adopts Macdonald's son, Searl, after Macdonald is killed by a burglar. Thence to the conclusion follows something in the nature of a motion picture sermon, indicating how the good boy, Searl, many times saves the skin of the bad boy, Wallace, until the rejuvenation comes about beside the sickbed of Searl.

In selling the picture, bear in mind that it is of a sobby nature but at the same time has considerable popular appeal. The picture is best adaptable to the smaller situation, and neighborhood public, where will probably be found the most favorable reaction. The title is far too sentimental to bear too great concentration. Stick to the theme: father love attempting to replace absent mother love. Promise Hersholt offering a satisfying performance, and able support from the others.

It may be well to attempt to gain the cooperation of women's clubs, parent-teacher organizations and the like. They should not be reluctant. The fact of the juveniles in the cast does not necessarily make this juvenile entertainment, yet as an object lesson for them, their parents will doubtless want them to attend. Capitalize on this angle in every way.—AARONSON, New York.

Distributed by Majestic. Directed by Christy Cabanne. Story by Olga Printzlau. Screen play and dialogue by Edward T. Lowe. Film editor, Don Lindberg. Photographed by Charles Stumar. Release date, September 1, 1932. Running time, 70 minutes.

CAST

Sol Bloom ..... Jean Hersholt
Shandy ..... Jackie Searl
Tom O'Hara .....J. Farrell Macdonald
Ruth Sneider ..... Claudia Dell
Tom Varney ..... Charles Delaney
Mrs. Sneider ..... Lucille La Verne
Joey Bloom ..... Dick Wallace
Tony ..... George Humbert
Hilda ..... Betty Jane Graham
Dave Haller ..... John Vosberg
Mr. Wells ..... Tom McGuire

INTRODUCING FOREIGN FILM

An ingenious and effective method of introducing a motion picture with foreign dialogue is being used at the the Little Carnegie theatre in New York in the showing of "Zwei Herzen und Ein Schlag" ("Two Hearts That Beat As One"), Ufa production being distributed by Leo Brecher's Protex organization. To give the picture an understandable start for the person not familiar with the German dialogue, a "trailer" is used as a prologue to introduce players and to tell just enough of the story to intrigue the patron without divulging the entire theme.

The Last Man

(Columbia)

Drama

A snorting melodrama of the ugly water front of Suez and battle on the high seas, this effort is packed with high-speed action and Charles Bickford. As such it lends itself particularly to that type of situation which can count on a goodly number of juveniles among the patronage, as well as those adults who like their blood and thunder, plus a story introduced in a highly novel manner, and an atmosphere which may bring into play more than a little enthusiasm in the show-selling campaign.

The title is good and can be made to tell a box-office story, of course, within the limits of its type and draw possibilities, if it is tied up with the idea of a rousing fight aboard a steamer on the high seas, wherein all are killed but two men and a girl, a fight to "the last man." It's heavy melodrama, but it is done with telling effect. There is nothing exceedingly brilliant, yet it is exciting, fast-moving and maintains its pace throughout without apparent effort.

Here's the novel introduction which should be utilized to advantage. A steamer on the high seas almost rams another of impressive size, which looms suddenly dead ahead in the fog, and is apparently a derelict, without crew or helmsman. The crew are found dead. No indication is given of what happened, except the evidence of a terrific fight. Still alive are Bickford, wounded; Constance Cummings, in a faint, and white-haired Alec B. Francis, her father, insane. They are taken to the cabin, where Bickford begins to tell his story. The scene shifts, and the story, as the audience may imagine Bickford is recounting it, takes possession of the screen. Use that idea for the catchlines. Put mystery into them, make them as intriguing as your imagination will permit. Tell the audience they will see a tale of action, of scuttling ships for insurance revenue, of an insurance company detective assigned to Suez to ferrett out the perpetrators of what looks like highly criminal action, of a Suez dive and its crooked owner, who tries to match wits with Bickford, the detective, and loses.

There is romance with Miss Cummings and Bickford handling that rather subordinate feature effectively. Herein Bickford handles his fair share of fights, as only two-fisted Bickford can do it. Promise the patrons action, fighting and a punchy melodrama. The concluding sequence pictures Bickford completing his story in the cabin of the funeral ship to round out the device employed for the introduction. Best shown during the week, this has appeal, of a definitely circumscribed type, for any one.—AARONSON, New York.

Produced and distributed by Columbia. Directed by Howard Higgin. Story by Keene Thompson. Dialogue by Francis Faragoh. Cameraman, Benjamin Kline. Sound, Glenn Rominger. Film editor, Gene Havlick. Release date, August 31, 1932. Running time, 71 minutes.

CAST

Bannister ..... Charles Bickford
Marian ..... Constance Cummings
Mr. Wingate .....Alec B. Francis
Marsden ..... Alan Roscoe
English Charlie ..... Robert Ellis
Won-Le-Ton ..... Jimmy Wang
Egyptian Spy ..... Johnny Eberts
Gibbs ..... Bill Williams
Halborn ..... Al Smith
Captain Ballentyne) ..... Hal Price
First mate (Ballentyne)..... Kit Guard
Captain (Blencoe) ..... Ed Le Saint
First mate (Blencoe) ..... Jack Carlisle
Second mate (Ballentyne).....George McGrill
Doctor ..... Jack Richardson
Swede sailor ..... Bill Sundholm
Joe .....Bob St. Angelo

Zwei Herzen und Ein Schlag

Two Hearts That Beat as One

(Ufa-Protex)

Operetta

This picture is a high-standard exponent of the modern German principle of production, that of lessening and altering the realism to provide the comedy touch which lends itself to musical illustration, as described by Mr. Hans Tintner, Berlin correspondent of the HERALD, in the issue of September 3. This treatment begins with the first scene, showing a number of maids and girl bellhops at a fashionable resort hotel performing a lively and tuneful song and dance. That spirit is maintained throughout, any serious element being effectively blockaded.

The songs are uniformly likable and there's the nucleus of appeal to your community, provided experience has shown they like music with their screen meals. You may well promise them a delightful 80 minutes of singing and dancing in a cheering story with no heavy problem to mull over.

To those acquainted with productions of German origin there are two names to present, the engaging and vivacious Lilian Harvey and Wolf Albach-Retty. Miss Harvey truly parallels the younger generation of American screen players, in actions and in accomplishments.

The story is of a bride who has left her husband because of her stage aspirations. In fact, her ambitious aunt even prevails upon her to try to goad him into slapping her, as grounds for divorce. Her husband won't be goaded, however, and a ruse of his uncle at "Ria Bella's" premiere provides the situation for the reconciliation.—ROVELSTAD, New York.

Produced by Ufa. Distributed by Protex Trading Corp. Directed by Wilhelm Thiels. Manuscript by Franz Schulz. Adapted from the play by Birabeau and Dolley. Photographed by Carl Hoffman. Music by Jean Gilbert. Supervised by Guenther Stapenhorst. Release date, September 8, 1932. Running time, 80 minutes.

CAST

Jenny-Ria Bella .....Lilian Harvey
Victor, her husband .....Wolf Albach-Retty
Aunt Adele .....Rosa Valetti
Uncle Moritz .....Kurt Lilien
Duke d'Auribeau .....Otto Wallburg
Dr. Epstein, a lawyer.....Hermann Blass

The Phantom Express

(Majestic)

Melodrama

A railroad yarn with an element of mystery, this is excellent juvenile fare of the melodramatic, action-packed variety, which may have a certain appeal for the masculine adults who haven't forgotten when they were boys and went to the "movies" of a Saturday afternoon with a nickel and an unmistakable urge for screen excitement.

Double feature or midweek playing perhaps will be the best spot for the picture. It is pos-

sible to stir up a goodly amount of neighborhood excitement with the title, since this phontom express, cleverly developed, causes several wrecks and numerous injuries. Ballyhoo in the lobby of the theatre with all the train material possible, signal lights, signs and the like, and make the biggest play to the patrons through the children, whose curiosity as to the phantom train, combined with their desire to see a melodramatic railroad picture should have the required reaction upon the family elders.

The film should be found reasonably entertaining. The cast is in a measure standard for the type of film. J. Farrell Macdonald plays the crack engineer in his usual acceptable style, aided by William Collier, Jr., who as the son of the road's president, Hobart Bosworth, solves the mystery of the phantom express. Sally Blane is attractive as Macdonald's pretty daughter, who, with Collier, supplies the other half of the romance.

A railroad story, with a novel mystery twist, is perhaps the best selling line for the picture. Use the question mark for the mystery, and punchy action lines for the story. The production should serve as moderately effective entertainment for adults and a slightly hair-raising thriller for the youngsters.—AARONSON, New York.

Produced by Irving C. Franklin and Donald M. Stoner. Distributed by Majestic. Written and directed by Emory Johnson. Edited by S. Roy Luby. Photographed by Ross Fisher. Adaptation and dialogue by Emory Johnson and Laird Doyle. Release date, September 15, 1932. Running time, 70 minutes.

CAST

Smoky Nolan ..... J. Farrell Macdonald
Bruce Harrington..... William Collier, Jr.
Carolyn Nolan ..... Sally Blane
Harrington ..... Hobart Bosworth
Smoky's fireman ..... Axel Axelson
Company President ..... Huntley Gordon
Dick ..... Eddie Phillips
Jack Nolan ..... David Rollins
Telegraph operator ..... Tom O'Brien
Mrs. Nolan ..... Claire McDowell
Betty ..... Lina Basquette

Out of Singapore

(Goldsmith Pictures)

Drama

This perhaps will be most effectively sold as a stark drama of the open sea, out of Singapore, sailing the Far Eastern waters. The greater portion of the action takes place aboard a four-master, whereupon Noah Beery, whose achievements in grandiose ugliness can rate second to none, does his best to be a most complete villain of the piece.

He succeeds reasonably well, and there is no reason why the younger generation, particularly the masculine variety, should not be alternately thrilled and dismayed by his particular brand of ugliness. Briefly, Beery, as first mate to a captain, Montague Love, in very ill health, concocts a plan which has for its main features designs on the captain's daughter, Dorothy Burgess, and the scuttling of the ship for the insurance revenue, a type of deviltry in which the first mate is understood to have been variously engaged for several years, to the detriment of innumerable ships and their crews. The scheme is plotted with a Chinese owner of a Singapore dive and much money.

Beery makes the mistake of hiring a second mate, George Walsh, after drowning the original officer. Another mistake is the severing of relations with a half-caste dancer in the dive, played by Miriam Seegar. She follows on board when the ship puts to sea. Out to get Beery, she watches the hatching of the plot, warns Walsh and Miss Burgess and turns the tables on Beery. When he sets off the dynamite fuse in the ship's hold Miss Seegar locks him in, permits Walsh and Miss Burgess to escape, and proceeds to dance for the crew in the forecastle, as the ship is blown to bits. The captain-father meanwhile has died by reason specifically of the pointed nursing of Beery in an unguarded moment.

There is more than a little heavy melodrama in the piece, though the pace of the action varies. As a double bill offering, it may prove reasonably entertaining, especially in the smaller situation. There is comparatively little opportunity for exploitation of an unusual nature, best results probably resulting from a straight treatment, handling the film as seagoing melodrama, having a certain appeal for the juvenile patron. Concentrate on Beery, the villainous first mate, and Walsh, the strong and handsome second mate who saves and wins the girl.—AARONSON, New York.

Produced and distributed by Goldsmith Pictures. Directed by Chas. Hutchison. Story by Frederick Chapin. Sound, Freeman Lang. Continuity by Frances Natteford. Running time, 61 minutes.

CAST

Noah Beery ..... Montague Love
Dorothy Burgess ..... George Walsh
Miriam Seegar ..... Jimmy Aubrey

Isle of Paradise

(Invincible)

Travel Subject

The island of Bali, often called the most beautiful of the group located in the Dutch East Indies, here forms the subject matter of a feature length film, done for the most part silently with accompanying dialogue. Definitely in the classification of the travelogue, the picture, ably photographed and competently explained, must none the less be considered from that standpoint.

Pictured with an abundance of always interesting detail, the lives of the inhabitants of peaceful, ever tranquil Bali are clearly portrayed, as well as the numerous ceremonials which fill their existence. Scenic effects are handled with the utmost skill.

The picture may well be used as a special attraction, with the exhibitor clearly indicating to his patrons exactly what he is showing. The picture has just completed a fifth week at a small, low-priced Broadway picture house, indicating a certain amount of drawing power inherent in the film. Recently the island of Bali has enjoyed much in the nature of exploitation, chiefly through the medium of the motion picture, and specifically through one or two short subjects. Offer this as a feature-length picture accurately portraying the lives and customs of a strange and little known native Oriental people, the Balinese. Perhaps the most unusual feature of the film is the detailed photographic description of the most elaborate, most unusual ceremonies which accompany the cremation of the dead, one of the most pleasurable of the Balinese rituals—to themselves.

The exhibitor has the opportunity for heavy atmospheric display advertising and ballyhoo in his lobby. He may go in as strongly as he desires for the palm leaf and South Sea effects in his immediate theatre show-selling. There is no cast. The natives, not acting, are handsome, wholly normal.

School groups may be very easily interested in this film. Special matinees could be arranged with the cooperation of the educational authorities. Appeal to the adults with the suggestion that here is something off the beaten track among feature pictures. The picture, of course, will serve exceptionally well on a double-feature program.—AARONSON, New York.

Presented by Adolph Pollak. Distributed by Invincible Pictures. Direction and photography by Charles T. Trego. Film editor, Paul Maschke. Narration by David Ross. Music by James Bradford. Release date, August 15, 1932. Running time, 61 minutes.

1914

(Capital)

War Drama

Here is a problem play, with no plot whatever unless one takes in the cabinet maneuverings at the various capitals preliminary to the World War. The production, seen at the Europa in New York, raises the suggestion that Kaiser Wilhelm made every effort to settle the Austro-Serbian dispute without war, and that the assassination of Jean Juares, Socialistic leader of the French people, removed the only man who could have prevented the conflict.

The production is practically entirely dialogue, introducing the central characters at the royal palaces of Austria, Hungary, Russia and Serbia, with the help, as stated in a title, of authentic documents from the several governments. Whatever action is to be found rests solely in the flashes of the assassination of the Austrian Crown Prince at Sarajevo and of the French socialist and a momentary glimpse of the warring troops. The result is heavy screen fare, with no attempt to introduce lighter touches.

The dialogue is in German, with the exception of the English in an introductory scene introduced to raise the question: "Who caused the war?"

For the German community the theatre management obviously should emphasize the exposition of the argument that upon the cabinets, and not upon the royalty, lay the responsibility of the tragedy of all time.—ROVELSTAD, New York.

Produced by Atlas Film Verleih (Berlin) and distributed by Capital Films. Directed by Richard Oswald. Scenario by Heinz Goldberg and Fritz Wendhausen. Foreword by Dr. Eugene Fischer. Settings by Franz Schroedter. Photography by Mutz Greenbaum. Release date, Sept. 3, 1932. Running time, 73 minutes.

CAST

Berlin:
Count von Bethmann Hollweg.....Albert Basserman
Count von Jagow, Minister of Foreign Affairs
Herrman Wlach
Count von Moltke, Chief of Staff of Prussian Army
Wolfgang v. Schwind
Count Hoyos .....Robert Hartberg
St. Petersburg:
Nicholas II. Czar of Russia.....Reinhold Schuenzel
The Czarina .....Lucie Hoeflich
Archduke Nicholas .....Ferdinand Hart
Sazanow, Minister of Foreign Affairs..Oskar Homolka
Suchomlinow, Minister of War.....A. E. Licho
Count Pourtales, German Ambassador..Hans Peppler
Pateologue, French Ambassador.....Theodore Loos
Buchanan, English Ambassador.....Fritz Alberti
Vienna:
Emperor Franz Josef.....Eugene Kloepfer
Count Leopold Berchtold, Minister of Foreign Affairs
Alfred Abel
Count Stephen Tisza.....Victor Jensen
Paris:
Viviani, Minister of Foreign Affairs
Ferdinand v. Alten
Count v. Schoen, German Ambassador..Bruno Ziemer
Jean Jaures.....Heinrich George
His Confident .....Alexander Granach
London:
Sir Edward Grey, Minister of Foreign Affairs
Paul Mederow
Prince Lichnowsky, German Ambassador
Fritz Odemar

SHORTS

Hic-Cups, the Champ

(Columbia)

Fair

Krazy Kat, cartoon figure, presents something of an animated novelty as the hiccoughing champion of animal land. It is not a particularly delicate figure, but contrives to be somewhat amusing. Kat dreams of the great championship hiccoughing bout while under the influence of the doctor's ministrations.—Running time, 7 minutes.

Believe It or Not—No. 9

(Vitaphone)

Up to Standard

Robert L. Ripley takes his believe-it-or-not eye sundry places from New York to Africa in this bit of his oddities series of shorts. Subjects range from the horseman guide of cross-town freight trains in New York to the salt pyramids. Diversification gives the production adequate life.—Running time, 8 minutes.

Curiosities

(Columbia)

Fair

Fairly interesting is this collection of oddities, picked up by the camera the world over, and produced by Walter Futter. The unusual burial custom of an African tribe, the complete and intricate miniature railway constructed by a California man as a hobby, form the highlights.—Running time 10 minutes.

Promise your customers :. .

A MILE OF MERRIMENT

5874 feet (to be exact) of fast-paced fun . . . with sweet Sally Eilers as a ha-cha hat check miss who has everything and misses nothing. This will make her more popular than ever . . . not to mention your theatre.

Going Over:

"CONGORILLA"

WILL ROGERS *in* "DOWN TO EARTH"

"CHANDU the Magician" *with* Edmund Lowe and Bela Lugosi

Coming Up:

"SIX HOURS TO LIVE" Warner Baxter, John Boles, Miriam Jordan

"RACKETY RAX" Victor McLaglen, Greta Nissen and a big squad of All-American coaches and players

ZANE GREY'S epochal "THE GOLDEN WEST"

JANET GAYNOR & CHARLES FARRELL *in* "TESS of the Storm Country"

CLARA BOW *in* "CALL HER SAVAGE"

Look what the **HOLLYWOOD REPORTER** *says:*

This is a charming piece of light romantic comedy that the flappers and the woman trade generally will do handsprings over. Well-directed, lavishly mounted and sparkling with the brightest dialogue that has assailed these ears for many a moon, it is certainly the top shelf of program product and should pay off in any kind of a house. This is the kind of stuff any exhibitor should be glad to invite in for a stay.

WATCH FOX THIS


HAT CHECK GIRL
SALLY EILERS
BEN LYON
Ginger Rogers • Monroe Owsley
Arthur Pierson
From the novel by
Rian James
Directed by SIDNEY LANFIELD
YEAR

THEATRE RECEIPTS

Theatre receipts from 109 theatres in 20 key cities over the country reached a total of $1,422,646 for the calendar week ended September 17, 1932. This aggregate gross represents a decrease of $166,721 from the total of the previous calendar week ended September 10, when 108 theatres in 20 cities grossed $1,589,367. During the more recent seven-day period two new low individual house record figures were established, and no new high individual records. This compares with three new "lows" and no new "highs" during the preceding week.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Boston							
Keith's	3,500	25c-65c	"Okay America" (U.)	21,500	"Bird of Paradise" (Radio)	23,000	High 12-5 "Frankenstein" 27,000 Low 3-26-32 "Explorers of the World" 16,000
Keith-Boston	2,900	25c-65c	"Back Street" (U.)	21,000	"The Thirteenth Guest" (Mono.) (25c-60c)	21,500	High 4-9-32 "Steady Company" 26,000 Low 7-9-32 "By Whose Hand?" 16,500
Loew's Orpheum	2,000	25c-60c	"Blondie of the Follies" (MGM)	21,000	"Speak Easily" (MGM)	20,000	High 1-24 "Hell's Angels" 31,500 Low 8-4-32 "Unashamed" 18,000
Loew's State	3,700	30c-60c	"The Last Mile" (Tiff.)	22,000	"Divorce in the Family" (MGM)	22,000	High 6-18-32— "Hell Divers" "Possessed" and "Sin of Madelon Claudet" 26,000 Low 7-18 "Man in Possession" 19,000
Metropolitan	4,350	35c-75c	"A Successful Calamity" (W. B.)	37,000	"70,000 Witnesses" (Para.)	37,500	High 1-31 "No Limit" 44,500 Low 7-4 "I Take This Woman" 30,000
Paramount	1,800	30c-60c	"Blessed Event" (W. B.)	16,000	"Love Me Tonight" (Para.) (2nd week)	16,000	.....
Uptown	2,000	25c-60c	"Blessed Event" (W. B.)	13,000	"Love Me Tonight" (Para.) (2nd week)	12,500	High 5-14-32 "The Miracle Man" 15,000 Low 7-23-32 "Miss Pinkerton" 10,000
Buffalo							
Buffalo	3,500	30c-65c	"Down to Earth" (Fox)	25,400	"Blondie of the Follies" (MGM)	23,500	High 3-28 "My Past" 39,500 Low 8-27-32 "Devil and the Deep" 15,000
Century	3,000	25c-35c	"Washington Masquerade" (MGM) (25c-55c)	12,100	"Speak Easily" (MGM) (6 days)	7,100	High 2-14 "Cimarron" 25,600 Low 8-27-32 "Mystery Ranch" 5,800
Court Street	1,800	25c	"The Vanishing Frontier" (Para.) (4 days)	2,100	"Almost Married" (Fox) (4 days)	1,300	.....
Great Lakes	3,000	30c-65c	"Back Street" (U.)	9,800	"Love Me Tonight" (Para.)	15,000	High 8-8 "Politics" 35,100 Low 5-28-32 "Two Seconds" 7,900
Hippodrome	2,100	25c-35c	"Bachelor's Affairs" (Fox)	5,900	"Jewel Robbery" (W. B.)	7,500	High 2-14 "Free Love" 26,300 Low 7-16-32 "New Morals for Old" 4,200
Lafayette	3,300	25c	"Radio Patrol" (U.)	7,900	"War Correspondent" (Col.)	8,000	High 4-11 "Ten Cents a Dance" 24,100 Low 6-11-32 "The Secret Witness" 5,800
Chicago							
Chicago	4,000	35c-75c	"A Successful Calamity" (W.B.)	32,000	"Down to Earth" (Fox)	40,000	High 1-23-32 "Two Kinds of Women" 67,000 Low 7-18 "Women Love Once" 26,250
McVickers	2,284	35c-75c	"Horse Feathers" (Para.) (4th week)	11,000	"Horse Feathers" (Para.) (3rd week)	18,000	High 2-7 "Doorway to Hell" 38,170 Low 5-28-32 "The Doomed Battalion" 15,000
Oriental	3,940	35c-75c	"Doctor X" (F. N.)	25,000	"Speak Easily" (MGM)	26,000	High 3-7 "My Past" 46,750 Low 6-27 "Party Husband" 19,450
Palace	2,509	35c-75c	"Age of Consent" (Radio)	23,000	"Bird of Paradise" (Radio)	31,000	High 4-2-32 "Cheaters at Play" 33,000 Low 7-16-32 "Bachelor's Affairs" 16,000
State Lake	2,776	25c-50c	"Night Club Lady" (Col.)	16,500	"Passport to Hell" (Fox)	19,000	High 12-12 "Frankenstein" 44,000 Low 6-25-32 "Is My Face Red?" 7,000
United Artists	1,700	35c-75c	"Mr. Robinson Crusoe" (U.A.) (2nd week)	8,500	"Mr. Robinson Crusoe" (U.A.) (1st week)	17,000	High 3-21 "City Lights" 46,562 Low 6-18-32 "The Tenderfoot" 9,000
Cleveland							
Allen	3,300	25c-50c	"Down to Earth" (Fox)	10,000	"Love Me Tonight" (Para.)	15,000	High 1-30-32 "Hell Divers" 26,000 Low 7-2-32 "The Man From Yesterday" 8,000
RKO Palace	3,100	25c-60c	"Okay America" (U.)	18,000	"Back Street" (U.)	21,000	High 5-2 "Laugh and Get Rich" 40,000 Low 9-17-32 "Okay America" 18,000
Stillman	1,900	25c-35c	"The Vanishing Frontier" (Para.)	4,100	"Congorilla" (Fox)	8,500	.....
Warner's Lake	800	15c-50c	"Blessed Event" (W.B.)	7,800	"Two Against the World" (W.B.)	6,000	High 10-3 "Five Star Final" 15,000 Low 7-4 "Big Business Girl" 2,000
Denver							
Denver	2,500	25s-65c	"Skyscraper Souls" (MGM)	12,500	"Love Me Tonight" (Para.)	16,000	High 8-8 "Politics" 25,000 Low 5-14-32 "Greeks Had a Word for Them" 9,000
Huffman's Rialto	900	20c-40c	"Roar of the Dragon" (Radio)	3,250	"Purchase Price" (W.B.)	3,200	.....
Orpheum	2,600	25c-65c	"Congorilla" (Fox)	15,000	"Down To Earth" (Fox)	17,000	.....
Paramount	2,000	25c-40c	"Divorce in the Family" (MGM)	7,500	"70,000 Witnesses" (Para.)	11,000	High 1-10 "Hell's Angels" 22,000 Low 6-25-32 "Forgotten Commandments" and "Reserved for Ladies" 3,450
Detroit							
Downtown	2,750	25c-50c	"Back Street" (U.) (2nd week)	17,000	"Bird of Paradise" (Radio) (4 days-2nd week) "Back Street" (U.) (3 days-1st week)	6,100 7,600	.....
Fisher	2,300	25c-50c	"Divorce in the Family" (MGM) (25c-60c)	12,000	"Speak Easily" (MGM)	14,200	.....
Fox	5,000	25c-50c	"The Painted Woman" (Fox)	13,500	"Down To Earth" (Fox)	14,100	.....
Michigan	4,100	25c-75c	"Love Me Tonight" (Para.)	25,000	"Devil and the Deep" (Para.)	24,300	.....
United Artists	3,800	25c-75c	"White Zombie" (U. A.) (2nd week)	9,000	"White Zombie" (U. A.) (1st week)	10,000	.....


LEW AYRES
in
"OKAY AMERICA"
The intense drama of a courageous young American who thought more of his country than he did of his life!
•
with
MAUREEN O'SULLIVAN,
Louis Calhern, Walter Catlett, Allan Dinehart, Henry Armetta. Original screen play by WILLIAM ANTHONY McGUIRE. Produced by Carl Laemmle, Jr. Directed by Tay Garnett. Presented by Carl Laemmle.
STEP OUT WITH UNIVERSAL
RUTH DRAKE DISAPPE
STEP OUT WITH UNIVERSAL
STEP OUT WITH UNIVERSAL

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)	
Hollywood								
Chinese	2,500	55c-$1.65	"Rain" (U. A.) ($5.00 premiere) (6 days)	26,500			High 7-31 "Trader Horn"	36,000
							Low 10-31 "Yellow Ticket"	9,000
Pantages Hollywood	3,000	35c-65c	"Horse Feathers" (Para.)	8,000	"Bring 'Em Back Alive" (Radio)	8,800	High 4-30-32 "Careless Lady"	22,400
							Low 2-6-32 "Ladies of the Big House"	7,000
W. B. Hollywood	3,000	25c-55c	"Blessed Event" (W. B.) (2nd week)	11,800	"Blessed Event" (W. B.) (1st week)	16,850	High 2-7 "Little Caesar"	30,000
							Low 11-7 "Honor of the Family"	7,000
Indianapolis								
Apollo	1,100	35c-50c	"Back Street" (U.)	5,000	"Down to Earth" (Fox)	5,000	High 6-13 "Daddy Long Legs"	10,000
							Low 8-20-32 "Jewel Robbery"	2,500
Circle	2,600	35c-50c	"Bird of Paradise" (Radio)	6,000	"Love Me Tonight" (Para.)	8,800	High 2-14 "Cimarron"	13,000
							Low 7-30-32 "Westward Passage"	3,500
Indiana	3,300	35c-50c	"70,000 Witnesses" (Para.)	13,500	"Bring 'Em Back Alive" (Radio)	5,000	High 1-17 "Her Man"	25,000
							Low 9-10-32 "Bring 'Em Back Alive"	5,000
Palace	2,800	25c-35c	"Divorce in the Family" (MGM) (35c-50c)	5,500	"Blondie of the Follies" (MGM)	7,000	High 5-2 "Trader Horn"	22,000
							Low 9-3-32 "The Last Mile"	5,000
Kansas City								
Liberty	1,000	15c-25c	"Passport to Hell" (Fox)	4,000	"70,000 Witnesses" (Para.)	4,250		
Mainstreet	3,049	35c-50c	"Okay America" (U.)	23,000	"Back Street" (U.)	21,000	High 1-9-32 "Peach o' Reno"	25,500
							Low 6-11-32 "Rich Are Always With Us"	11,000
Midland	4,000	25c-40c	"Mr. Robinson Crusoe" (U. A.) (7 days and Sat. midnite show)	11,500	"Divorce in the Family" (MGM) (7 days and Sat. midnite show)	12,000	High 1-23-32 "Hell Divers"	30,400
							Low 5-9 "Quick Millions"	7,500
Newman	2,000	35c-50c	"Doctor X" (F. N.) (7 days and Sat. midnite show)	8,500	"Two Against the World" (W.B.) (7 days and Sat. midnite show)	8,000	High 2-27-32 "Shanghai Express"	25,000
							Low 6-4-32 "Street of Women"	6,500
Plaza	1,940	35c-50c	"Down to Earth" (Fox)	7,400				
Los Angeles								
Fox Criterion	1,652	25c-65c	"Igloo" (U.) (3rd week-4 days)	1,700	"Igloo" (U.) (2nd week)	6,000	High 5-9 "Secret Six"	27,100
							Low 3-5-32 "Business and Pleasure"	3,909
Loew's State	2,416	35c-70c	"Speak Easily" (MGM)	24,500	"Blondie of the Follies" (MGM)	28,500	High 10-25 "Susan Lenox"	39,000
							Low 3-5-32 "The Silent Witness"	6,963
Orpheum	2,750	25c-40c	"Bird of Paradise" (Radio) (2nd week)	6,200	"Bird of Paradise" (Radio) (1st week)	15,000	High 1-9-32 "Frankenstein"	34,000
							Low 12-26 "Heaven on Earth"	6,500
Paramount	3,596	35c-70c	"Love Me Tonight" (Para.) (2nd week)	18,600	"Love Me Tonight" (Para.) (1st week)	37,000	High 10-31 "Beloved Bachelor"	41,000
							Low 2-6-32 "Tomorrow and Tomorrow"	7,500
W. B. Downtown	2,400	25c-55c	"Two Against the World" (W. B.)	9,200	"Big City Blues" (W. B.)	9,000	High 2-7 "Little Caesar"	27,000
							Low 4-23-32 "Destry Rides Again"	6,200
W. B. Western	2,400	35c-55c	"The Man Called Back" (Tiff.)	5,800	"Two Against the World" (W. B.)	5,300		
Minneapolis								
Lyric	1,238	25c-40c	"The Purchase Price" (W. B.)	2,000	"Blondie of the Follies" (MGM)	2,000	High 5-30 "Kiki"	4,000
							Low 1-24 "Men on Call"	1,200
RKO Orpheum	2,900	25c-55c	"Back Street" (U.)	13,000	"Hold 'Em Jail" (Radio)	12,500	High 12-14 "Cimarron"	30,000
							Low 8-20-32 "American Madness"	12,000
State	2,300	25c-55c	"70,000 Witnesses" (Para.)	9,000	"Love Me Tonight" (Para.)	8,500	High 1-2-32 "Sooky"	10,000
							Low 4-18 "Body and Soul"	6,000
Montreal								
Capitol	2,547	26c-77c	"Two Against the World" (W.B.) and "Crooner" (F. N.)	12,500	"Speak Easily" (MGM) and "Westward Passage" (Pathe)	12,000	High 1-10 "Just Imagine"	18,000
							Low 12-23 "The Guardsman" and "The Tip-Off"	8,000
His Majesty's	1,600	50c-$1.00	"The Faithful Heart" (British) (2nd week)	6,000	"The Faithful Heart" (British) (1st week)	7,500		
Imperial	1,914	15c-40c	"Le Petite de Montparnasse" (French)	3,000	"Au Nom De La Loi" (French)	3,000	High 1-17 "Office Wife"	10,000
							Low 8-12-32 "Paris-Beguin"	1,800
Loew's	3,115	30c-85c	"Downstairs" (MGM)	14,000	"70,000 Witnesses" (Para.)	13,000	High 4-2-32 "Fireman, Save My Child"	16,500
							Low 7-18 "Stepping Out"	9,000
Palace	2,600	30c-$1.00	"Horse Feathers" (Para.)	14,500	"Love Me Tonight" (Para.)	13,500	High 4-2-32 "One Hour With You"	19,500
							Low 8-12-32 "Washington Masquerade"	10,000
Princess	2,272	25c-75c	"Magic Night" (U. A.) and "Self-Made Lady" (British)	9,000	"American Madness" (Col.) and "The Secret Witness" (Col.)	8,500	High 4-1 "City Lights"	22,500
							Low 8-27-32 "Man Called Back" and "Strangers of the Evening"	7,000
New York								
Astor	1,120	55c-$2.20	"Strange Interlude" (MGM) (3rd week)	21,901	"Strange Interlude" (MGM) (2nd week)	22,462	High 1-2-32 "Hell Divers"	24,216
							Low 11-14 "The Champ"	13,759
Cameo	549	25c-75c	"China Express" (Amkino)	4,000	"The Sniper" (Amkino) (2nd week)	4,000		
Capitol	4,700	35c-$1.65	"Blondie of the Follies" (MGM) (2nd week)	64,348	"Blondie of the Follies" (MGM) (1st week)	80,885	High 1-9-32 "Mata Hari"	110,466
							Low 7-2-32 "New Morals for Old"	29,767
Embassy	598	25c	All Newsreel	7,752	All Newsreel	7,390	High 1-3 Newsreels	9,727
							Low 5-28-32 Newsreels	5,785
Mayfair	2,300	35c-85c	"Bird of Paradise" (Radio)	28,500	"Back Street" (U.) (2nd week)	20,000	High 12-12 "Frankenstein"	53,800
							Low 4-30-32 "Cohens and Kellys in Hollywood"	7,600
Palace	2,500	30c-$1.10	"Back Street" (U.)	22,000	"Age of Consent" (Radio)	12,000		
Paramount	3,700	40c-$1.10	"Okay America" (U.)	32,000	"70,000 Witnesses" (Para.)	62,900	High 2-7 "Finn and Hattie"	85,900
							Low 12-26 "Heaven on Earth"	35,700
Rialto	1,949	40c-$1.10	"Horse Feathers" (Para.) (5th week)	14,500	"Horse Feathers" (Para.) (4th week)	18,000	High 2-27-32 "Shanghai Express"	64,600
							Low 6-27 "Dracula" and "Hell's Angels"	4,500
Rivoli	2,103	40c-$1.10	"Love Me Tonight" (Para.) (4th week)	15,000	"Love Me Tonight" (Para.) (3rd week)	20,000	High 1-9-32 "Dr. Jekyll and Mr. Hyde"	67,100
							Low 7-29-32 "Igloo"	8,000
Roxy	6,200	35c-$1.10	"The Crash" (F. N.)	42,500	"Down to Earth" (Fox)	43,000	High 1-2-32 "Delicious"	133,000
							Low 6-11-32 "Monte Carlo Madness"	30,000
Strand	3,000	35c-$1.10	"Blessed Event" (W. B.) (2nd week)	22,424	"Blessed Event" (W. B.) (1st week)	34,721	High 1-17 "Little Caesar"	74,821
							Low 4-2-32 "The Missing Rembrandt"	8,012
Winter Garden	1,949	35c-$1.10	"Big City Blues" (W. B.)	12,721	"A Passport to Hell" (Fox) (2nd week)	6,944	High 9-19 "Five Star Final"	59,782
							Low 8-20-32 "Hollywood Speaks"	5,690



Coming to you on the wings of success—straight from the studio of hits!

With RALPH BELLAMY, Gloria Stuart, Pat O'Brien, Slim Summerville, Lilian Bond, Russell Hopton.



Story by Dale Van Every and Frank Wead. Produced by Carl Laemmle, Jr. Directed by John Ford. Presented by Carl Laemmle.

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1931 to date)
Oklahoma City							
Capitol	1,200	10c-55c	"Two Against the World" (W.B.)	3,800	"70,000 Witnesses" (Para.)	4,200	High 2-7 "Illicit" 11,000 Low 7-2-32 "Man From Yesterday" 3,100
Criterion	1,700	10c-55c	"Grand Hotel" (MGM)	7,000	"Bird of Paradise" (Radio)	5,300	High 2-21 "Cimarron" 15,500 Low 8-12-32 "Downstairs" 3,000
Liberty	1,500	10c-35c	"The Last Man" (Col.) (4 days)	850	"Painted Woman" (Fox) (4 days)	1,200	High 1-24 "Under Suspicion" 7,200 Low 6-20 "Big Fight" and "Drums of Jeopardy" 900
			"Careless Lady" (Fox) (3 days)	1,100	"Back Street" (U.) (3 days)	1,500	
Mid-West	1,500	10c-55c	"Down to Earth" (Fox) (8 days)	7,500	"Back Street" (U.) (8 days)	8,000	High 9-19 "Young As You Feel" 11,000 Low 8-20-32 "War Correspondent" 3,000
Omaha							
Orpheum	3,000	25c-55c	"Bird of Paradise" (Radio)	11,000	"Hold 'Em in Jail" (Radio)	16,500	High 2-14 "Cimarron" 25,550 Low 6-18-32 "Night World" 8,500
Paramount	2,900	25c-60c	"Down to Earth" (Fox)	7,000	"Love Me Tonight" (Para.)	7,500	High 4-23-32 "Tarzan, the Ape Man" 13,750 Low 5-21-32 "Wet Parade" and "It's Tough to Be Famous" 4,000
World	2,500	25c-40c	"Congorilla" (Fox) and "Unashamed" (MGM)	5,500	"The Mouthpiece" (W.B.) and "70,000 Witnesses" (Para.)	6,000	High 4-11 "Men Call It Love" 16,000 Low 11-28 "The Cisco Kid" 4,500
Philadelphia							
Arcadia	600	30c-55c	"Red Headed Woman" (MGM) (6 days)	2,900	"Scarface" (U. A.)	3,300	High 12-17 "The Guardsman" 6,500 Low 4-30-32 "Beast of the City" 1,900
Boyd	2,400	35c-75c	"Love Me Tonight" (Para.) (6 days)	16,500	"Two Against the World" (W.B.) (6 days)	15,000	
Earle	2,000	35c-66c	"Devil and the Deep" (Para.) (6 days)	16,000	"Crooner" (F. N.) (6 days)	17,000	High 1-2-32 "Makers of Men" 27,000 Low 7-23-32 "Miss Pinkerton" 12,500
Fox	3,000	35c-75c	"The Last Mile" (Tiff.) (6 days)	18,000	"Down to Earth" (Fox) (6 days)	18,000	High 2-7 "Man Who Came Back" 40,000 Low 6-18-32 "Mystery Ranch" 15,000
Karlton	1,000	30c-55c	"Two Against the World" (W.B.) (5 days)	3,500	"Doctor X" (F. N.)	4,500	High 5-2 "City Lights" 8,000 Low 3-21 "Resurrection" 3,000
Stanley	3,700	35c-75c	"Horse Feathers" (Para.) (6 days-2nd week)	12,000	"Horse Feathers" (Para.) (6 days-1st week)	17,500	High 12-19 "Frankenstein" 31,000 Low 7-25 "Rebound" 8,000
Stanton	1,700	35c-55c	"Guilty As Hell" (Para.) (6 days)	9,000	"Unashamed" (MGM) (2nd week-2 days)	2,000	High 3-21 "Last Parade" 16,500 Low 7-28-32 "Radio Patrol" 6,500
Portland, Ore.							
Oriental	2,040	25c-35c	"Stranger in Town" (W. B.)	2,900	"Igloo" (U.)	3,200	
Paramount	3,068	35c-65c	"70,000 Witnesses" (Para.)	15,000	"Down to Earth" (Fox)	14,000	High 1-3 "Paid" 26,000 Low 5-23 "Young Sinners" 11,000
Rialto	1,400	25c-40c	"Madame Racketeer" (Para.) (25c)	2,900	"Love Me Tonight" (Para.)	3,500	High 3-21 "Trader Horn" 12,000 Low 6-25-32 "Mystery Ranch" 1,900
RKO Orpheum	1,700	25c-40c	"Hold 'Em Jail" (Radio)	7,000	"Back Street" (U.)	7,500	High 2-14 "Cimarron" 20,000 Low 9-3-32 "The Blonde Captive" 6,500
United Artists	945	25c-35c	"Blondie of the Follies" (MGM)	3,000	"Downstairs" (MGM)	2,500	High 1-10 "Hell's Angels" 12,500 Low 8-4-32 "Week Ends Only" 2,000
San Francisco							
El Capitan	3,100	25c-60c	"Winner Take All" (W. B.)	14,000	"Red Headed Woman" (MGM)	14,000	High 8-15 "Daddy Long Legs" 16,750 Low 6-11-32 "Devil's Lottery" 11,000
Filmarte	1,400	25c-50c	"Rasputin" (Foreign) (2nd week)	5,000	"Rasputin" (Foreign) (1st week)	5,500	
Fox	4,600	25c-90c	"Divorce in the Family" (MGM)	38,000	"70,000 Witnesses" (Para.)	35,000	High 1-3 "Lightning" 70,000 Low 2-20-32 "The Guardsman" 29,000
Golden Gate	2,800	25c-65c	"Hold 'Em Jail" (Radio)	13,500	"Back Street" (U.)	20,000	High 8-4-25 "Bring 'Em Back Alive" 24,000 Low 6-11-32 "Lena Rivers" 7,000
Orpheum	3,000	25c-65c	"Back Street" (U.)	6,000			High 12-12 "Frankenstein" 23,000 Low 5-14-32 "Night World" 5,000
Paramount	2,670	25c-90c	"Love Me Tonight" (Para.) (4 days-3rd week)	5,000	"Love Me Tonight" (Para.) (2nd week)	23,000	High 1-9-32 "The Champ" 35,600 Low 8-12-32 "Devil and the Deep" 9,500
Warfield	2,700	35c-90c	"Blondie of the Follies" (MGM)	20,000	"Congorilla" (Fox)	23,000	High 3-14 "Parlor, Bedroom and Bath" 28,000 Low 1-30-32 "X Marks the Spot" 15,000
Warner Bros.	1,380	35c-75c	"Blessed Event" (W. B.) (2nd week)	6,000	"Blessed Event" (W.B.) (1st week)	10,000	High 3-26-32 "Fireman, Save My Child" 19,000 Low 7-9-32 "Street of Women" 3,500
Seattle							
Fifth Avenue	2,750	25c-75c	"Down to Earth" (Fox)	13,500	"Love Me Tonight" (Para.)	13,500	High 7-30-32 "Million Dollar Legs" 18,500 Low 1-2-32 "The Boudoir Diplomat" 7,000
Fox	2,280	25c-75c	"Love Me Tonight" (Para.) (5 days)	5,000	"Divorce in the Family" (MGM)	7,500	
Liberty	2,000	10c-25c	"Range Law" (Tiff.) and "Discarded Lovers" (Towers)	5,000	"The Sign of Four" (World-Wide)	3,000	High 1-10 "The Lash" 11,500 Low 9-17-32 "Range Law" and "Discarded Lovers" 3,000
Music Box	950	25c-35c	"A Successful Calamity" (W. B.) (25c-75c)	7,000	"Crooner" (F. N.)	3,000	High 2-28 "City Lights" 14,000 Low 9-10-32 "Crooner" 3,000
RKO Orpheum	2,650	25c-40c	"The Blonde Captive" (Col.) (25c-75c)	7,000	"Back Street" (U.) (25c-50c)	8,000	High 10-31 "Spirit of Notre Dame" 18,000 Low 8-27-32 "Age of Consent" 6,000
Washington							
Columbia	1,232	25c-40c	"A Man's Land" (Allied)	2,000	"The Sign of Four" (World-Wide)	2,500	
Earle	2,323	25c-66c	"Devil and the Deep" (Para.)	15,000	"Two Against the World" (W.B.)	20,000	
Fox	3,434	25c-66c	"70,000 Witnesses" (Para.)	22,000	"Divorce in the Family" (MGM)	26,000	
Loew's Palace	2,363	35c-55c	"Love Me Tonight" (Para.)	15,000	"Down to Earth" (Fox)	14,000	
Metropolitan	1,600	25c-55c	"Horse Feathers" (Para.) (2nd week)	7,000	"Horse Feathers" (Para.) (1st week)	15,000	
RKO Keith's	1,832	25c-55c	"Bird of Paradise" (Radio)	15,500	"Hold 'Em Jail" (Radio)	12,000	

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Story by J. K. McGuiness

COLUMBIA PICTURES

YOU NEED 'EM *Columbia* HAS 'EM

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 144.—(A) Tell us what the negative wire of an electric power source has an affinity for. Has it any affinity for anything else? (B) Suppose we have two high voltage electric generators of equal capacity and voltage. We start them in operation and connect their poles together, positives and negatives to like poles, or the other way around. What will happen? (C) Assuming an electric generator and wire system to be thoroughly insulated throughout. Voltage of system, after passing through transformers, 10,000. Negative becomes accidentally but thoroughly grounded. What will happen?

Answer to Question No. 136

Bluebook School Question No. 136 *was*: "*(A) Considering a plano-convex condenser, name the various sources of possible light loss. (B) Considering the reflector type lamp using a large-diameter condenser, name the various sources of light loss contained therein. (C) Considering the reflector type of lamp having no condenser, name the various sources of possible light loss. In all these include all possible sources of light losses between the light source and the film itself. (D) Would there be a very considerable difference as between the amount of light reaching the aperture when an intelligently selected, carefully adjusted, clean light-source-to-film optical system is used, and when one that is selected without expert knowledge, carelessly adjusted and kept not too clean is employed?*"

I am able to pass only eight out of the several hundred answers and some of them only by a considerable use of the thing we term "charity." The following "got by," though even some of them would do well to read the published answers very carefully:

Rau and Evans, G. E. Doe, T. Van Vaulkenburg, Lester Borst, J. Wentworth, A. Wells, H. D. Tyler and M. Domer, and C. Tamper are the eight. The answer of Rau and Evans to Section A is much the best of any. Here it is:

"(A) The various sources of light loss (using a plano-convex condenser) from light source to film are: (1) Light source too far away from face of collector lens (see Figure 36H, Page 162, Vol. 1, Bluebook). (2) Reflection of light from each of the four lens surfaces involved, which is aggravated if the lens surfaces be not well polished. (3) Absorption of light by the glass contained in the lenses themselves, the amount of which would be dependent upon the quality of the glass and will be increased if the lenses have unnecessary thickness. (4) Loss of light due to color in the lenses, which may or may not be considerable according to the kind of color. It is maximum if the tint be blue or green. [I have let this pass, though it presents room for argument. I am not myself altogether certain as to what is correct. Color alters the tone of the light. Some authorities claim that yellow, for example, does not lower the light intensity, by measurement, though as to that I am not convinced. Certainly it seems to me a yellow tint can only be present for the reason that an undue percentage of all other colors are withheld by the lenses, and if that be true—well, it certainly seems to me the screen illumination must be decreased. Glad to hear from the optical gentlemen on that. —F. H. R.] (5) Reflection of light caused by dirty lens surfaces, pitting of surface of collector lens or to poorly polished lens surfaces. (6) Unnecessary enlargements of spot at aperture. (7) Collector and converging lenses spaced too far apart. (8) Light beam obstructed by slide carrier, if same be used and left in place during projection of motion pictures. (9) Too-small free diameter of converging lens, cases of which have been encountered. (10) Condenser lenses not square with each other—impossible in modern projectors, but common in days past and gone. (11) Crater not on same plane with face of collector lens surface. [That last is poorly put. I would have said: In case of old straight arc, crater not burned at 55 degree angle with face of collector lens. In case of high intensity or High-Lo, poorly formed crater, probably due to wrong adjustment of negative carbon.—F. H. R.] (12) Converging lens plane not on same plane as film. [Poorly expressed, but think Rau and Evans have the correct idea. I would have said: Converging lens so placed that the axis of its beam is not central with the center of light source, center of aperture and center of projection lens. The planes of the converging lens and film not being the same would, of course, amount to the same thing, but is not, it seems to me, quite so understandable to men not well acquainted with optical terms.—F. H. R.] (13) Light falling on interior of lamphouse."

We will hear from G. E. Doe on Section B.

"The various losses are accounted for by (a) mirror not kept clean and well polished; (b) mirror an incorrect distance from light source, with result that light beam overlaps condenser, or does not fill it (in other words, the beam between mirror and condenser is either diverging or converging, whereas it should be a parallel beam); (c) poor mirror backing or backing in poor condition, which may be remedied by substituting another mirror; (d) spot on cooling plate too large, or else a spot so small that an abnormal amount of discolored light is carried through the aperture and on to the screen; (e) poorly formed craters; (f) wrong carbon diameter or diameters; (g) imperfect carbon feeding; (h) improper arc gap; (i) poor or damp carbons, including defective carbon cores; (j) mirror polish injured by improper cleaning; (k) rotating shutter blade or blades too wide."

We will listen to T. Van Vaulkenburg on Section C. He says:

"The losses over which the projectionist has control which is, I believe, what it is intended we shall set forth, are: First, wrong distance light source to mirror, which would automatically involve wrong distance mirror to aperture. Second, mirror not kept perfectly clean and well polished. Third, mirror surface scratched or dulled by improper cleaning. Fourth, inefficient reflecting mirror backing or backing injured by heat. Fifth, mirror center not on optical axis of system, a condition presumably not found with modern equipment, but in fact is found. Sixth, improper diameter carbons, damp carbons, poor carbons, poorly formed craters, crooked carbons, wrong arc length or poor carbon contacts which throw carbon points out of center with each other. Seventh, spot too large or too small. Eighth, rotating shutter blades too wide. Ninth, too much or too little current will effect results which will be equivalent to light waste, in that power is used without adequate results in illumination."

(D) J. Dentworth says:

"There certainly is great chance for loss and inefficiency in a projector optical train the elements of which have been either unintelligently selected or poorly adjusted, or both, and not kept perfectly clean and well polished. Such optical systems might well, in an all-day theatre using high amperage, waste so much light, which means electric power consumed without results, that a very serious addition to operating expense would result."

ONCE IN A LIFETIME

a trade is blessed with a journal staunch but never stodgy, alive but never a liar, unafraid but never unfair, reliable in its news, frank in its views. Such is The Motion Picture Daily, and such we intend to keep it!



JENKINS' COLYUM

Springfield, Mo.

DEAR HERALD:

This town is located in the foothills of the Ozark mountains. If you don't think they are "foothills" you drive 'em once. There's a lake 115 miles long, a fishermen's paradise that would make Elmer Gailey of Wayne, Neb., wonder why he goes to Bigstone lake in Minnesota to catch a few sunfish and bullheads.

▽

Tomorrow we expect to be close to Claremore, Oklahoma, Will Rogers' home town, but Pike Peters has sold his garage and the watermelon season has passed, so there is no use going over there.

▽

Bob Rhea, who manages the Miller theatre in Jefferson City for the Dubinsky Brothers, formerly lived at Rogers, Nebraska. Now the name of this town won't mean much to most of the followers of this magazine, but if they had ever shot geese and ducks on the Platte river they would know right where Rogers is, and if Bob Rhea could shoot geese at Rogers as well as he can manage a theatre at Jefferson City, it's no wonder that the geese are about extinct.

▽

Right down in the Ozark hills is a town called Rolla, and it's a right smart town. What keeps it up the Lord only knows, but something keeps it up, for L. L. Lewis has about as pretty a theatre there as you will find in most towns of 50,000 and Mr. Lewis said his business had been fairly good so far this season and better than it was last. No, we didn't misunderstand him, that's just what he said.

▽

Last night we stayed in Lebanon. To these people here Lebanon means a whole lot, for it was the former home of Harold Bell Wright, and it was here that he wrote "The Shepherd of the Hills" while he was pastor of one of Lebanon's churches.

▽

We visited the Lyric theatre in Lebanon which is operated by C. H. Fayant and we had a most delightful visit with Mr. and Mrs. Fayant during the showing of "Rebecca of Sunnybrook Farm."

▽

W. R. Wilhoit of the Ritz at Marshfield, Glen Caldwell of the Princess at Aurora and O. W. Williams of the Gilloiz of Monett, are three of Missouri's popular managers. Not only that, but they rate 100 per cent with us, and they are three of the main reasons why people should go to the Ozarks.

All three of these boys can read printing and that's what makes them strong for MOTION PICTURE HERALD. Believe it or not, we haven't found an exhibitor in Missouri that couldn't read, and we haven't found one that wasn't a swell fellow.

▽

To drive around from place to place
And meet exhibitors face to face
Is just a lot of fun.
But we dislike to hear them tell
Their business is all shottohel
And they're completely done.

We tell them not to lose their grip
But stay by the wheel and guide the ship
Although it won't be sport,
But if they'll work with all their might
And read the Herald every night
They'll bring 'er into port.

▽

And then there's another thing. The most discouraging thing we know of is to go into a pay rest room and find that we haven't any change, (meaning money). There ought to be a law agin 'em.

▽

But speaking of Springfield, Barnum and Bailey's circus is here today and you couldn't find an exhibitor with a search warrant and two blondes and a brunette, so we are going right on through.

J. C. JENKINS,
The HERALD Man

Every Theatre Should Have the Following

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ON THE DOTTED LINE...

Fox

George O'Brien, Maureen O'Sullivan, Robert Greig, William Pawley, Gilbert Holmes, Vinegar Roan, Frank Rice, Ted Oliver, Stanley Blystone, Doris Lloyd, Walter McGrail, Reginald Owen, Maud Eburne and Clifford Stanley in "Robbers' Roost," Dudley Nichols adapting, Louis King to direct. . . . Estelle Taylor and Gilbert Rowland sign for "Call Her Savage." . . . Monroe Owsley and Willard Robertson also in it. . . .

▽

M-G-M

Franchot Tone and Muriel Kirkland, actors, and Robert Z. Leonard, director, sign new contracts. . . . Ferdinand Gottschalk, Lewis Stone and Montague Shaw in "Mask of Fu Manchu," Charles Brabin directing. . . .

▽

Monogram

Regis Toomey, June Clyde, Jason Robards, William V. Mong, Lucile LaVerne, Harry Myers, Al Roscoe, Eddie Phillips, Dwight Frye, Isabel Vecki, Nadine Dore, W. J. Humphries, Ed Chandler, Snowflake, Wheeler Oakman, Jack Clifford and Grace Durkin in "Wayne Murder Case," Phil Whitman directing. . . .

▽

Paramount

Courtney Terrett and Philip Wylie join writing staff. . . . Gail Patrick given long-term contract. . . . Helen Hayes, Gary Cooper, Ernest Hemingway, Fred Malatesta, Robert Cauterio and Gilbert Emery in "Farewell to Arms," Frank Borzage directing. . . . Randolph Scott in "Wild Horse Mesa," Harold Shumate and Frank Partos collaborating on adaptation.

▽

Powers

Benn Levy directing "Case of Lady Camber" (temporary title), Gilbert Wakefield doing special dialogue. . . .

▽

RKO Radio

Sidney Skolsky in "Sport Page." . . . Christian Rub, Murray Kinnell, Gwili Andre and John Warburton in "Secrets of the French Police." . . . Dorothy Vernon and Lyle Tayo added to "Second Fiddle." . . . Betty Furness in "Renegades of the West." . . . J. Walter Ruben to direct "Yukon." . . . Winter Hall and Herbert Bunston added to "Monkey's Paw." . . . Bill Boyd and Dorothy Wilson in "Men of America," an original by Humphrey Pearson and Henry McCarthy. Ralph Ince to direct. . . .

▽

Remington

Jameson Thomas, Hale Hamilton, Mary Brian, James Hall and Irene Rich in "Manhattan Tower." . . .

▽

Universal

Slim Summerville and Zasu Pitts in "Silk Stockings" by Cyril Harcourt, also in "Auto Camp" by Nina Wilcox Putnam. . . . Luis Trenker, Vilma Banky and Victor Varconi in "Rebel." Edwin H. Knopf signed to write English version. . . .

▽

Warner-First National

William Powell in "Mind Reader" by Vivian Crosby. Rian James writing screen version. . . . Barbara Stanwyck in "Betrayed." William A. Wellman probably will direct. . . .

▽

World Wide

Bennie Zeidman signed to direct "Alimony Racket." . . . Jetta Goudal signed for "Tarnished Youth," Sada Cowan adapting it. . . .

NEWS PICTURES

FOX MOVIETONE NEWS—No. 103—New York's mayor will cut taxes—Governors meet on farm relief at Sioux City, Iowa—Navy football squad starts training—Vines routs Cochet for tennis championship of U. S.—Greatest rodeo brings thrills at Pendleton, Ore.—Japanese girls hail Buddha.

FOX MOVIETONE NEWS—No. 104—Girl and two men brave Atlantic on hop from New York—U. S. war veterans get together at Portland, Ore.—Louis J. Brann elected governor of Maine—German royalists recall war in military show—Turf races are feature of fair at Mineola, L. I.—Venice celebrates ancient fete.

HEARST METROTONE NEWS—No. 302—Yankees and Cubs cinch pennants in big leagues—Hail Crown Prince Humbert at royal regatta—American Legion in big convention at Portland, Ore.—Auto daredevils loop the loop—Hutchinsons rescued after plane crashes in Greenland—Greatest military display since war stirs Germany.

HEARST METROTONE NEWS—No. 303—Roosevelt carries presidential fight into west—Baby yachts in regatta on Long Island Sound—Legion demands bonus payment—Somerville wins U. S. amateur golf crown at Baltimore—Kerry Patch wins Belmont Futurity classic—President opens new relief drive—Lions perform at Gay Lion Farm in California.

PARAMOUNT NEWS—No. 13—Crown Prince Humbert takes part in historic regatta at Venice—New York clinches American League pennant as Chicago holds lead in National—Cattle taken for tuition at Illinois Wesleyan University—Von Papen ignores "ouster" in Berlin—Chinese flood takes 30,000 lives at Harbin—Ogden Mills lauds G. O. P. at Portland, Maine.

PARAMOUNT NEWS—No. 14—Legion for Bonus—Hoover spurs relief—Lions do tricks at Gay Lion Farm, Cal.—C. Ross Somerville wins amateur golf title at Baltimore—Gov. Roosevelt speaks at Topeka, Kan.—Pye and Sherman in title wrestling match in London.

PATHE NEWS—No. 14—Outboards set record on Schuykill River—Ten states study farm war in Sioux City—Picture of Mayor McKee of New York—Fay Webb happy to stay Mrs. Vallee—"Jeff" Davis tells boys to stay home—Canon Chase wants organized vote to fight repeal—Congressman Britten predicts legal sale of brew—Navy football team out to sink 'em—Boat debris shows force of New York blast—Vines dazzles fans at Forest Hills tennis match.

PATHE NEWS—No. 15—100,000 veterans hail Crown Prince Humbert at Berlin—Legionnaires stir nation at Portland, Ore.—River bursts dikes in Texas—"American Nurse" leaves New York on ocean hop—Farley voices Democratic view of Maine victory—Harvest record crop of cranberries at Cape Cod, Mass.—Norman Thomas asks if U. S. should recognize red Russia—Daredevils make fair a thriller at Trenton—Pictures of Hutchinson family who were rescued in Greenland.

UNIVERSAL NEWSPAPER NEWSREEL—No. 76—"Steel Helmets" avow Reich loyalty in Berlin—Roosevelt promises agricultural relief in speech at Topeka, Kan.—Rare harvest ceremony at Ishiki, Japan—Radio control sails small boat at Denver—Old auto makes unique bridge at Barlow, Ore.—Science puzzled by "strong man" baby at Albany—Series hopes loom as rabid "Cubs" fans battle for ducats—Royal hosts greet festive gondoliers at historic regatta in Venice—All traces lost of trans-ocean fliers.

UNIVERSAL NEWSPAPER NEWSREEL—No. 77—American children's war memorial gift honored at Meauz, France—The Tide Turns (Part 8)—Odd bits in today's news—Flaunts "spite" house in zone law protest at Glen Ridge, N. J.—Tribute to Lincoln opens G. A. R. convention at Springfield—European champs defy timber's tides in swin classic—Daredevil achieves plane-auto switch, at Munroe, Cal.

Pathe Camera Head Resigns

Percy Townsend has resigned as head of the sound and camera department of the Pathe studios on the Coast, and has been replaced by L. E. Clark.

Remington Starts First

Remington Pictures, which has joined the Independent Motion Picture Producers Association, in Hollywood, has started production on "Manhattan Tower," first of a series of eight features scheduled.

FILM PRODUCERS ANXIOUS FOR EXTENDING IN INDIAN MARKET
Write Terms—Purchase or Distribution
AURORA FILM CORPORATION
125 Dharamtalla Street, Calcutta, India
Already Distributing
SOME COLUMBIA AND GAUMONT TALKIES

"The Exhibitor" Golf Tourney To Be Held Friday, Sept. 23

The 1932 annual golf tournament and dinner dance, sponsored by *The Exhibitor,* regional trade paper of Emanuel-Goodwin Publications, Inc., Philadelphia, will be held at the LuLu Temple Country Club, in the Philadelphia suburbs, on Friday, September 23.

It is expected that 150 will participate in the tournament, while four hundred are expected at the dinner dance, also at the club, in the evening. Louis Nizer, New York film attorney, has consented to act as toastmaster.

Prizes have been received from numerous film executives, including Adolph Zukor, J. R. Grainger, Jack Cohn, J. L. Schlaifer, Charles Rosenzweig, Al Lichtman, C. C. Pettijohn, H. M. Warner, Joe Brandt, M. E. Comerford and others. The honorary tournament committee includes William Goldman, Philadelphia; M. E. Comerford, Scranton; J. D. Egan, New York; Sam Galanty, Washington; Frank Price; Lewen Pizor. Members of the active committee are Jack Greenberg, chairman; George Kline, Jim Clark, Charles Zagrans, Oscar Neufeld, Milton Rogasner, John Bachman, Paul Greenhalgh, Mike Landow, Oscar Morgan.

SHORTS SHOWING ON BROADWAY

Week of September 17

MAYFAIR
Jitters, the Butler..... RKO Radio

RIALTO
Musical Doctor ..... Paramount
Paramount Pictorial No. 3.... Paramount
Betty Boop for President..... Paramount

RIVOLI
Betty Boop's Bamboo Isle..... Paramount
Water Jamboree ..... Paramount

ROXY
Musical Farmer ..... Columbia

STRAND
Believe It or Not No. 12..... Vitaphone
Music To My Ears..... Vitaphone
I Wish I Had Wings..... Vitaphone

WINTER GARDEN
Sherlock's Home ..... Vitaphone
Beauty Spots of the World... Vitaphone
Bosko, the Lumberjack..... Vitaphone

Publix Takes Idaho House

Publix has taken over the Fox-Egyptian theatre at Boise, Idaho. The house now comes under the supervision of Harry David, Publix western division manager.

WABASH AVENUE

CHICAGO

Local exhibitors, preparing for bigger business with the new season's product, are not overlooking any bets and as a result are giving special attention to the equipment, decoration and furnishings of their houses. From Barney Pearlman of National Theatre Supply Company comes a line on a few of the recent, activities in this connection. William Pracht of the Arcada theatre, St. Charles, has put in new generator equipment, projectors, lamps and screen. Jack Kirsch also has installed new projection enquipment and screen at the 20th Century. A complete remodeling and redecorating job plus much new equipment has prepared the New Evanston for reopening by the Krahl Company, and the name has been changed to the Valencia. Fred Cleveland has dolled up his Circle theatre. E. E. Alger of the State at Mendota, Ill., dug deep into his pockets to put that house in tiptop order with everything from projectors to ventilating equipment and seats. Others who applied rejuvenating remedies to their houses are Joseph Skora of the Sunnyside, John Remijas of the Acadia, Louis Rudolph of the Emmett and Russell Lamb of the Oregon, Oregon, Ill.

▽

Joe Abramson, who has a host of friends in all branches of the business by virtue of his services with United Artists, Balaban and Katz and as secretary of the Film Board, will leave for the West Coast shortly in connection with several propositions that may bring him into the production field.

▽

Harold Hendy of the RKO research department is in the city collecting data on Chicago's earlier days. The material is to be used to assure accuracy of settings and details in the filming of "Sweepings," a story dealing with pioneer Chicago merchants.

▽

William Peabody of the Ansell-Simplex Ticket Company is convalescing after undergoing a major operation.

▽

Sam Gorelick of RKO is on a short leave of absence in an effort to recover his health.

▽

Allied directors last Friday had their first board meeting since June.

HOLQUIST

R. V. Anderson Returns As Universal Reel Sales Head

Richard V. Anderson returned to Universal this week as sales manager of the Universal Newspaper Newsreel, it was announced by J. L. Schlaifer, general sales manager.

Mr. Anderson, long known in the newsreel field, was sales manager of International Newsreel for 10 years when that reel was released by Universal.

...WANTED...
Cartoon Animators
Thoroughly experienced, first-class men only.
Write full details, stating experience and salary expected.
WALT DISNEY PRODUCTIONS, LTD.
2719 Hyperion Avenue, Los Angeles, California

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Cauliflower Alley"	Story by Nat Pendleton. Director: Lew Seiler.	Leo Carrillo, Barbara Weeks, Nat Pendleton.	Shooting
"Texas Keane's Return"	Story by Gladwell Richardson. Director: Otto Brower.	Tim McCoy, Joyce Compton, Robert Frazer.	Shooting
"The Sundown Rider"	Story by Jack Neville, Director: Lambert Hillyer.	Buck Jones, Barbara Weeks.	Shooting
"Plain Clothes Man"	Story by Keene Thompson. Director: Irving Cummings.	Jack Holt, Lillian Miles.	Shooting
FOX			
"Six Hours To Live"	Story by Gordon Morris and Norton Barteaux. Director: William Dieterle.	Warner Baxter, John Boles, Miriam Jordan.	**Shooting**
"Sherlock Holmes"	Story by A. Conan Doyle. Director: William K. Howard.	Clive Brook, Miriam Jordan, Ernest Torrence.	**Shooting**
"Walking Down Broadway"	Story by Dawn Powell. Director: Erich von Stroheim.	James Dunn, Boots Mallory, Zasu Pitts, Minna Gombell.	Shooting
"Jubilo"	Director: John Blystone	Will Rogers, El Brendel, Marion Nixon.	Shooting
"The Golden West"	Director: David Howard.	George O'Brien, Janet Chandler, Marion Burns.	Shooting
METRO-GOLDWYN-MAYER			
"Rasputin"	Director: Richard Boleslavsky.	John Barrymore, Lionel Barrymore, Ethel Barrymore.	**Shooting**
"The Mask of Fu Manchu"	Original story by Sax Rohmer. Director: Charles Brabin.	**Boris Karloff, Charles Starrett, Gertrude Michael.**	**Shooting**
MONOGRAM			
"The Wayne Murder Case"	Story by Arthur Hoerl. Director: Phil Whitman.	Regis Toomey, June Clyde, Lucille LaVerne.	Shooting
"Arizona Bound"	Screen play by Wellyn Totman. Director: Harry Fraser.	Rex Bell	Shooting
PARAMOUNT			
"Evenings for Sale"	Story by I. A. R. Wylie. Director: Stuart Walker.	Herbert Marshall, Sari Maritza, Charles Ruggles.	Shooting
"Sign of the Cross"	**Original story by Wilson Barrett. Director: Cecil B. DeMille.**	Fredric March, Elissa Landi, Claudette Colbert, Charles Laughton.	**Shooting**
"The Big Broadcast"	Original by William Manley. Director: Frank Tuttle.	**Stuart Erwin, Bing Crosby, Kate Smith, Leila Hyams,** Mills Brothers, Boswell Sisters, Cab Calloway, Vincent Lopez, Arthur Tracy, Sharon Lynne.	Shooting
RKO-RADIO			
"The Conquerors"	Original story by Howard Estabrook. Director: William Wellman.	Ann Harding, Richard Dix, Edna May Oliver.	**Shooting**
"Little Orphan Annie"	Director: John Robertson.	Mitzi Green, Eric Linden, Montagu Love.	**Shooting**
"Sport Page"	Story by Jerry Horwin. Director: Dudley Murphy.	Joel McCrea, Marian Marsh.	**Shooting**
"Secrets of the French Police"	Story by H. Ashton Wolfe. Director: Edward Sutherland.	Gwili Andre, Frank Morgan, Donald Cook, Rochelle Hudson.	Shooting
"Renegades of the West"	Story by Frank R. Pierce. Director: Casey Robinson.	Tom Keene, Betty Furness, Rosco Ates.	Shooting
"Phantom Fame"	Book by Harry Reichenbach. Director: Gregory LaCava.	Lee Tracy, Lupe Velez.	Shooting
"Penguin Pool Murder"	Novel by Stuart Palmer.	Edna May Oliver, Robert Armstrong, Donald Cook.	Shooting
"Goldie"	Director: Mal St. Clair.	Lily Damita, Charles Morton, Sam Hardy.	Shooting
TIFFANY			
"Two Stone Canyon"	Director: Alan James.	Ken Maynard	Shooting
UNITED ARTISTS			
"The Kid From Spain"	**Story by William A. McGuire, Bert Kalmar and Harry Ruby. Director: Leo McCarey.**	**Eddie Cantor, Lyda Roberti, Ruth Hall. Robert Young, John Miljan.**	**Shooting**
UNIVERSAL			
"The All American"	**Story by Richard Schayer, Dale Van Every, Lt. Com. Frank Wead and Ferdinand Reyher. Director: Russell Mack.**	**Richard Arlen, Ralph Graves, Preston Foster, Andy Devine, Members of All-American Football Team.**	**Shooting**
"Tom's in Town"	Story by Jack Natteford, James Mulhauser. Director: Arthur Rosson.	Tom Mix, Judith Barrie, Raymond Hatton.	Shooting
WARNER BROTHERS			
"The Match King"	Novel, Einar Thorvaldson. Director: Howard Bretherton.	Warren William, Lily Damita, Glenda Farrell.	Shooting
WARNER-FIRST NATIONAL			
"20,000 Years in Sing Sing"	Original by Lewis E. Lawes. Director: Michael Curtiz.	Bette Davis, Spencer Tracy.	**Shooting**
"You Said A Mouthful"	Story, W. B. Dover. Director: Lloyd Bacon.	Joe E. Brown, Ginger Rogers.	Shooting
"Central Park"	Story by Ward Morehouse. Director: John Adolfi.	Joan Blondell, Wallace Ford, Guy Kibbee.	Shooting

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHARLES E. ("CHICK") LEWIS, chairman and editor



IMPROVING YOUR DIET!

IF YOUR APPETITE is jaded and you're feeling at all blue about business, the depression and things in general we suggest some honey-dew melon, bran flakes, coffee AND Elmer C. Rhoden, for breakfast.

At any rate, we came away from our breakfast at the ungodly hour of eight-thirty A. M. with a stomach full of satisfaction and a feeling that we had had the pleasure of a most interesting hour with one of the country's representative showmen. A leader of men and a success, in our estimation, because he possesses that rare knowledge of men that makes for organization spirit, E. C. Rhoden stands in the front ranks of today's best theatre executives and a model for all others who would accomplish real things.

WE HAD LONG HARBORED a keen desire to meet this man chiefly because he was one of the few we were hearing nice things about from his own house managers. Believe it or not, we can tell you plenty about most of the circuit bosses by just reading between the lines of our daily mail. In the case of Mr. Rhoden, we were almost inclined to discover wings sprouting from his shoulders and some sort of a halo above his head. Imagine our delight to walk in on him and to find that he was just as human a man as one could hope to meet.

LET'S TRY TO DIG a little beneath the surface of this divisional head. Why is he, first of all, a success in the eyes of his managers? I'll tell you why. Their welfare and future is one of his chief concerns. To reward ability and loyalty with promotion and a chance for a future has long been a fetish with him. He can get more satisfaction out of seeing a man progress up the ladder than most other executives get out of seeing a profit on the weekly statement. And that's saying a heck of a lot for anybody in this business, where many have completely forgotten that success in manpower must of a certainty spell success for the theatres too.

DISCUSSIONS ABOUT MANPOWER, a square deal for the manager and the importance of morale are beginning to sound trite, yet, how can one overlook such important factors in successful theatre operation? How far can any group of houses go when the individuals who are running the theatres are lacking in incentive, enthusiasm and loyalty? Does it not stand to reason that when an executive admits the real value of manpower it is because he is man enough to admit that he alone, sitting in a swivel chair, cannot make his houses profitable or efficiently operated?

"IF THIS BUSINESS had a few dozen more men like H. E. Jameyson it would be a better business for everybody," said Rhoden. To which we mentally uttered a solemn "Amen." Isn't that recognizing ability and loyalty? We'll say it is. And when he further stated that he was in favor of rewarding a manager with a transfer when such a transfer meant a better house and more money, then we chalked up his market value still higher.

To those who are fortunate enough to be working within that domain under the guidance of Mr. Rhoden we must say that it is their good fortune and if the rest of the showmen in this country were equally as sure of recognition and advancement, with that comfortable future at the end of the rainbow, as the boys of this particular division, then all would indeed be well.

IN MEETING AND MAKING the acquaintance of Elmer C. Rhoden we have acquired a much brighter outlook on the future of showbusiness and the chances for the men in the ranks of his division to succeed to the higher positions rightfully due those who work hard and succeed. Only through honest promotions from the ranks can our business hope to continue its march of progress under the direction of competent and highly trained executives.

▽ ▽ ▽

AN OUTSTANDING ACHIEVEMENT is worthy of unusual mention and in this connection we cannot refrain from commenting upon the marvelous piece of showmanship engineered and successfully put across by Zack Freedman at the Skouras Audubon Theatre here in New York. It is described in more detail on the next page, yet hardly does justice to the really powerful box office effect it is having and will have for the theatre.

Incidentally, Zack showed rare judgment and some fast thinking while handling a Bermuda trip giveaway on the same night we visited him. And what a swell M. C. this modern "Adonis" makes upon the stage. Bet it makes Irene's heart palpitate every time she sees him up there.

"CHICK"

DICK KIRSCHBAUM'S LOBBY LAFFS!



STENOGS. USED FOR EXPLOITING PICTURE IN WORK'S DIVISION

The "stenographer angle" of "Age of Consent" was successfully used a short time ago by Cliff Work's RKO division out at Los Angeles.

In exchange for a trailer tie-up, a chain of restaurants in the city agreed to supply breakfasts (orange juice, coffee and toast) for stenographers so that they might attend a "Breakfast Preview" at 7:30 a. m. It was arranged so that the idea apparently originated with Dorothy Wilson, the star, who was a stenographer in the business offices of the RKO Radio studios prior to making good with her screen test.

The stenographer idea was also used in Salt Lake City by tying up a business college to circularize "stenogs" with penny post cards on the back of which, in shorthand, was this message: "From one stenographer to another—I used to do a job like yours, hoped to be a movie star and my wish came true. I hope you will like me and write me a note telling me so. I promise I'll never be high-hat, sister, and I wish my good luck could be yours, too. My picture is called 'Age of Consent' and is at the RKO Orpheum starting Friday. Please see it and tell me you're for me. Thanks, honey. —Dorothy Wilson."

FREEDMAN'S LOCAL MOVIE IS ENDORSED BY GOV. ROOSEVELT

Credit Zack Freedman of the Skouras Audubon Theatre in New York with one of the best business builders of the year in which he definitely tied the chief executive of the State, Democratic Presidential Nominee Roosevelt, into a local motion picture that bids fair to becoming a smashing box office idea.

About two years ago Gov. Roosevelt addressed a gathering of people in the Washington Heights section of New York (where the Audubon Theatre is located) and stressed the important historical background of the community. At that time he hoped that some progressive citizen would be instrumental in the making of a motion picture record along such lines.

Now, at a time when Mr. Roosevelt's name is a household word throughout the nation, Zack has successfully promoted just such a picture which is being produced in Washington Heights with a complete local cast.

In the selection of the cast, screen tests, etc., were made on the stage of the theatre and considerable interest was created in both the theatre and the picture to be produced. Altogether, Zack figures, some some twenty thousand people living within a short radius of the Audubon Theatre will participate and he has worked out his plans so that the schools, fire and police departments, Rotary and Kiwanis Clubs and Chamber of Commerce are all tied in to the picture.

As a matter of record we want to emphasize at this time that the entire cost of the picture and all expenses in connection with it will be paid for by the Chamber. Not one cent is being paid by the theatre, yet they will derive the tremendous business that is bound to flow into the theatre when the picture is exhibited.

Members of the Chamber of Commerce will benefit by reason of several shots in the picture being taken at their respective stores, but no direct advertising will actually be injected at any time.

To further impress the local people and get them enthused, Freedman journeyed to Hyde Park, the home of Roosevelt, and had a Movietone show taken in which the Governor endorsed the idea and wished the theatre success in their endeavor to carry out his two-year-old wish for just such a picture. This newsreel shot was shown at the Audubon and attracted no little attention, especially where the Governor shook hands with Zack and sent his felicitations to the people of Washington Heights.

Coming at a time when the eyes of the country are focused on the presidential nominee, it can be considered one of the best scoops ever worked out and one which has brought Freedman no end of congratulations for his efforts.

The enlargement of a picture showing the Governor shaking hands with the Audubon manager is shown here with this story about a swell piece of showmanship.

The completed picture will be featured at the theatre for four days starting September 19th and immediately after the close of the engagement we will convey the results, from the box office point of view, on how big the natives will go, in a business way, for this fine promotion.

This idea of Freedman's causes us to wonder whether other theatres cannot promote something along the same lines for their theatre and community. Surely there is some slant that can be blown up to create a demand for some sort of a local picture, sponsored and paid for by the local Chamber of Commerce.



We suggest that you give this idea some serious consideration and possibly work out something along the same lines. By keeping the footage of the picture down to about two reels you may be able to get the idea and cost of the stunt over successfully.

"The Showman's Calendar"

OCTOBER

1st	Jewish New Year's (Rosh Hashonah) Missouri Day
2nd	Major Andre Hung—1780
3rd	Warner Oland's Birthday
4th	Battle of Germantown, Pa.—1777 Buster Keaton's Birthday
5th	Wright Brothers' First Long Distance Flight in Aeroplane, 25-1/5 Miles, in 1905 Battle of Thames—1813 Chester A. Arthur (21st President) Born—1830
6th	Janet Gaynor's Birthday Carol Lombard's Birthday Statue of Liberty Unveiled—1886
7th	First Colonial Congress Met in New York—1765 Jack Mulhall's Birthday James Whitcomb Riley's Birthday
8th	Chicago's Great Fire—1871
9th to 16th	Fire Prevention Week
9th	Fraternal Day (Alabama) Washington Monument Opened—1884 Battle of Saratoga—1777 Jeannette Loff's Birthday Yom Kippur Starts at Sundown
10th	Farmers Day (Florida) Day of Atonement (Yom Kippur)
12th	Columbus Day
13th	Irene Rich's Birthday Cornerstone of White House Laid—1792
14th	William Penn Born—1644 Lillian Gish's Birthday Succoth (Jewish Holiday)
15th	Ina Claire's Birthday
16th	John Brown's Raid, Harper's Ferry—1859
17th	Surrender of Burgoyne at Saratoga—1777 Marion Marsh's Birthday
18th	Alaska Day Miriam Hopkins' Birthday
19th	Surrender of Cornwallis—1781
20th	Charley Chase's Birthday
22nd	Mitzi Green's Birthday Feast of Conclusion (Jewish Holiday)
23rd	Girl Scout Week
24th	Daniel Webster Born—1852 Sarah Bernhardt Born—1845

GRIFFIN HONORED ON 13TH ANNIVERSARY BY LARGE BIRTHDAY CAKE

The picture you see here represents the huge cake baked in honor of the Thirteenth Anniversary of C. C. Griffin's ownership of the New Piedmont Theatre, Oakland, Calif., and we are indebted to Manager Lloyd Townsend for sending it in to this department.

The big piece of pastry weighed 100 pounds and was donated by the baking division of a chain store company. Over 1,300 people were served small portions of the cake. In conjunction, local merchants contributed $500 worth of give-aways for the event. As an added attraction the Mayors of Oakland and Piedmont were



guest speakers. Doors opened at 6:30 p. m. and at 7.15 the S. R. O. sign had to be dusted off. The entire celebration only set the theatre back $25.

While we are on the subject of the showselling activities of Managing Director Griffin and Manager Townsend, let us call attention to a monthly calendar they get out. These appear very popular among Pacific coast theatre men and many others in various parts of this country. This one, however, is unique in that starting time of the feature is included. It's a neat little idea and one that should make a hit with all patrons.

PAUL SHORT LAUDED BY A COLUMNIST IN A DALLAS NEWSPAPER

Thanks to Johnnie Stanfill, publicity director of the Paramount Theatre, St. Paul, we are able to publish some very nice lines the "Dallas Daily Times" recently printed concerning Paul Short, manager of the Old Mill Theatre. Here they are:

> **"If Paul Short, Old Mill manager, was the kind of fellow whose hats get smaller when nice things are said about him, some of the chapeau stores might have been doing more business Wednesday. But he isn't, and they probably didn't. The thought is fathered by what Fred M. Jack, division manager for Warner Bros., said about the fine young Carolinian Tuesday night at the Warner preview.**
>
> **"'This show,' Mr. Jack told an audience that packed the Melba, 'is made possible in this fine theatre, particularly through the effort of Paul Short, manager of the Old Mill, and what I mean, the finest manager this or any other town ever had.'**
>
> **"And Fred meant it, because Short is."**

Certainly a nice testimonial from both Fred M. Jack and the newspaperman. We've heard a lot of other praise for Paul Short's ability as a showman and hope he'll find time to tell his fellow Round Tablers just what they're slapping him on the back for now. Come through, Paul. We can't leave it all to Johnnie—'way up in St. Paul—to tell us what you're up to.

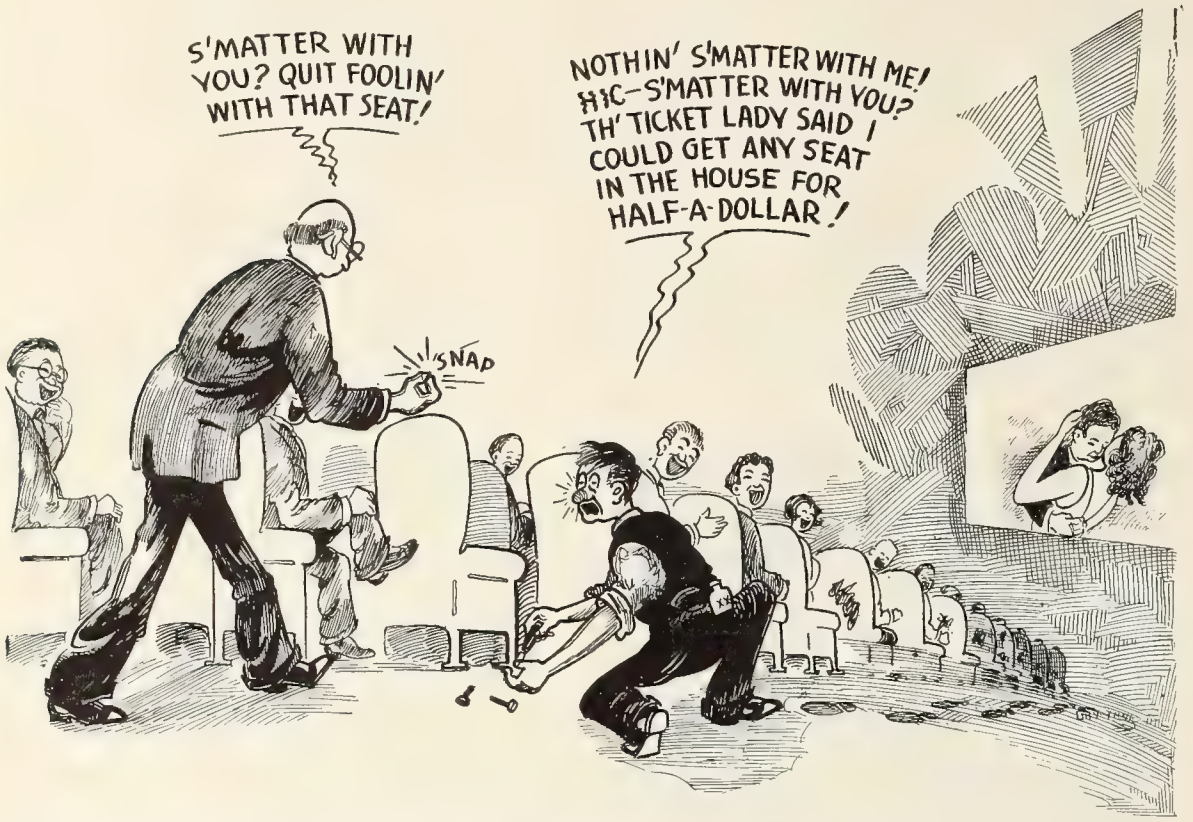
Carroll On the Job!

Just to let you know that the recent eclipse furnished incentive other than stimulus to scientists and curious minded folk, we're calling attention to a tie-in made with the sun and the moon by L. W. Carroll, manager of the Flynn Theatre, Burlington, Vt. On the day of the eclipse he broke in both afternoon and evening papers with ads bearing the catchline: "Entertainment Value That Can't Be Eclipsed."



KEEPING UP WITH THE TIMES!

By GUY JONES



Just a small example of what prohibition has done for the theatre.

AUGUST WAS RATHER TORRID OUT IN YUMA, REPORTS "CAROLINA"

Not long ago we mentioned that in his spare moments, if any, Carolina Brunson, manager of the Yuma Theatre, Yuma, Ariz., habitually haunts any spot where there may be a cooling draft from an electric fan and prays for rain.

A U. S. Weather Dept. report on August weather conditions in and around Yuma discloses that the mean temperature for that period was 105 degrees in the shade. On Aug. 20th the mercury touched 111, and for four days thereafter it hung at 110. A fifty one-hundredth trace of moisture is reported for the entire month. On the other hand, the reverse side of the report indicates that a 63-year average for August is 0.57 inch; that humidity was dry and normal; that the cotton crop is in a very satisfactory condition, and that the alfalfa seed harvest was completed in good weather. However, the Colorado River fell off about 300,000 ac. ft., whatever those are, and that's not so good.

Cheer up, Carolina, and let's hope that by this time you and the frogs have prevailed upon the weather man to ease things up a bit. Keep on praying. We will take the matter up with Hoover. Of course, he's responsible.

Warners Increase Tab

Popularity of the "Movie News," a 16 page weekly fan paper issued by Warner Bros. in the Metropolitan district and edited by Meyer Beck of the publicity department, is seen in a recent increase of the print order from 75,000 to 100,000 copies. It is a self-supporting paper and devoted to news and feature stories of Warner-First National stars. It also contains a Broadway column, beauty hints, Harlem night life notes, a fashion column, "dining out," and reviews of pictures current in Warner houses.

POSTER ART WORK FOR THE THEATRE!

Here is the brand of art work being used by Manager E. L. Hickey of the State Theatre in Manchester, N. H. As a matter of fact we thought it was one of the best examples of theatre art contributed to this series and worthy of mention accordingly.

The artist, in this case, has injected a



certain life-like appeal into his subject and the inclusion of the few flourishes of lines in the background has lent a most unusual effect. We feel that other artists will agree with this reaction.

Let's have some more, Hickey.

NO MATS AT HAND, THAMES ACHIEVED AN ATTRACTIVE AD

A newspaper advertisement to lay out and some slip-up caused delay in arrival of mats. . . . what to do? Will you let it ride and arrange for some unattractive type set-up or, as in the case of Jimmy Thames, manager of the Capitol Theatre, Little Rock, Ark., use the intelligence nature bestowed on the average human and rig up a substitute that will fit the occasion?



The small illustration here is an excellent and shining example of what can be done under circumstances stated above. No mats were available on "Downstairs" and Jimmy turned out a composite by using a photo of Virginia Bruce from a still on "Sky Bride" and one of Gilbert in "West of Broadway." It was a last minute attempt to get an ad in the paper which would attract. We think he did mighty well.

A couple other of Thames' ads at hand show that he is well versed in the art of shaping up attractive ads via the mat and scissor method. An attention-getting catch-line here—a head mat placed at the proper angle there—some rules not too heavy in the right places, and appealing copy, all combine to deliver a message that will be read.

But to get back to the composite ad he made up to bridge an emergency. Perhaps some other Round Tabler will be up against the same problem some day and will find Thames' suggestion a welcome one to help him out of his difficulties. Thanks to him for passing it along, and we'll be on watch for more of his "first aids" and other show-selling information.

CUT-OUTS OF STAR MOUNTED FOR BALLY BY C. W. CORRIGAN

The mounting of two Cagney cutouts in fighting pose on a truck made an excellent bally for C. W. Corrigan, manager of the Capitol Theatre, Chicago, for his showing of "Winner Take All." The truck was driven through principal streets of the town and the display proved quite a novelty.

In addition to the above, Corrigan arranged a tie-up with "White City," a large amusement centre in Chicago, for the printing and distribution of several thousand cards, one side of which carried illustrations and copy on picture while the other advertised the week's prize fight program at the amusement park.

Both of Corrigan's stunts helped the exceptional business enjoyed by the Cagney picture during its engagement.

PLANNING YOUR ANNIVERSARY CELEBRATION FOR B.O. RESULTS!

Much Can Be Accomplished Through Cooperative Tie-ups and a Campaign That Will Point to Definite Results!

THIS anniversary campaign wasn't to be planned for a couple of weeks. But due to the many requests which have come in, "Chick" asked me to prepare a suggested outline for this issue. Anything to please!

So, in desperation I am hastily pounding out a few tried suggestions before press time, trusting that, with due changes, you may find them of some value in preparing an anniversary campaign.

Ample Time

The length of your advance campaign will be determined by the type of program activity you plan. Three or four weeks is not too long where valuable gifts are promoted for give-aways. Ten days should be the minimum.

First Point of Contact

I am going to omit a lot of useless words right here in taking for granted that each and every one of you who contemplates an anniversary campaign recognizes the logical starting point . . . your theatre. This covers considerable ground—trailers, lobby, front, marquee and programs, if you use them. As we go along, mention will be made of specific ideas in regard to these points of contact.

Newspapers

Local newspapers will play an important part in your sales activities. The most significant of these will be your regular ads. Your anniversary campaign can be assisted to a climax through the use of regular announcement copy in your daily ads. For example: "Watch for the Strand's GALA BIRTHDAY PARTY—to be celebrated the week of October 9th." That for a starter. Subsequent copy will carry more news about the big event until Anniversary Week is reached, Then, your bold catchline might read, "OUR THIRD BIRTHDAY!" . . . "THE STRAND'S FIRST ANNIVERSARY!" or GALA ANNIVERSARY WEEK!" Reference is made here to Anniversary Week, assuming that most operations will extend their activities over that period of time with a thought to the B.O.

Try planting an interesting story about the theatre with the local paper. There should be considerable data on hand for this sort of thing whether the theatre is one year old or ten. The approximate number of theatregoers who have passed the ticket-taker since the house first opened . . . the approximate number of miles of film run through the projector . . . steps taken to improve the house from time to time, considering sound, comfort, appearance, etc. These and many other subjects can be made into interesting news items. Your house may be on an old landmark, which offers really interesting historical material for another story. It is understood any such publicity will tie-in appropriately with the coming anniversary celebration.

In this, the third of Floyd Fitzsimmons' special manuals, he has set forth a most complete and clean-cut plan for working out a successful Theatre Anniversary.

We must, however, add a word of caution. Many of the suggestions, if not handled properly, are apt to fall under the lottery laws and thereby cause trouble. We assume that in any activity for your theatre you are careful to avoid any violations or in any way antagonize the authorities.

In every respect you will find this a most helpful and handy manual and one designed to smooth your way to working out the suggestions contained herein. Floyd is well qualified to contribute such a manual by reason of his long connection with Paramount-Publix where, until just recently, he was engaged in doing this sort of work.

To Create Interest

For increased attendance over a period of three or four weeks, there must be some inducement for patrons other than your regular show. Mention has been made of gifts, but up to now nothing has been said of where and how to get them. The success, from a box-office standpoint, of any anniversary campaign hinges upon the promotion of worthwhile gifts. True, there are other methods of getting extra money into the box-office—i. e. fashion shows, local talent shows, etc. However, this program is outlined purely from a mercenary point of view and is entirely aside from those activities which can be called upon for increased attendance during other months of the year.

Apart from the feature pictures you are going to show during anniversary week, the backbone of your sales talk will be three outstanding birthday gifts, promoted for the occasion on the basis of free publicity and advertising. Yes, it's the old gag. You are going to have to put on your best salesmanship suit and sally forth to talk Mr. Merchant out of some merchandise. If his resistance is stubborn you will have to work harder, that's all. But with what you have to offer, and business conditions in general more promising, it is probable he will lend a keen ear to what you have to say.

What determines suitable gifts will depend upon the size of your locality and theatre. You realize that the more valuable the gifts the more inducement to attend your theatre. Therefore, let's suggest to ourselves some really inviting box-office stimulators: an automobile; $200 in gold; a Frigidaire; a woman's expensive fur coat; a drawing account on some department store for $200; an up-to-the-minute radio; a man's or woman's complete outfit consisting of suit, hat, shoes, shirt and tie—or for the woman, dress, shoes, hats, gloves and stockings. It is impractical to name any set list of articles here. Anyone of those just mentioned might serve as a major gift in one operation and minor in another, with the possible exception of the automobile. The idea remains the same no matter what the items may be.

When you broach Mr. Merchant upon the subject, don't fail to stress the no-cost advertising you offer him. Trailers, lobby space for the merchandise to be given away,

Follow Floyd Fitzsimmons' Suggestions in This Manual; Will Save You Plenty of Unnecessary Effort and Worry!

with due credits, newspaper publicity, mailing lists, etc. Three or four weeks of this is going to reach more potential customers than could be done through the use of regular newspaper space. Unfortunately no hard and fast rules can be set down or followed in an effort to secure these gifts. Frankly, your personality and the confidence a fellow business man has in you and your theatre are two extremely important factors.

Many managers have been successful in securing major items through the co-operation of a group of merchants, rather than from individual dealers. The thought here is that the cost of the giveaway is borne by several merchants who share equally in the advertising profits and good-will. This is, however, an entirely different angle than the campaign outlined here.

Presentation

For the sake of example, we'll assume you have promoted from local dealers, a Ford coach, a Frigidaire, and a woman's fur coat. I know some of you fellows are saying right now, "Yeah, it's easy to do on paper." But seriously, it is being accomplished regularly in many towns throughou the country. As previously stated, much depends upon the size of your town, the theatre and its location. Naturally, no local dealer or merchant is going to give a valuable piece of merchandise to some small neighborhood house, in exchange for the same advertising mediums he could get from a bigger downtown theatre catering to twice or three times the number of patrons. If you can show him where your weekly turn-over is varied and that your patrons are potential customers of his, all well and good. The promotion is as good as set right here.

The three major gifts should be given away on the last night. If desired, additional awards of Guest Tickets to the theatre, good for one month, can be included.

The cost of programs can be divided between the participating merchants and the theatre. Apportionment of space can be decided upon between them. Page one, after the style of a cover, might carry a Star's picture, or a cut of the theatre, a coming attraction announcement and essential copy regarding the gifts.

For page two, an attractive layout of your current program, in addition to a special box with graphic copy, for example:

> "During the week of .....
> we will be celebrating our 4th Anniversary as a (town) Institution. To make this gala occasion of particular interest to our patrons we have secured three valuable presents—(list presents)—to be given away. Winners will be selected on .....
> at (time) and will be posted in the lobby for comparison by those who do not happen to the present.

(Continued on next page)

HAPPY BIRTHDAY—TO YOUR B. O.

(*Continued from preceding page*)

Distribution of programs should be discreetly handled by an usher.

Should you use the suggested mailing list card, here is appropriate copy for such card or slip to be handed to all patrons:

Valuable! Do Not Destroy!

This slip of paper (or card) represents $2,000 in gifts. Write your name and address plainly in the space provided below. Deposit it in the box in the lobby of this theatre.

Please send me announcements of coming attractions at the STRAND.
Name .....
Street No. .....
City and State .....

More details regarding selection of winners, credits, etc., can be given in your trailer, thereby eliminating repetition of copy on the address card.

Birthday Cake

Contact one of your local bakeries on promoting a huge birthday cake in honor of the theatre's anniversary. The cake can be put on display in the lobby of the theatre or the window of the bakery if conspicuously located. To inject a bit of interest into the display, announce that to the five persons guessing nearest the correct weight of the cake, theatre tickets, good during Anniversary Week, will be given. EVERYBODY ELIGIBLE.

You may be successful in getting a picture of the big birthday cake into the newspaper, especially if you give the cake to some children's institution at the end of Anniversary Week.

If your bakery supplies pies, bread, etc., in great quantities locally, you might sell them on the idea of purchasing a block of tickets to be given to their customers. Announcement is made through an insert wrapped in all loaves of bread, pastry, etc. Attention is directed to the fact that the tickets are good for the Strand's BIG ANNIVERSARY PROGRAM the week of October 9th. At least this and as much more copy as you can secure.

Bank Account for Kiddies

A familiar stunt to many annniversary campaigns is the one where a theatre offers to start a Savings Bank Account for any (or the first) child born on the theatre's birthday. An announcement ad, paid for by the bank, is placed in local papers a week a more in advance of the set date. This allows ample time for comment and advance publicity. The stunt is always good for several newspaper stories. The co-operation of the bank is solicited on the basis of copy along these lines:

The STRAND THEATRE selects FIRST NATIONAL BANK as a depository for the bank account of BLANKTOWN BABIES. For every child born in Blanktown on (date) the STRAND THEATRE will open a $0.00 bank account with this institution.

This is suggested copy, which should be set in ad form, using not less than 3 cols. x 9 ins. A cut of a baby's head can be used in the center of the ad for emphasis. Subsequent copy concerning details might be as follows:

Every (or the first) baby born in Blanktown between the hours of 12 midnight (date) and 12 midnight (date) will, upon a signed statement by the attending doctor, be presented with a Savings Bank Account of $0.00 by the (theatre). No acknowledgements of birth will be recognized unless reported to the manager of the theatre not later than (date).

A complete layout of this ad will be furnished to anyone supplying the dates, names, etc. Just send them in to "Chick" Lewis and a layout sketch will be sent to you as quickly as possible.

Others Celebrating Anniversary

Through a newspaper story invite married couples who are celebrating their anniversary on the same day as the theatre or any time during Anniversary Week. You can add more interest to this by making a special effort to invite the oldest married couple celebrating their Anniversary between the set dates for your celebration.

Possibly a merchant in the neighborhood is celebrating his anniversary during the same week. Suggest his tie-ing in with the theatre in making the event more noticeable.

This brings out the thought of a page or more of congratulatory ads solicited by the newspaper from business houses and merchants.

Stage or Lobby Dance

If your stage or lobby is big enough, announce that a party and dance will be held on the last night of the week. Or, hold the dance on any convenient night. You may be fortunate enough to promote an orchestra for the occasion as well as ice cream and cake. If not an orchestra, a radio. The younger element will thoroughly enjoy this.

To augment the dance festivities, contact your local florist to decorate the lobby in exchange for credit. If this doesn't appeal to you, perhaps a Kiddies Flower matinee in the morning will. A special show being run off for kiddies under the age of 14, each youngster bringing a bouquet of flowers being admitted free. The flower matinee, of course, is part of the theatre's Anniversary Celebration in this instance, no intimation being given that it is held primarly for the flowers.

Special Mailing Announcements

Much desired comment can be gained by getting out a special mailing piece, calling attention to your complete anniversary program. Use the mailing lists of those merchants with whom you are co-operating as well as your own. Make certain your announcements reach all womens' clubs, girls' sororities, etc. Generally they can be depended upon for word-of-mouth publicity and a keen interest in the gifts to be presented.

Bill Posting

Billing will not interest many managers unless it is one of their regular mediums. Where it is, appropriate anniversary copy, calling attention to the big program during Anniversary Week, will prove effective in selling the importance of the event.

Marquee and Front

This is not mentioned last because it is least important but because it is the one place which needs the greatest attention first and last. Theatregoers are not going to be impressed, no matter how much outside activity is prevalent, unless your house front signifies a similar atmosphere.

What to do about it? The suggestion is made here that a complete renovation be made if necessary. A little soap and water would do much to brighten up many a theatre front . . . and no one can complain about the expense of that.

If you have the facilities, either at your own or a local art shop, construct a huge birthday cake to be set on top of the marquee during Anniversary Week. Compo board candles, the required number, can be made in proportion to the size of the cake and lighted by ordinary electric bulbs.

Where this is impossible, perhaps the construction of huge candles alone will do the trick. Place them along the front of your marquee with cut-out words "Fourth Anniversary Celebration," or "Our Fourth Anniversary." Burgees, pennants, flags and banners will add more color. Plan to use a maximum of light at night throughout Anniversary Week. *The cheerfulness which your theatre front expresses in its brightness will surprise you in returns at the box-office.* The soffits of hundreds of marquees are painted in some dull color, thereby robbing all possibility of maximum light from the number of bulbs being used. Needless to say, white is the most reflecting color.

Remember, your theatre front is your display window and the display of any merchandise is of the highest importance. Ask yourself the truth of that statement the next time you look into any downtown store window.

Finis

You may find some of the suggested activities herein not sufficiently clear, or incomplete for your particular operation. That being the case, you may feel free to drop a note to this department, explaining as far as possible, just what you would like to have. If at all possible, we shall try to accommodate you with a reply that is more pertinent.

For his next manual, Floyd Fitzsimmons has selected one that is particularly timely:

"ON THE CAMPUS"

— in which he will discuss and describe how you can best capitalize on the many important and valuable slants involving your local schools, colleges, etc.

Many requests have been received for this type of manual and Floyd has willingly complied with our suggestion. Remember, a limited number of reprints will be available for circuit groups and others who need them.

BRAKE HAS A "MOM AND POP" CLUB THAT IS GOING OVER GREAT

A tremendous amount of free newspaper publicity was and is being obtained by P. O. Brake, manager of the Strand Theatre, Battle Creek, Mich., as the result of a three-cornered tie-up between theatre, paper, and an ice cream dealer. Since it was started early this summer and was still in effect at the time the information reached us in July, it is not too much to assume that the stunt is still going as strong as ever.

Brake's idea is called a "Mom and Pop" Club and the scheme behind the move is to have youngsters clip printed notices out of the newspaper and present them at the theatre box office along with a 10-cent admission for a Saturday morning matinee. Ten of the notices properly stamped at the box office entitle the youngster to bring his "Mom and Pop" to the theatre free of charge. Each Saturday morning an ice cream truck is on hand at the theatre to distribute free ice cream cones to the kiddies.

On the surface it may appear, as Brake states, that a great many adult tickets are given away free of charge. However, this has not proved to be the case for reason that there is a decided difference in the number of kids saving the 10 tickets and those who attend each matinee. Incidentally, the tickets do not have to be clipped from consecutive issues, but must bear different identifying marks.

Recently the large newspaper ads, such as the one reproduced here, have carried a line of copy reading, "It Is Not Too Late—Join the Club Now!" Just as long as the newspaper does not balk at this the line obligates the paper to carry on for 10 more weeks. However, the paper appears to be very well satisfied with results and the ice cream firm likewise in lieu of the publicity it is receiving from the big display truck parked in front of the theatre and the resultant word-of-mouth advertising from the youngsters.

Still another tie-up he used over a 10-week period was a deal he made with a dairy concern for the distribution of 5,000 milk bottle collars. These were made up in the form of a small lamp shade and fitted snugly over the neck of the bottle. A number of them were made good for admissions and this deal was particularly effective in the matter of bringing people to the theatre to see if they were in line for a free show.



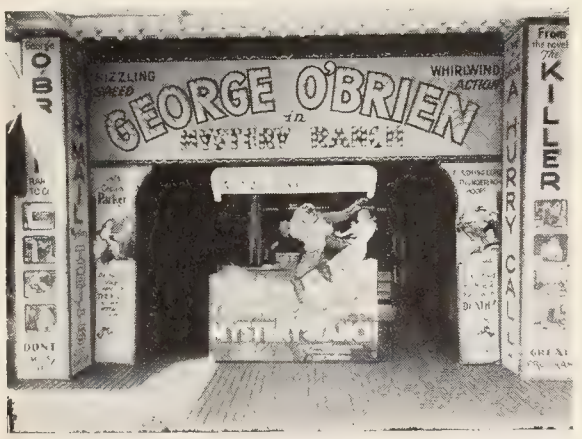
A HARVEST MONTH DISPLAY!



Another example of beautiful and timely display work as turned out by Jack Greiner of the Warner Theatres in Atlantic City, N. J., and particularly appropriate for next month. If you have thought of anything along these lines we are hopeful that this photo will act as a stimulus. Especially the October farm products shown in the display.

The dairy stood the entire cost of three hundred dollars for the collars, printing, etc.

The other illustration shows one of the wall board fronts that Brake has been using to excellent results. These can be used over and over again by repainting and keep the cost down to $15 for each change of



copy. The top part for the lights has to be renewed, but even with that the cost will not exceed the stated amount. The light feature has often been spoken of as a great gag for an under-marquee sign. Holes are cut in the board for the sockets and wired accordingly, making a striking display over the entrance to lobby.

We also note that Brake has been using the old Peep-Box and this is as good a time as any to remind other Club members that there are a lot of people who will get a good-sized kick out of one of these affairs. All you need is a box large enough to carry copy that can be easily read and a hole large enough to peep through at either side in upper portion. By placing a sheet of nickeled zinc behind the holes, bending it slightly, the effect is to see your own features considerably distorted but still recognizable. The usual reaction is to pass the word on to some one else to look in the box. Brake states the gag was good for a four-day stand. In case some one wants to repeat on this one and wants a guide to copy the following was used: "If You Are Subject to Shock—Don't Look—Behind the Mask—Is This the Murdering Monster?—Is This the Fiery Fiend Who by Death Lived?—Skilled Torture—Clever Cruelty—Bloody Hands." Arrows pointed to the peep-hole.

A year's use of the classified page stunt in a local newspaper has convinced Brake of the worth of this means of advertising. He handles it just the same as has often been described in this department, scattering the names of five newspaper subscribers among the ads and stating in a display ad in the center or top of the page that each subscriber will be rewarded with a pair of guest tickets by calling Classified Desk.

Considering the size of the ad granted the theatre by the newspaper, it appears that Brake is getting a whole lot of space for a pair of tickets. The fact that the paper has sponsored the move for an entire year also speaks for that end of the deal. Let us stress the fact that Brake is getting a fine display by using mats and effective copy and his ad is not by any means comparable to some of the dead ones we've had occasion to look at on classified pages. Looks as though it's just a matter of smart trading.

We've enjoyed looking over Brake's work just as much as he tells us he has enjoyed reading over the many worthwhile suggestions that this department has carried from time to time. While we haven't had the privilege of publishing examples of his work except at long intervals, we hope that he will let us hear more often from him in the future, particularly since he has a big tie-up under way with a large baking concern and we know all his friends and fellow Club members will want to know the details. So 'till next time we'll sign off on Battle Creek.

Easy Method Bookkeeping System
FOR THEATRES
(copyrighted)
Consisting of: Ledger, Film Invoice Record and Dating Book, covering period of two years.
Price Complete, $7.50
Ledger includes Income Tax Form, summarized so as to place on Government form.
Prompt Delivery on Receipt of Check
Address EASY METHOD LEDGER SYSTEM, Seymour, Ind

personalities

LEO KRIM, well known theatre operator out in Michigan, now operating the Lasky and Plaza Theatres, Detroit, has acquired a site for a new house in Mt. Clemens and will start construction at once.

▽

RON GAMBLE has been appointed manager of the Fox-Castle Theatre, one of the Parker chain of houses in Vancouver, Wash.

▽

RAYMOND L. JONES, who has been acting as a relief manager for Loew theatres, has been named assistant to Russ' Bovim, manager of Loew's Ohio, Columbus, Ohio.

▽

MILTON RUSELL is the new manager of the Aldine Theatre, Atlantic City. Harry Savage, owner of the house, will also take up active participation in operation of the house after an absence of ten years.

▽

BEN GROSS, assistant manager of the Biltmore Theatre, Brooklyn, N. Y., has announced his marriage to Miss Ida Rakatansky on Sept. 25th.

▽

ARNOLD STOLTZ, who recently resigned as publicity man for Loew theatres in Baltimore, Md., is now with the Loew organization in New York City. He will work under Oscar A. Doob, director of advertising and publicity.

▽

OTTO LOCHBAUM recently opened the Regent Theatre, a fifteen-cent grind house in San Mateo, Calif.

▽

MARTIN PRINTZ is reported as having leased the Circle Theatre, a second run Loew house in Cleveland. Printz has been manager of the house for the past ten years.

▽

CHARLES GOTTLIEB has leased and reopened the Sunbeam Theatre, Cleveland.

▽

LEROY JOHNSON has been named manager of the RKO Theatre, Tacoma, Wash., recently reopened by Jensen & Von Herberg after a 40-day closing.

▽

JAMES STROUD has succeeded F. C. Crosson as manager of Finkelstein theatres in Spencer, Iowa.

▽

BOB MARTIN has opened up the Keystone Theatre, Essaness house on the north side of Chicago. He is double-featuring.

▽

M. L. SEAMAN has been named manager of the reopened Columbia Theatre, Portsmouth, Ohio.

▽

CHARLES KAISER has taken the place of Louis Milder as manager of the Majestic Theatre, Mansfield, Ohio.

▽

LOUIS LAMM has replaced Barry Shedd as manager of the Capitol Theatre, Elyria, Ohio.

▽

BERT JACKSON, formerly of Troy, N. Y., has been placed in charge of the Strand Theatre, Elmira, N. Y. Vernon Weaver replaces him at the Troy.

▽

TONY VILLIER, former manager of the Ritz Theatre, Albany, N. Y., is writing dialogue out in Hollywood.

▽

ERWIN MOIDEL and his sister Mollie had to give up a couple of hundred dollars of theatre receipts recently when bandits jumped on the running board of their car and forced Moidel to drive to a deserted section of the town.

ROBERT MAXWELL recently acquired the Lincoln Theatre, Dennison, Ohio, from Jacob Smith, and will operate on a straight picture policy.

▽

ALDEN RISLEY has taken over the Star Theatre, Walden, Colo., from Sam Wire.

▽

J. J. FRANKLIN, brother of Harold B., has succeeded J. J. Goldenberg as manager of the Golden Gate Theatre, San Francisco. Goldenberg, it is reported, will be transferred to the Los Angeles office.

▽

H. S. COULTER has reopened the Princess Theatre, Meeker, Colo.

▽

R. W. OBERLY has taken over operation of the Palisade Theatre, Palisade, Colo., from W. F. Widdow.

▽

JOSEPH B. FULTON and Miss Esther M. Cruthirds, both of the Paramount Theatre, Gulfport, Miss., were married Sept. 1.

▽

T. L. ANDERSON has returned to Savannah, Ga., where he will have charge of the Lucas Theatre. "Taz" was a former resident of the city.

▽

R. R. BIECHELE, well known theatre operator in Kansas City, has closed his Osage Theatre until later in the fall.

▽

HARRY HUFFMAN, head of the Huffman chain of theatres in Denver, Colo., has restored matinees daily at the Aladdin Theatre on a 20c., 25c. and 40c. scale.

▽

LEW HARRIS has replaced Roy Churchill as manager of the Egyptian Theatre, Delta, Colo.

▽

J. A. McINANEY, formerly with the Alexander Film Service, Colorado Springs, is in charge of the Egyptian Theatre, Denver.

▽

LOUIS KAPPA, operator of the Regent Theatre, Albany, N. Y., is building a new 800-seater in Cohoes, N. Y.

CLUB EMBLEM PIN!!

Use This Blank:

Managers' Round Table Club

MOTION PICTURE HERALD

1790 Broadway, New York

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 per pin.

Name of Member .....

Theatre .....

Address .....

City ..... *State* .....

ED FITZGERALD has handed in his resignation as manager of the Warner Theatre, San Francisco.

▽

V. U. YOUNG has bought the Palace Theatre, Marion, Ohio, from Publix.

▽

VICTOR BURNS has opened up the Casino Theatre, Watertown, N. Y.

▽

HAROLD JANECKY has been named to manage the Fox Theatre at Jamaica, L. I., N. Y. Finishing touches of a complete overhauling job are now being put on the house.

▽

GEORGE RICH, former district man for Fox in Philadelphia, was recently placed in charge of the Queens district in Greater New York.

▽

MILLER MERRIWEATHER, for many years manager of theatres in the Carolinas, recently resigned his post as manager of the Criterion, Anderson, S. C., to take charge of the new Moor Theatre in Mooresville, N. C., for Walter Griffith.

▽

D. S. BROADEN, owner-manager of the Rio Theatre, Hattiesburg, Miss., recently paid New Orleans a visit in connection with new season film buying.

▽

AL WEISS, former manager of the Park Theatre, Tampa, Fla., is in charge of the Regal Theatre, a Warner house in Hartford, Conn. J. L. Cartright, formerly of Daytona Beach, succeeds him at the Park.

▽

SID LANDERS, formerly house manager of the Victory Theatre, Tampa, Fla., has been transferred to the Ritz Theatre, Ocala.

▽

"RED" WILES, also associated with the victory Theatre, Tampa, has been transferred to Sarasota, where he will do exploitation work.

▽

H. W. SAVETT has taken over operation of the Rivoli Theatre, Utica, N. Y.

▽

TEDDY TRUST, publicity man for the Warner-Strand Theatre, Brooklyn, N. Y., is the proud father of an eight and one-half pound baby girl named Dorothy.

▽

J. C. VARNELL, manager of the Princess Theatre, Piedmont, Ala., who has been running but two days per week during the summer, is now on full time.

▽

ROLLIN STONEBBROOK, manager of the Alhambra Theatre, Birmingham, Ala., retains his position under the new Wilby-Kincey regime, according to a recent announcement by Richard M. Kennedy, district manager for the company.

▽

LLOYD R. TOWNS, who has been filling the post of city manager for Publix-Wilby, at Selma, Ala., has been assigned a similar position with the Wilby chain at Montgomery, Ala.

▽

A. R. ZIMMER, formerly with Fox Midwesco at Dodge City, Kas., has been appointed city manager in Springfield, Ill., with supervision of the Lincoln and Tivoli Theatres.

▽

ALAN J. BACHRACH, former Warner manager at Waynesboro, Pa., is now in charge of the Warner-Central Theatre, Washington, D. C.

CHAPLIN RE-ISSUES GETTING ATTENTION FROM LOU METZGER

Lou Metzger, former general sales manager for Columbia Pictures Corp., and now operating the New Spreckles Theatre, San Diego, Calif., recently demonstrated his ability as an accomplished showman by putting over a novel stunt during the pre-release run of "Easy Street," first of RKO's Chaplin re-issues with sound.

For one thing he saw that all city refuse and waste cans were decorated with one-sheets on the film. As a means of attracting



attention from the youngsters, he arranged to give away a pony to the best juvenile impersonator of Chaplin. The entire aggregation of imitators of the comedian formed into ranks about twelve blocks away from the theatre and marched through the streets.

LLOYD HAUSE USED MANY STUNTS WHEN SELLING CARNIVAL

Publix Carnival Week was the occasion for considerable activity on the part of Lloyd Hause, manager of the Capitol Theatre, Bloomsburg, Pa., when this event was celebrated in William Schmidt's division.

To open the Week Hause secured a full page co-op ad from a local shoe concern, in return for a lobby display one week prior to opening. Other effort included a tie-up with a bus company for a free ride home from theatre on payment of one way fare; distribution of 5,000 cards among patrons one week in advance; all busses traveling within 25 mile radius of Bloomsburg bannered with Carnival signs; a tie-up with local manufacturing concern for insertion of special card in pay envelopes, listing attractions and identifying bearer as an employee and admitting him to theatre at regular matinee price, and another tie-up with a dairy company for distribution of milk bottle hangers.

A different stage attraction was used each night of the week, Monday presenting a pro sister team; Tuesday, a tumbling act; Wednesday, an orchestra; Thursday, a band act, and Friday, a group of colored entertainers. All acts were secured without cost to the theatre.

ANDERSON EXPLOITED FILM SUCCESSFULLY WITH A CARD STUNT

A card gag was successfully used to exploit a picture by C. B. Anderson, manager of the Strand Theatre, McComb, Miss.

He took the title of "Cock of the Air" and had 3,000 cards printed up. One side carried a letter of a word spelling the title and the other some appropriate copy on the picture and notice that a full set of the 12 cards would entitle the holder to a guest ticket. Only 29 of the "K" cards, the key letter, came in; however, interest was at fever heat, particularly with the kiddies. Grown-ups, too, tried to complete the set and the picture received a lot of word-of-mouth advertising.

We're mighty glad to hear from Anderson again and hope he'll keep his Club posted more often in the future. He went to McComb a couple of years ago and made a live theatre out of a dead one, according to what we hear, and he's the sort of man who can contribute some interesting information to this department. Some time, when he has an opportunity, maybe he'll set down in words his recipe for tackling a proposition of that kind. In the meantime, we wish him continued success.

STANFORD PRESENTED TROPHY AS MOVE TO CURTAIL OPPOSITION

One of our recently elected members, Allison Stanford, manager of the Fox-Hanford Theatre, Hanford, Calif., gained a lot of valuable publicity and good will a short time ago when he arranged with the local Mayor for presentation of a trophy to the winning team of the Merchants' Night Baseball League. The event rated a deep, two column photo and caption on the sports page, showing the Mayor, Stanford and the trophy.

Stanford, like many other Round Tablers, has found that much more good can be accomplished through cooperation than going to the mat when moves are made that cut into theatre patronage. Since the night baseball club was sponsored by the merchants, he, too, was interested.



So say the CRITICS!

Just "A FEW SANE WORDS"

NOT those long meaningless trailers to tire and peeve your audience . . .

NOT that misleading trailer "to shock, electrify and astound your audience in advance no matter what the picture may be" . . . . . .

Just "A FEW SANE WORDS"—

70 FT. OF "INFORMATIVE FACTS INTELLIGENTLY PRESENTED"

THAT'S why New York's largest Independent Circuits are using DE LUXE TRAILERS . . . . . .

That's what YOUR audience wants . . . . . .

THAT'S what brings them back . . . . . .

That's why YOU Mr. Exhibitor should sign a contract today . . . . . .

DE LUXE TRAILERS, INC.

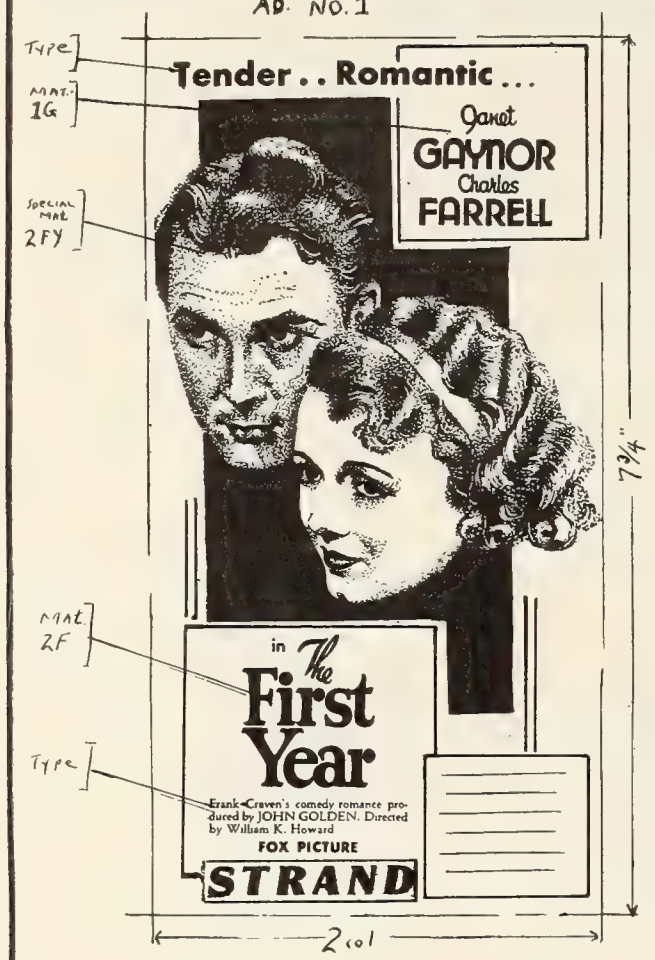
630 NINTH AVENUE – NEW YORK CITY

NEWSPAPER AD CONSTRUCTION!

By EDDIE HITCHCOCK

All Art Work Illustrations Are From Regular Exchange Mats

AD. NO. 1



Ad No. 1.

Use the box for your added attractions

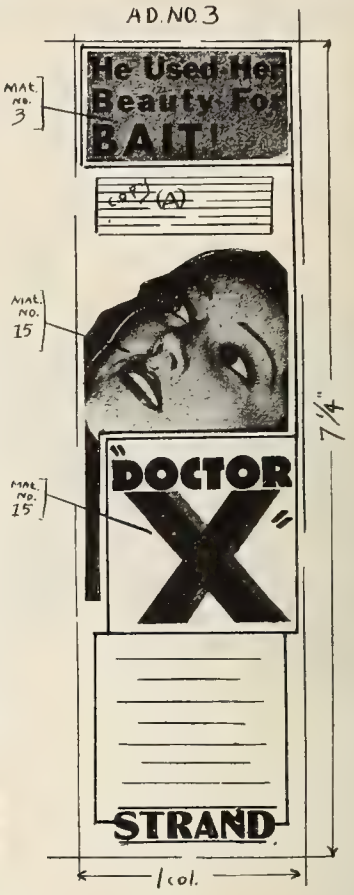
AD. NO. 2



Ad.No.2.

The box on the left can be used for the cast and the one on the right for your short subjects.

AD. NO. 3



Ad.No.3

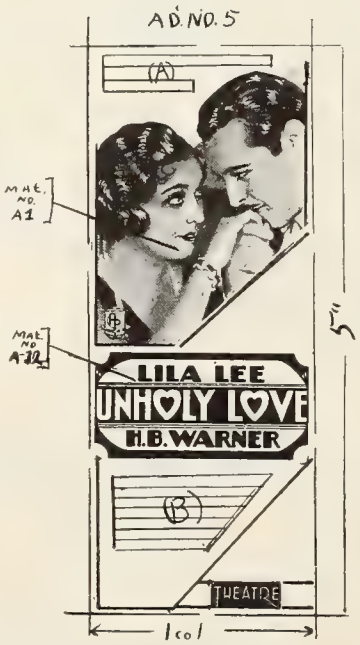
Copy---(A)
....And turned her dream of love into a nightmare of terror!

(Use the box for cast or added attractions)

AD. NO. 4



AD. NO. 5



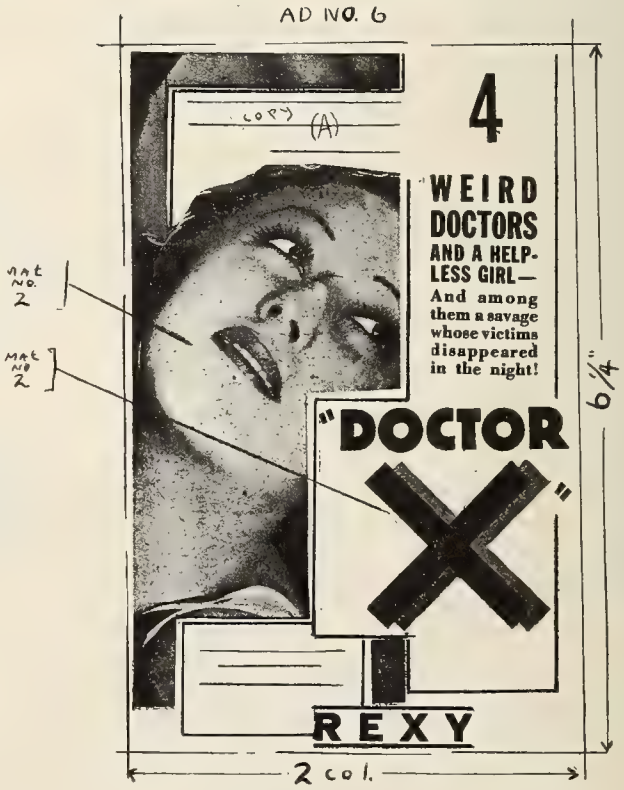
Ad No.5.

Copy---(A)
The secret of Two Love Lives!.

Copy---(B)

A woman who took love where she found it..and found happiness!

AD NO. 6



Ad.No.6.
Copy---(A)
She was at The Mercy Of A Fiend!

AD. NO. 7



ROSENTHAL STAGED GOOD CAMPAIGN ON AN ANIMAL PICTURE

Prior to leaving the Strand Theatre, Niagara Falls, N. Y., to take over the reins of the Rialto at Little Falls, N. Y., Morris Rosenthal's farewell campaign effort was dedicated to the cause of "Congorilla."

As you can see from the accompanying photo, which shows the theatre front and a close-up of the display, he transformed the inside lobby into a jungle of trees and foliage. For a background he secured a number of stuffed animals and arranged



them so that they appeared to be peeping out of the jungle. Cutout heads of lions and tigers and one of two apes dancing, lent further atmosphere to the general scheme. A 24-sheet, foliage, etc., also made a jungle scene out of the front.

Additional effort included use of a sound truck on the streets for two days; placing of circus heralds in every car on every street for a two day period; spotting of special cards in downtown stores; placing of 20 cutout heads of apes around marquee; extra newspaper space; a tie-up with downtown restaurants to carry program on menus, and the insertion of frames in leading hotels and store windows.

As the result of the campaign described above, Rosenthal opened up to a midnight preview and broke the house record for an opening day. He's now getting acquainted around Little Falls, from where he will also have supervision of Skouras theatres in Herkimer and Ilion, N. Y.

SEVERAL EFFECTIVE STUNTS PROMOTED BY GIRTON ON CARNIVAL

A number of effective promotional stunts were engineered in connection with the Publix Carnival Week drive made down in the division of William Schmidt by Warren C. Girton, manager of the Keystone Theatre, Williamsport, Pa.

For one thing he contacted a local printer for the costless printing of 100 one-sheets, 200 window cards and 5,000 heralds. Ad of the Keystone was also carried at the Capitol Theatre.

The week's activities included a guest organist and a one-man band on Monday night; broadcast by a local radio station of programs direct from theatre stage on Tuesday and Wednesday nights, with regular radio studio props; final awards of ten loving cups made for Baby Contest on Thursday night, and entertainment on stage by a local dancing class.

At the Saturday morning matinee the local Buck Jones Rangers Club was organized with the help of a man who had spent a number of years on a ranch. He gave a brief talk and displayed his ranch equipment to the youngsters. Candy was also promoted for distribution at this matinee.

IT'S TIME TO FIX UP!

For something like two years, thousands of theatres have been putting off many much needed repairs and replacements in equipment due to the much talked-about depression.

Result; most of these theatres are about ready to fall to pieces.

You cannot run a theatre without proper equipment; and that equipment must be in tip-top shape to carry the load day after day and in many cases continuously for ten to fourteen hours on a stretch. It is an awful strain on well-conditioned equipment to function under such circumstances, but, allow that equipment to become worn out and neglect to make much needed repairs and replacements and you are operating every moment with a sword hanging over your head.

Breakdowns are costly. Not alone in dollars and cents charges for repairs, but in lost prestige and goodwill from patrons who have every reason and right to expect a perfect show for their admission fee.

No patron can think well of a theatre with loose and broken seats. Ripped carpets to trip over. Torn leather on the chairs. A preponderance of burnt-out bulbs. A screen that has long since faded and is making the picture look dead and flat. Projection that is far below par due to old-fashioned or worn out lamp houses and arcs.

These represent but a few of the items. A check-up of your own house will in all probabilities reveal several dozen more. How much longer do you propose to continue the wave of silly-economy? How much longer are you going to flirt with trouble? How much of a strain do you think your dilapidated equipment can stand before it goes completely busted?

We have not got a single thing to sell you aside from what we believe to be timely and common-sense advice. If you think that you are getting away with something by letting your house and equipment go to the dogs you are soon going to find out what a sap you've been.

We've passed the point where we sold ourselves on the idea that it was essential to carry economy to this dangerous stage. Don't you honestly believe it is now time to fix up your house and everything in it? "CHICK"

Furman Goes With Warners

J. C. Furman, former Publix man, has succeeded Lou Goldberg as director of advertising and publicity for all Warner theatres in the Metropolitan district of New York City. Goldberg has been promoted.

Henger's Advance Splurge

George Henger, Warner zone manager in the Oklahoma district, worked up some healthy enthusiam with his three-week advance campaign on "Doctor X" in Oklahoma City.

Concentrating on the "moon killer" and cannibalism angles of the picture, he used daily teasers with different copy each week. In addition to a huge 12 foot display in the outer lobby of the theatre, he put up dozens of 24's in prominent spots.

SPECIAL BOX OFFICE PREMIUMS



FOR SEPTEMBER and OCTOBER offering dainty

JAPANESE LUNCHEON SET

Beautifully Hand-Painted

Your Lady Patrons Will Rave About It!

—and here's another offering:

Onyx Marbelette Cutlery

Stainless Steel—Rust Proof

All contracts received during SEPTEMBER and OCTOBER will be accepted at a special rate

Chas. H. Streimer, Sales Mgr.
Streimer Ad-Service
352 W. 44th St., N. Y. C.
Gentlemen:
Please send me further information.

Name..... Theatre.....
Address..... City..... State.....
Check item [X]
Japanese Set ☐ Onyx Marbelette Cutlery ☐
Willow Ware ☐ Dinner Ware ☐
—— MAIL THIS COUPON AT ONCE ——

FOOTBALL SEASON IS HERE!

Will You Cash In on Some of the Business Opportunities Presented by This Increasingly Popular American Sport?

THE first game of the '32 football season is just around the corner, Schools have reopened and squads of seasoned players and recruits are already getting in form under the critical eyes of coaches. Soon the referee's shrill whistle, marking the clash between rival elevens, will be heard.

If there are any people in show business who do not realize the strength of football as one of the biggest attractions of the year, let them cast an eye on a few statistics in a box on this page. However, the game ought not to be classed as opposition except on certain matinees at the end of the week; rather, the vast potentialities football offers the theatre manager as a means of cementing local good will among college, school and theatre and as a trade booster in general, appears to demand serious consideration.



Fred Meyer

In addition to the many opportunities for tie-ups with merchants, athletic boards, students, transportation companies, etc., for the many games that will be played in all sections of the country until the end of this year, there arises the question on direct selling effort to be made on the several football theme pictures scheduled for fall release. Six major producing concerns have or will have feature length pictures and shorts ready to spot on a convenient date during the season. Two out of three other companies may yet decide to make football films.

Paramount, in addition to "Horsefeathers," which illustrates the Four Marx Brothers' version of how football should be played, has already released "70,000 Witnesses"; Fox is ready with "Rackety Rax"; RKO has a full feature length comedy entitled "Hold 'Em Jail"; Columbia has "That's My Boy" as its football offering; Universal, which cleaned up last season with "Spirit of Notre Dame," this year comes out with "The All Americans," and Educational, in addition to having ready a feature length film covering in full the sensational game played between Southern California and Notre Dame late last year, will revive last season's series of "Football for the Fans" shorts made under the supervision of Coach Howard Jones for Tiffany. These shorts are just as good this year as last. So you "pays your money and you takes your choice." It is entirely reasonable to assume that all these films will have well prepared press books and a wide assortment of accessories to aid with advertising and exploitation.

Fred Meyer's Campaign

We know of no better way to illustrate possibilities attached to a selling campaign for a football theme picture than to set down a few facts concerning the work done last year on "Spirit of Notre Dame" by Fred S. Meyer, formerly managing director of the Alhambra Theatre, Milwaukee, Wis. To be perfectly honest, we've been holding out a little on Fred's fellow Club members. Information on his campaign arrived late in the season—sort of late to shoot at that time, and we tucked it away in the September '32 tickler as a means to remind all Round Tablers that they can cash in the same as he did.

Let's first see what he did to the theatre to make it in keeping with the occasion. The Notre Dame colors are blue and gold and this scheme was carried out for the front. One large, special panel carried a large head of Lew Ayres mounted on a blue background; two other seven foot panels carried posters of Ayres in football uniform, full size, and a picture of Ayres and Sally Blane. These were lettered with catchlines from the regular press sheet. All 4 x 60's were made of blue velour, with stills and descriptive matter taken from the press book.



Some of the attractive, money-getting window displays secured by Meyer.

Above the box office, which was built of compo-board and made to represent the insignia of Notre Dame, a large head of the late Knute Rockne was mounted. Directly in front of the box office and in the theatre entrance was a goal post, trimmed in blue and gold and carrying out the general idea. Atop the box office was a large arch that carried the title of the picture in lights. In the centre of this was a large cut-out of a football player in action. All this effect was carried out in gold tinsel, properly lit with two large floodlights. One of the accompanying photos will convey a fair idea of how the entrance appeared.

In the inner lobby were six 40 x 60's of coming attractions, with special copy. At one end a large arch was built for a cut out of a football player in tackling position. This was also illuminated by spot lights. Exit doors and rest rooms also carried special cards advertising the coming attraction. A trailer was run one week in advance.

Local Merchants Participated!

May local merchants and units of nationally known chain store concerns participated in a variety of tieups Meyer engineered. Gimbel Bros. department store carried a front window with a nine foot cutout of a football player in action, reproduced from a regulation still. A wax figure was dressed in a replica of the outfit worn by Ayres in the picture. Stills and descriptive matter were also used in this window.

A barber shop directly across from Marquette University, a local institution, was tied-up for a window cutout taken from a one sheet listed in the regular press sheet. Stills, pennants and catchlines were also used in this window. The four main Stumpf stores throughout the city also carried cutouts of football players in windows. The larger illustration on this page will show examples of the very attractive displays used in different stores.

It was arranged with another company to have all trucks carry five foot by eighteen

STAGGERING FACTS!

Commenting last season in his column in the "New York Sun" on the scope and sweep of football in all sections of the country Grantland Rice noted sports writer, asked his readers to consider some facts and figures on the game for a single Saturday afternoon.

Looking over his schedule sheets he found that some 217 contests, involving 434 teams, were to take place; and that didn't include the almost countless minor games. Here you have a list of teams that represent an aggregation of 10,000 players in action, not counting the players in high school, prep school and smaller university squads.

It was estimated that crowds at each one of the games would run from 10,000 to 75,000, making a total of some 5,000,000 fans looking at football between the hours of 2 and 4 p. m. in a single day. Figuring the cost of ticket, railroad fare, hotel accommodations, etc., Mr. Rice estimated that $25,000,000 would be spent in just one day for the games. He stated he could name five games that would draw over a million dollars in gate receipts.

These are stagging facts; and history will repeat or even exceed itself when this year's season comes to a close.

WILL YOU CAPITALIZE ON THE GAME?



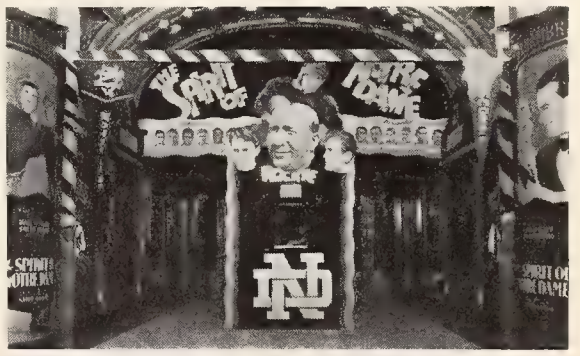
The college parade of students arriving at the theatre with their own band.

This Article Embraces Most of Last Year's Successful Angles in Connection With Football; How Many Can You Use?

"Football Night," an occasion that turned out to be a corking stunt. Accompanied by a band, promoted either from some local organization or the school itself, he arranged to have the coaches and players march to the theatre and down the aisles to the stage, where they were presented to the audience. Brief addresses were made by the head coach and captain of the eleven. Of course, all were guests of the theatre. With this idea as something to use for a base, many novel and interesting twists can be added by an ingenious showman. Awards can be named for give-away at the close of the season to the local team that carries off signal honors. A similar celebration, such as the foregoing, could also be staged as a testimonial to the local winner of a hard fought game.

Other Good Ad Slants!

Score cards and season schedules of games have also been used to excellent results and can be made cost-free by tying up some merchant or merchants for ads to offset printing and distribution. Cheap pasteboard megaphones, with an ad for theatre and merchants, have also proven popular for distribution at games. Many theatre managers also make a practice of having a couple of ushers parade around the fields during



intermission between periods to display a banner advising the audience that shots of the game will be screened at their theatre that same night or at such and such a date. Transportation concerns, including the bus companies, taxi fleets, railroads, etc., also offer many exploitation possibilities.

Last but not least by any means is the newspaper angle. From past experience and observation of reports from other theatre men, the sports editor is more than willing to cooperate in any matter relative to the theatre when local teams or players are concerned. So we believe that any activity, based on any stunt along this line, will receive support. Look back over Club pages and you'll find a number of contests that the newspaper boys will back up. And don't forget that department stores, sport shops, etc., all offer attractive mediums for exploitation of both theatre and seasonal attractions.

The stands are filled with a roaring crowd of enthusiastic fans; the gridiron is cleared except for the opposing elevens; as the referee takes his position to blow the starting blast the boys are all lined up ready to go! Are you?

inch banners, attractively lettered in blue and gold and advertising the picture. The three-photo illustration will show one of the several windows carried by the Walgreen drug stores. Five downtown stores used entire windows for large cutouts of football players and Rockne. Twenty uptown stores used small cutouts and descriptive material. A haberdashery concern featured the Lew Ayres shirt, along with pennants, stills and catchlines; five bookstores contributed generous space to push the book, and the national tie-up of the Knute Rockne magazine was carried out in the city through cooperation of a local news agency.

Notre Dame Tied-in, Too!

Notre Dame being a Catholic university, this angle was strongly stressed in the campaign. 3,000 letters were sent to the local K. of C.; 5,000 circulars were mailed to the International Federation of Catholic Alumni in the city; 80 special letters were written by Meyer and sent to parochial schools in Milwaukee and nearby towns, and direct contact was established with and special letters and invitations sent the Notre Dame alumni in Milwaukee.

Street car and window cards also figured prominently in the campaign, 150 of the former being placed on various cars throughout the city, as well as 350 of the latter in good locations about town. Twenty-four frames bearing a still of Sally Blane were placed in prominent spots. Fifty-seven small window tie-ups were arranged for local high-schools, colleges and normal schools.

Additional effort included distribution of 20,000 game schedules at every high-school game (no cost on account of ads); distribution of 5,000 heralds through 20 filling stations (no cost tie-up for guest tickets); a ten-day contest in a leading local newspaper on a questionnaire concerning Notre Dame players, and promotion of cooperative ads among merchants.

The newspaper end of the campaign was extensive, yielding a wealth of special stories, photos of the "Four Horsemen" and other players, and other stories and articles on the amusement pages and in the sports section. Another break came along when the editor of one paper was inspired to write a lengthy editorial on the outstanding entertainment qualities of two current pictures. "Notre Dame" was one of them.

We'll leave it to the reader to adjudge Fred Meyer's campaign and agree that he accomplished a lot of fine work. His name has been missing from the Club pages the past few months for reason that the Alhambra has been closed for the summer season. With the resumption of the fall season, we will again look forward to setting down accounts of the activities of this up-and-doing showman, although we hear that he will make his headquarters at another prominent theatre.

Leaving his campaign for the time, let us set down a few thoughts that arise in connection with football season campaigns. Most of these were contained in reports sent in last fall from a number of Round Table members. Maybe a few notes will serve some of our more recent members in good stead this year.

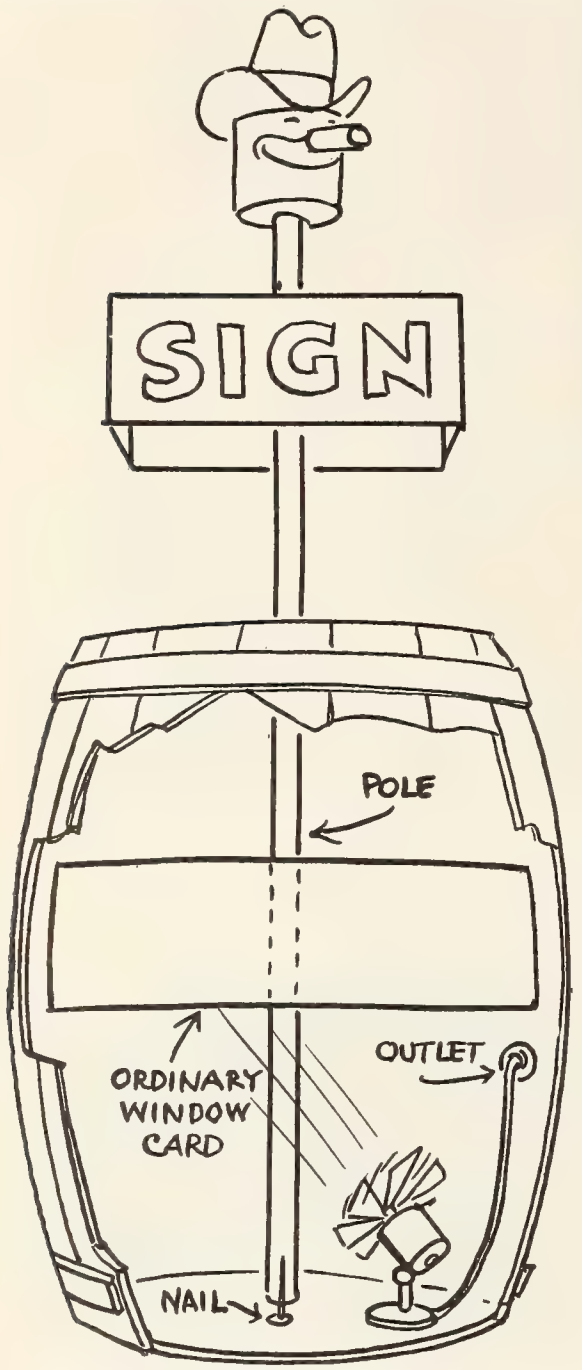
For instance, there's the matter of tying up with local schools for the coach to give guest tickets to those who best qualify in both athletics and studies during the term, or the granting of a more desirable pass to the first, second and third in standing for the term. Then, there's a preview of a football theme picture for the coach and 'varsity squad; give-aways of footballs for teams made up in public and high schools, or perhaps the give-away of other accessories for both youngsters and older players. There are any number of articles that are accessory to the game, such as sport clothing, coonskins, blankets or steamer rugs, pennants, regular accessories of the game, etc.

Many of our members gained a lot of good will and publicity last season and years before by getting the movie camera into action for local games. This gag never yet failed to pull in players, their girl friends and families. There is also the opportunity of tying up with the local radio station for a play by play account of local games to boost matinee trade while this so-called opposition is in progress.

We also recall another report by one of our Club members on how he put over

YOU CAN USE THIS MARX BROS. STUNT ON THEIR NEW FILM

Now that the Four Marx Brothers have pranced and wisecracked their way through several thousand more feet of film in an effort labeled "Horsefeathers," it might be a good idea to revive an advertising stunt



submitted the Club last winter by Homer C. Jones, owner-manager of the Jones Amusement Company, Alva, Okla., and published in the Feb. 13 issue of this magazine. It's a moving display for lobby, a good sized window or various other nearby places where an electric connection is handy.

THAT LOTTERY LAW!

The Federal lottery law again recently became a controversial matter as regards the theatre when a Middle West exhibitor was arrested on the charge of conducting a lottery at his theatre. Club members contemplating similar promotional stunts are advised to ascertain from local postal or other authorities the full extent of the law governing such practices.

In the case mentioned above an award of an automobile, handled in the same fashion popular in practically every section of the country these days, brought about the court action. Rival showmen, it is alleged, were instigators of the charges. In defense, the exhibitor claims he did not violate any lottery law, as he merely offered to present the auto to someone attending the theatre within a specified time and, although the award was made through a drawing, the deal was purely for advertising purposes and no extra charge on admission to the theatre was made.

Not long ago a prominent exhibitor in the Southwest found himself in a mint of trouble over lottery laws, and only recently a number of leading fraternal organizations in the East became involved with Federal forces for conducting giveaways at lodge rooms. With so much action in this direction, it is to be hoped that the final airing of all these cases will fix the difference, if any, between so-called out and out gambling and the donation of some article of merchandise for which no charge is made for "chance." The lodge case is being followed up by your daily papers. Watch developments.

We believe the line cut illustration on this page speaks for itself and the other photo will clearly show the four-sided sign in its several positions. However, for your further information, an ordinary coca-cola barrel was used, painted dark brown, with yellow lettering made by a cut-awl. The top of the barrel was drilled for insertion of a round pole, like a broomstick, and a nail was placed in bottom center of barrel for pole to revolve on. Air current from an electric fan in bottom of barrel was directed against the two window cards tacked to pole just underneath top to make the sign revolve at about the rate of 30 to 40 R. P. M. The top of the pole carried a caricature cutout and each side of the portion labeled sign bore a cutout head of each of the four brothers.

At any rate, that's the way the contraption was used by Jones and credit for its invention goes to Hollis Herod, ad man and artist for the company. Advent of another Marx Brothers film prompted the revival. However, the gag can be used on any picture.



UNUSUAL TREATMENT GIVEN THRILL FILM BY MANAGER BUEHRIG

That weird picture of Haitian witchcraft, "Zombie," was given some artistic treatment by A. H. Buehrig, manager of Loew's Theatre in Canton, Ohio, in his selling campaign.

For two weeks in advance he used teaser trailers on the screen and paved the way for a unique lobby display of a head of Lugosi with flashing green eyes. The entire theatre front was decorated especially for the occasion, featured by large white cutout letters of the title.

Two stunts, one a street bally and the other arranged for front of theatre, were also used to good effect. The bally consisted of a "White Zombie" and the other stunt was the parking of a big auto ambulance at the curb in front of entrance to the house, for "those unable to stand the horror and thrills of the picture." The accompanying photo shows a shot of the big ambulance.

Other exploitation and advertising included the use of novelty "pin" throwaways; distribution of heralds house to house and



insertion in packages at a market; the playing of a sound record through amplifier on marquee, and six special window displays.

As in other thrill pictures, this one offers an opportunity to use some unusual ideas and it appears that Buehrig took advantage of the situation. Without looking up the press book to see if the tie-up is mentioned there, the thought comes to our mind that a book called "Magic Island," dealing with the wide variety of witchcraft practiced by the natives of Haiti and a big seller at the time, was published a few years ago. It ought to make a corking bookstore tie-up for this picture.

Meyer Busy In Milwaukee

Fred S. Meyer, former managing director of the Alhambra Theatre, Milwaukee, closed this past summer, is in charge of a cooperative move between merchants and theatres in his city for a Fall Revue of the style and trend of seasonable merchandise during the week of Sept. 12. Radio, window displays and window features will be used to plug the move.

Meyer, in addition to serving as president of the M. P. T. O. of Wisconsin and Upper Michigan, is also a member of the committee in charge of arrangements for "Wisconsin Products Week," which gets under way Sept. 25 under sponsorship of the local chamber of commerce. Unused show windows and other available space will be used to display numerous city-made product.

Just some evidence that Fred can't be kept out of showbusiness regardless of where he is or what he's doing. We are watching for word of where Fred will hang his hat.

SHOWMAN LAFAYETTE IS DOING GOOD WORK FOR RKO IN NEW JERSEY

Just a few lines to let fellow Club members know that Round Tabler Murray Lafayette is very much alive and kicking despite the fact that his name hasn't been up in lights in this department for a long time. He's shouting the glories of RKO these days and, in such role, stands at the helm of the RKO Theatre over in Rahway, N. J. As Ben Bernie might add, he's Rah-rahing-way over in New Jersey for the good old company.

See the snappy service crew in the accompanying photo? They're Murray's, and had their pitchers took while "Bring 'Em Back" was regaling the locals with life in the far away jungles. Note the sashes heralding the coming attraction draped across the chests of the four ushers; the side panels at entrance, and the portion of



the huge banner that hung from front and ends of marquee. The front of the marquee was also decorated with circular cutouts of animals and a profusion of foliage. The jungle idea was also carried out around the box office—all to the tune of excellent cash returns.

Newspaper tear sheets at hand carry plenty of evidence that Lafayette is grabbing his usual amount of free space. A front page features a tie-up between theatre, paper and radio broadcasting company for quest of local talent for a week's appearance at the local house and possible contract for circuit booking. Another page features a large sketch of a movie star for the children to color and thereby receive guest tickets for best work. One full column on another page is devoted to description of RKO pictures that are coming to town, etc., etc.

Now that we've managed to get a line on Murray's work once more, perhaps we'll be able to keep up a bit better with him in the future. He always does interesting work wherever he may be and we and all his fellow showmen want him to keep this department posted on his activities. So, "Lafayette, we are here." We expect every man to do his duty.

OUTDOOR ADVERTISING !

In response to a special communication sent to fifty Club members it seems to be the concensus of opinion among the majority of those contacted that outdoor advertising will be an important feature of their merchandising activities for the coming season.

There does seem to be a division of opinion, however, regarding the best medium to be employed, namely, three or twenty-four sheets. However this point may be decided they are mostly all inclined to sending out one of their own men to snipe or erect boards at convenient locations.

Theatres outside of the key cities are in a position to spot boards themselves, while those in the larger spots find it best to give out their three-sheet posting via reputable companies specializing in this type of advertising.

One thing is certain: outdoor advertising is coming back strong in most towns and cities where thoughtless economy waves temporarily discontinued the practice. Which, to our way of thinking, is a good thing for showbusiness. We suggest that each member look into the fine possibilities of poster advertising as a part of their show-selling plans for this season. They may find it just as valuable as others did many years ago and still do.

NEVIN DID HIS FULL SHARE TO PUT OVER CARNIVAL CAMPAIGN

During the recent campaign on Sam Katz Week, styled "Publix Carnival Week," down in William Schmidt's Pennsylvania division, George A. Nevin, manager of the Ritz Theatre, Danville, Pa., did his share to make the affair a success.

In return for a lobby display in the theatre a week prior to opening of the Carnival, he promoted a full page display ad through a tie-up with a large, local department store. Out of 140 inches the store took only 14, the remainder being devoted to theatre attractions and the event in general. The local newspaper also cooperated to the extent of giving a 10 per cent reduction on all work for the week.

On Wednesday night of the Week the Danville Band of 45 pieces in uniform paraded to the theatre and gave a twenty minute concert on the stage as an added attraction. A vending company furnished the house with 300 samples of candy for a give-away to the kiddies at the Saturday matinee.

DE HAVEN TREATED BRONX PATRONS TO CHANGE OF SCENERY

Up among the sizzling hot streets of the Bronx section of New York City this past summer an oasis was created through the efforts of Milo De Haven, enterprising manager of the Burke Theatre and exploitation man for the J. G. Bolte circuit of theatres.

After being cooped in offices all day long and with nothing much to look at except pavement, brick walls and other things that serve to drive the city dweller to the country for a look at what New York once was, patrons of the Burke received a real kick from a flower exhibit arranged in the lobby by De Haven and a neighborhood florist.

Small pine trees were placed on either side and dahlias and other flowers blossomed in all colors and hues. On one side of the



entrance a rock garden was built, protected by a green wooden fence. Lighting effects made more attractive the ivy plants and other foliage that dressed the display.

De Haven believes that a change always appeals to the public eye and the flower exhibit is one of his pet ideas for the summer season. He changes the display every four weeks or less and it doesn't cost him a nickle except some credit cards for the florist.

WILLIAMS CREATED WEIRD EFFECT WITH 24-SHEET DISPLAY

A weird effect was secured for a lobby display by Tony Williams, manager of the DeWitt Theatre, Bayonne, N. J., through using a 24-sheet on "Doctor X."

The sheet was mounted on heavy stock paper, eyes cut out and green transparent paper pasted over the openings. Lamps were placed behind the eyes and baby green spots were focussed on the entire display. A flasher button in the lamp sockets behind the eyes caused a weird, leering effect.

BIRTHDAY GREETINGS TO THESE MEMBERS !

J. H. Berlinger
Fred Bixby
Charles Brown
Joe Buse
John Calman
Michael J. Carroll
Charles O. Clark
Burr W. Cline
Nathan I. Cohen
Orville W. Crouch
Reid L. Crow
L. O. Daniel, Jr.
Raymond L. Daniels
James E. Darby
J. Ramos De Fontaine
Thomas Di Lorenzo
C. W. Doctor
Fred Dollinger
Tom W. Edwards
Walter B. Garver
Leonard Gordon
Mike Guttman
W. H. Hall
Edward V. Harris
Rotus Harvey
Harris Humphries
Jack Huwig
Leon Jarodsky
Leon E. Junette
Thomas R. Kinge
Charles A. Koerner
William Kohler
Sol Krim
Jim Landers
Joseph Levenson
R. V. McGinnis
H. B. McFarling
Robert Menches
Howard Mercer
E. R. Mosteller
Edward Murtagh
Irvin A. Moffitt
Lee Naify
Howard L. Parker
Leonard Pearce
J. H. Phillips
Clyde Pratt
Robert O. Robison
G. A. Romaine
Ashton C. Rudd
Dave Samuels
Harry Sayer
Gerald Shaffer
Cresson E. Smith, Jr.
Jim T. Stroud
Louis Sylvester
Bert H. Todd
William Truesdale
G. N. Turner
Eric Van Dyck
E. K. Volette
Walter Woodman
Joseph W. Todd

MORE OWNER-MANAGERS JOIN CLUB!

FRED E. MOREE was formerly a Publix man and assistant manager of the Queen Theatre down in Houston, Texas, but he's now on his own as boss of the Idle Hour Theatre in Oakdale, La. He served three years with Publix and when that organization began closing houses and cutting down, Fred decided to take it on the chin all by himself. Today he's running full blast, making more money than he did before despite tough times, and so we think we got a good break when his former circuit put through their retrenchment plan. He has followed this department for a long time and now wants to repay his fellow showmen by sending in a few of his own ideas. We'll be looking for his next letter.

———*Wear Your Club Pin! ! !*———

FRED J. HANKE is in charge of the Lyric Theatre, another independently operated house out in the city of Milwaukee, Wis. We're also glad to welcome this new member into the fastest stepping organization of showmen in the world and will make this acknowledgment the occasion for introducing Fred to the other fellows in our Club. Now that he's one of the gang, we'll look forward to regularly hearing what he is doing to put shows over at the Lyric.

———*Wear Your Club Pin! ! !*———

JOHN A. FORRESTER is one of the partners in the Kemp-Hughes-Forrester Theatre Company, and he makes his headquarters at the Pines Theatre, Waldron, Ark. With the listing of his name among the new applicants for membership in the Round Table Club, we bring to a close for this week this growing contingent of owner-managers. It's a pleasure to welcome Forrester to the Club and to introduce him to his fellow showmen. We sincerely hope he'll share his show-selling ideas with his host of Clubfellows.

———*Wear Your Club Pin! ! !*———

J. E. MASSIE'S application for membership in the Round Table Club continues to swell the list of owner-managers who have recently joined this showman's organization. He's located down South in Waynesville, N. C., where he independently operates the Waynewood Theatre. We're also mighty glad to have Massie with us and this is the time to introduce him to his fellow members. We take it that he has found Club suggestions interesting in the past and now proposes to contribute his share of the good work. We'll be looking forward to his next communication.

———*Wear Your Club Pin! ! !*———

W. W. SIDES is still another owner-manager to join the ranks of this great organization and we're taking this opportunity to let his fellow Round Tablers know that this new member operates the Ritz Theatre out in Talihina, Okla. What we've had to say to all his owner-manager neighbors also goes for him—that we're mighty glad to list his name among the several thousand others and hope he'l become an active contributor of ideas that will help out his brother showmen. How about this, Sides?

———*Wear Your Club Pin! ! !*———

W. B. STEWARD is located out in Deshler, Ohio, and we're also glad to announce that he, too, has sent in his application for membership in our Club. No chains or circuits are around Stewart's neck either and so his name also goes down as the owner-manager of the Star Theatre in his town. He's another convert to the scheme of swapping ideas with his fellow showmen and we'll be awaiting his first contribution to this department.

N. H. SALYER manages the Benham Theatre down South in Benham, Ky., and it begins to look as though Kentucky has gone Round Table by a wide margin. At any rate, we've certainly seen a lot of applications lately, with the Kentucky trademark. Let us introduce you to your fellow Club members, Salyer, and here's hoping you're already inoculated with the good old Round Table spirit of "All for one and one for all." Send in your ideas on show-selling.

———*Wear Your Club Pin! ! !*———

R. C. RESSLER hails from upper New York state, where he operates the Lyric Theatre in Bolivar. His application for membership in this organization states that his house is an independent one, and since there's no mention of what his position is, we'll take it for granted that he's another owner-manager. A cordial welcome is also extended Ressler and we hope that he will also strive his level best best to keep up hhe good work made possible by his fellow Club members.

———*Wear Your Club Pin! ! !*———

PAUL E. MICHAUD is located up in Fort Kent, Maine, the state that had so much front page mention the past few days. Whether Paul went for the G. O. P. or the Donkey we don't know or care, but what is more important right now is that he's gone Round Table. We have his application for membership at hand and are glad of the opportunity to record that he, too, will become a regular contributor to this department. He operates an independent house and we assume he is the owner-manager.

———*Wear Your Club Pin! ! !*———

FOSTER LANE is another Kentuckian, suh, to subscribe to the by-laws, obligations and benefits of this great organization of showmen and we're here to tell you all that he's the manager of the Dixie Theatre in Williamsburg. We're also glad to have the chance to introduce this new Round Tabler to his fellow Clubmen and want him to know that we and all the other fellows are happy to add his name to the ever-increasing list.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

HENRY BETTENDORF hails from out in Foley, Minn., where he operates the Opera House. We take it that he is either the owner, lessee or boss of his house, for his card does not indicate any managerial post. We also have Henry's application for membership in this Club at hand and want him to know, too, that his name is a welcome addition to the ever-lengthening roster. Every week the mail indicates that more and more owner-managers are taking active interest in Club activities and it's a healthy sign that managers are willing to lend an ear to other experienced men in this field. It also means that they are willing to help out others with their ideas. We'll be awaiting further word from Bettendorf.

———*Wear Your Club Pin! ! !*———

H. ENGBERTSON makes his home out in Decorah, Iowa, where he operates the Grand Theatre. There's no mention of any managerial post on his application for membership in this organization, so we'll assume that he's another owner-manager to become a Round Tabler. Regardless of that, however, we want him to know that this acknowledgment of his application is a sincere invitation on our part for him to become a regular contributor to this department. Shoot along some of your ideas.

———*Wear Your Club Pin! ! !*———

C. E. BYARS hails from out in Valley, Nebraska, where he operates the Valley Theatre. Neither does he signify whether he's a manager or owner-manager, so we'll again assume that he is the boss of the whole works. At any rate, his application for membership in the Round Table Club is right before our eyes and we're taking this opportunity to introduce him to the rest of this great army of showmen. We will expect him to send Club headquarters word of what's going on in showbusiness.

———*Wear Your Club Pin! ! !*———

JOHNNY J. JONES is the boss of the Alcyon Theatre, a 1,050 seat independent house out in Highland Park, Ill. It's also a pleasure to list his name among the recently elected members of this ever-growing organization of showmen and we earnestly hope he'll do his share to keep up the good work. He has found this department a help to him in carrying on his business and now proposed to lend a hand to the rest of the fellows. Send us a slant on what you did to boost trade the past season, Johnny, and we'll pass the word along.

———*Wear Your Club Pin! ! !*———

H. T. HEAD also sends us his application for membership and this new Round Tabler makes his home out in De Queen, Ark. Since his card does not state a managerial connection we assume that he, also, is the big boss of the Grand Theatre, in his town. At any rate, he's now classed as another owner-manager to become a member of this great group of showmen and we want him to know that we're very glad to include his name among the rest. We will hope that he, too, will make an effort to help carry on the work started by his fellow showmen.

———*Wear Your Club Pin! ! !*———

O. J. MINNIX is still another owner-manager and still another Kentuckian to become a member of this constantly-growing army of showmen and a cordial welcome is also due him from Club headquarters and his fellow Round Tablers. Step up and meet the rest of the gang, Minnix, and tell them that you, also, intend to carry on the good work. What has been going on down in London at your Southland Theatre? Shoot in a few lines and let your Club know what methods you've been using to boost trade.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
A Man's Land	Hoot Gibson	June 11,'32	65	June 11,'32
Boiling Point, The	Hoot Gibson		70	July 23,'32
File 113	Lew Cody-Mary Nolan	Feb. 19,'32	63	Mar. 5,'32
Gay Buckaroo, The	Hoot Gibson-Myrna Kennedy			
Local Bad Man, The	Hoot Gibson-Sally Blane			Jan. 16,'32
Parisian Romance, A	Lew Cody-Marion Shilling	Oct. 1,'32	77	Sept. 17,'32
Spirit of the West	Hoot Gibson-Doris Hill	Mar. '32		
Stoker, The	Monte Blue-Dorothy Burgess		70	June 25,'32
Unholy Love	H.B.Warner-Lila Lee		78	July 9,'32
Vanity Fair	Myrna Loy-Conway Tearle	Mar. '32	75	
Wild Horse	Hoot Gibson-Alberta Vaughn			

Coming Feature Attractions

Anna Karenina		
Beyond the Law		
Davy Jones' Locker		
Intruder, The	Monte Blue	
Iron Master, The	Lila Lee-Reginald Denney	
Midnight Alarm		
Nestors, The	Monte Blue	
Officer 13		
Red Kisses		
Slightly Used		
Three Castles		
Valley of Adventure, The	Monte Blue	

ARTCLASS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Devils	Harry Carey	Apr. 4,'32	65	
Night Rider, The	Harry Carey	June ,'32	63	
Phantom, The	"Big Boy" Williams-Allene Ray	Dec. 1	70	
Pleasure	Conway Tearle-Carmel Myers	Dec. 1	66	
They Never Come Back	Regis Toomey-Doris Sebastian	May '32	63	June 11,'32

Coming Feature Attractions

Across the Line	Harry Carey	
Double Sixes	Harry Carey	
Horseshoofs	Harry Carey	
Hurricane Rider, The	Harry Carey	

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Murder at Dawn	Mulhall-Dunn	Feb. 22,'32	60	Mar. 12,'32
Scarlet Brand, The	Bob Custer	May 7,'32		
Tangled Fortunes	Buzz Barton	Mar. 22,'32		

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
American Madness	Walter Huston-C. Cummings-K. Johnson	Aug. 15,'32		July 9,'32
Attorney for the Defense	Edmund Lowe-C. Cummings-E. Brent	May 21,'32	68	June 4,'32
Big Timer, The	Ben Lyon-C. Cummings	Mar. 10,'32	74	Mar. 26,'32
Blonde Captive, The		Feb. 26,'32	58	Mar. 5,'32
By Whose Hand?	Ben Lyon-Barbara Weeks	July 6,'32		
Fighting Fool, The	Tim McCoy	Jan. 20,'32	58	Apr. 9,'32
Hello Trouble	Buck Jones-Lina Basquette	July 15,'32		
High Speed	Buck Jones-Loretta Sayers	Apr. 2,'32	62	May 14,'32
Hollywood Speaks	Genevieve Tobin-Pat O'Brien	June 25,'32	69	Aug. 20,'32
Love Affair	Dorothy Mackaill-Humphrey Bogart	Mar. 17,'32	68	May 7,'32
McKenna of the Mounted	Buck Jones-Greta Granstedt	Aug. 26,'32		
Night Club Lady, The	Adolphe Menjou-Mayo Methot-Skeets Gallagher	Aug. 27,'32	68	Sept. 3,'32
No Greater Love	Alexander Carr-Dickey Moore	June 4,'32	60	May 21,'32
Riding Tornado, The	Tim McCoy-Shirley Grey	May 4,'32		
Shopworn	Barbara Stanwyck-R. Toomey	Mar. 25,'32	78	Apr. 9,'32
South of the Rio Grande	Buck Jones	Mar. 5,'32		
Two Fisted Law	Tim McCoy-Alice Day	June 8,'32		
War Correspondent	Jack Holt-Ralph Graves-Lila Lee	July 25,'32	77	Aug. 20,'32
White Eagle	Buck Jones-Barbara Weeks	Oct. 7,'32		

Coming Feature Attractions

Bitter Tea of General Yen	B. Stanwyck-Nils Asther	
Brief Moment	Barbara Stanwyck	
Cauliflower Alley	Leo Carrillo-Barbara Weeks	
Child of Manhattan		
Cornered	Tim McCoy	
Daring Danger	Tim McCoy	
Destroyer, The		
Forbidden Trail	Buck Jones-Barbara Weeks	Nov. 18,'32
Last Man, The	Chas. Bickford-C. Cummings	Aug. 31,'32
Mike		
Night Mayor, The	Lee Tracy-Evalyn Knapp	Aug. 19,'32
No More Orchids	Carole Lombard	
Obey the Law	Wm. Collier, Jr.-Joan Marsh	
Plainclothes Man	Jack Holt	
Sporting Age, This	Jack Holt-Evalyn Knapp	Sept. 15,'32
Sundown Rider, The	Buck Jones-Barbara Weeks	
Texas Keane's Return	Tim McCoy-Joyce Compton	
That's My Boy	R. Cromwell-Dorothy Jordan-Mae Marsh-Joan Marsh	
Vanity Street	C. Bickford-Helen Chandler	
Virtue	Carole Lombard-Pat-O'Brien	
Washington Merry Go Round	Lee Tracy-C. Cummings	
Western Code, The	Tim McCoy-Nora Lane	
White Eagle	Buck Jones	
Wild Horse Stampede	Wm. Janney-Dorothy Appleby	

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Doctor	Richard Barthelmess	Mar. 26,'32	62	Mar. 12,'32
Crash, The	Ruth Chatterton	Oct. 8,'32	58	Sept. 17,'32
Crooner	David Manners	Aug. 20,'32	68	Aug. 6,'32
Dark Horse, The	Warren William-Bette Davis	July 2,'32	75	June 18,'32
Dr. X	Lionel Atwill-Fay Wray	Aug. 27,'32	77	June 11,'32
Famous Ferguson Case, The	Joan Blondell	May 14,'32	74	Apr. 30,'32
It's Tough to Be Famous	Douglas Fairbanks, Jr.	Apr. 2,'32	79	Apr. 16,'32
Life Begins	Loretta Young-Eric Linden	Sept. 10,'32	72	Aug. 13,'32
Love Is a Racket	Douglas Fairbanks, Jr.	June 25,'32	72	June 18,'32
Miss Pinkerton	Joan Blondell-George Brent	July 30,'32	66	July 16,'32
Rich Are Always With Us	Ruth Chatterton	May 21,'32	71	May 21,'32
Strange Love of Molly Louvain	Lee Tracy-Ann Dvorak	May 28,'32	74	May 14,'32
Tenderfoot, The	Joe E. Brown	June 18,'32	70	May 28,'32
Two Seconds	Edward G. Robinson	June 4,'32	68	May 28,'32
Week-end Marriage	Loretta Young-Norman Foster	July 9,'32	66	June 11,'32

Coming Feature Attractions

Cabin in the Cotton	Richard Barthelmess	Oct. 15,'32	78	Sept. 10,'32
Central Park	Joan Blondell	Dec. 17,'32		
Common Ground	Ruth Chatterton			
Employers Entrance	Warren William			
Lawyer Man	Wm. Powell-Joan Blondell			
Miracle, The	Loretta Young			
Silver Dollar	Edward G. Robinson	Dec. 3,'32		
They Call It Sin	Loretta Young-Geo. Brent	Nov. 12,'32	74	Sept. 3,'32
Three on a Match	Blondell-William-Dvorak-Davis	Nov. 5,'32		
Tiger Shark	Edward G. Robinson	Sept. 24,'32	80	Aug. 27,'32
20,000 Years in Sing Sing	Bette Davis-Spencer Tracy	Dec. 24,'32		
Wax Museum	Lionel Atwill			
You Said a Mouthful	Joe E. Brown	Nov. 26,'32		

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Tomorrow	Chas. Farrell-Marion Nixon	Mar. 13,'32	79	Mar. 5,'32
Almost Married	Violet Heming-Ralph Bellamy-Alexander Kirkland	July 17,'32	51	
Amateur Daddy	Warner Baxter-Marion Nixon	Apr. 10,'32	74	Apr. 30,'32
Bachelor's Affairs	Adolphe Menjou-Minna Gombell-Joan Marsh-I. Purcell	June 26,'32	76	June 18,'32
Congorilla	Mr. & Mrs. Martin Johnson	Aug. 7,'32	72	July 16,'32
Devil's Lottery	Elissa Landi-Alexander Kirkland-Victor McLaglen	Mar. 27,'32	74	Apr. 9,'32
Disorderly Conduct	Sally Eilers-Ralph Bellamy-Spencer Tracy	Mar. 20,'32	82	Apr. 16,'32
Down to Earth	Will Rogers-Irene Rich	Sept. 4,'32	73	July 23,'32
First Year, The	Gaynor-Farrell	July 31,'32	80	July 23,'32
Gay Caballero, The	George O'Brien-Conchita Montenegro	Feb. 28,'32	60	Apr. 2,'32
Man About Town	Warner Baxter-Karen Morley	May 22,'32	76	June 4,'32
Mystery Ranch	Geo. O'Brien-C. Parker	June 12,'32	55	June 25,'32
Painted Woman, The	P. Shannon-Spencer Tracy-Wm. Boyd	Aug. 21,'32	72	Aug. 13,'32
Passport to Hell, A	Elissa Landi-Paul Lukas-A. Kirkland-Warner Oland	Aug. 14,'32	75	Sept. 3,'32
Rebecca of Sunnybrook Farm	Marion Nixon-R. Bellamy	July 3,'32	80	July 16,'32
Society Girl	J. Dunn-P. Shannon-S. Tracy	May 29,'32	74	June 18,'32
Trial of Vivienne Ware, The	J. Bennett-D. Cook-L. Bond	May 1,'32	56	May 7,'32
Week Ends Only	Joan Bennett-Ben Lyon	June 19,'32	70	June 11,'32
Woman in Room 13, The	Landi-Bellamy-Hamilton	May 15,'32	69	May 28,'32
While Paris Sleeps	McLaglen-Helen Mack	May 8,'32	67	
Young America	Tracy-Kenyon-Bellamy	Apr. 17,'32	70	May 14,'32

Coming Feature Attractions

Call Her Savage	Clara Bow-Thelma Todd-Alexander Kirkland-Gilbert Rowland	Nov. 13,'32		
Chandu, The Magician	Edmund Lowe-Bela Lugosi-Irene Ware	Sept. 18,'32	74	Sept. 17,'32
Golden West, The	Geo. O'Brien-Janet Chandler-Marion Burns	Oct. 23,'32		
Hat Check Girl	Sally Eilers-Ben Lyon	Sept. 25,'32		
Jubilo	Will Rogers-Marion Nixon			
Pier 113	Spencer Tracy-Marion Burns			
Rackety Rax	Victor McLaglen-Greta Nissen-Nell O'Day	Oct. 16,'32		
Sherlock Holmes	Clive Brook-Miriam Jordan	Nov. 20,'32		
Six Hours to Live	Warner Baxter-John Boles-Miriam Jordan	Oct. 9,'32		
State Fair	Janet Gaynor-Will Rogers			
Tess of the Storm Country	Janet Gaynor-Chas. Farrell			
Walking Down Broadway	James Dunn-Boots Mallory-Zasu Pitts-Minna Gombell	Nov. 27,'32		
Wild Girl	Joan Bennett-Charles Farrell-Ralph Bellamy	Oct. 2,'32		

FREULER FILM ASSOCIATES, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Gentleman, The	Wm. Collier, Jr.-Josephine Dunn-N. Morehead	Oct. 7,'32		
Forty-Niners, The	Tom Tyler	Oct. 16,'32		
Gambling Sex, The		Nov. 1,'32		
My Wandering Boy		Dec. 1,'32		
Roar of the Jungle		Nov. 14,'32		

(THE RELEASE CHART--CONT'D)

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Betrayal, The	H. B. Warner-A. Pringle	Oct.	15,'32	
Crusade	Evelyn Brent-H. B. Warner	Oct.	1,'32	
Gold	Jack Hoxie-Alice Day	Sept.	15,'32	
Hearts of Humanity	Jean Hersholt-Jackie Searl	Sept.	1,'32	70
Law and Lawless	Jack Hoxie-Hilda Moreno	Oct.	15,'32	
Outlaw Justice	Jack Hoxie-D. Gulliver	Oct.	1,'32	
Phantom Express, The	Sally Blane-Wm. Collier, Jr.	Sept.	15,'32	

MAYFAIR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Smith	Gwen Lee-John Darrow	July	15,'32	
Dynamite Denny	Ray Wilsey-Blanche Mehaffey	May	27,'32	
Gorilla Ship, The	Ralph Ince-Vera Reynolds	June	11,'32 — 66	Aug. 27,'32
Hell's Headquarters	Jack Mulhall-Barbara Weeks	Apr.	15,'32 — 63	May 14,'32
Honor of the Press	Edw. J. Nugent-Rita La Roy	May	15,'32 — 64	Aug. 6,'32
Love in High Gear	Alberta Vaughn-H. Ford	May	1,'32 — 65	May 7,'32
Midnight Morals	Beryl Mercer-Chas. Delaney-Gwen Lee	Aug.	1,'32 — 61	Aug. 13,'32
No Living Witness	Barbara Kent-Gilbert Roland	Sept.	15,'32 — 65	Sept. 17,'32
Passport to Paradise	Jack Mulhall-B. Mehaffey	Apr.	1,'32	
Tangled Destinies	Lloyd Whitlock-Doris Hill	Sept.	1,'32	
Temptation's Workshop	Helen Foster-Tyrell Davis	June	20,'32	
Trapped in Tia Juana	Edwina Booth-Duncan Renaldo	Aug.	15,'32	
Widow in Scarlet	D. Revier-Kenneth Harlan	July	1,'32 — 58	July 23,'32

Coming Feature Attractions

Heart Punch	Marion Schilling-L. Hughes	Oct.	15,'32	
Her Mad Night	Irene Rich-Conway Tearle	Oct.	1,'32	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are You Listening?	William Haines-M. Evans	Mar.	26,'32 — 76	Mar. 5,'32
As You Desire Me	Garbo-Von Stroheim-M. Douglas	May	28,'32 — 71	June 11,'32
Beast of the City, The	Walter Huston-Jean Harlow	Feb.	13,'32 — 90	Mar. 5,'32
Blondie of the Follies	Marion Davies-R. Montgomery	Aug.	20,'32 — 90	Sept. 10,'32
But the Flesh Is Weak	Robt. Montgomery-Gregor	Apr.	9,'32 — 82	Apr. 23,'32
Downstairs	John Gilbert	Aug.	6,'32 — 72	Aug. 6,'32
Freaks	Wallace Ford-Leila Hyams	Feb.	20,'32 — 64	July 23,'32
Grand Hotel	Garbo-John Barrymore	Sep.	11,'32 — 115	Apr. 16,'32
Huddle	Ramon Navarro-M. Evans	May	14,'32 — 104	June 25,'32
Letty Lynton	Joan Crawford-Montgomery	May	7,'32 — 86	May 7,'32
New Morals for Old	Robert Young-M. Perry	June	4,'32 — 76	July 2,'32
Night Court	W. Huston-P. Holmes-A. Page	June	4,'32 — 95	June 4,'32
Passionate Plumber	Buster Keaton-Durante	Feb.	6,'32 — 74	Mar. 19,'32
Polly of the Circus	Marian Davies-C. Gable	Feb.	27,'32 — 70	Mar. 26,'32
Red Headed Woman	Harlow-Chester Morris	June	25,'32 — 75	June 25,'32
Skyscraper Souls	W. William-M. O'Sullivan	July	16,'32 — 80	July 16,'32
Speak Easily	Buster Keaton	Aug.	13,'32 — 82	Aug. 27,'32
Strange Interlude	Shearer-Gable		112	Sept. 3,'32
Tarzan, the Ape Man	Johnny Weismuller-Maureen O'Sullivan	Apr.	2,'32 — 101	Feb. 20,'32
Unashamed	Helen Twelvetrees	July	2,'32 — 77	July 23,'32
Washington Masquerade (Reviewed under the title "Washington Show")	Lionel Barrymore	July	9,'32 — 74	July 2,'32
Wet Parade	Walter Huston-Dorothy Jordan-Neil Hamilton	Apr.	16,'32 — 122	Apr. 30,'32
When A Feller Needs A Friend	Jackie Cooper-"Chic" Sale	Apr.	30,'32 — 76	May 21,'32

Coming Feature Attractions

China Seas	Clark Gable			
Divorce in the Family (Reviewed under the title "After Divorce")	Jackie Cooper	Aug.	27,'32 — 78	Aug. 20,'32
Flesh	Wallace Beery			
Kongo	Walter Huston-Lupe Velez	Sept.	25,'32	
Let's Go	William Haines			
Lost	Joan Crawford			
Man of the Nile	Ramon Novarro			
Mask of Fu Manchu, The	Boris Karloff	Oct.	23,'32	
Pack Up Your Troubles	Laurel & Hardy	Sept.	17,'32 — 64	July 9,'32
Payment Deferred	M. O'Sullivan-C. Laughton	Oct.	2,'32	
Prosperity	Dressler-Moran	Oct.	16,'32	
Rasputin	Ethel, John and Lionel Barrymore			
Red Dust	Clark Gable-Jean Harlow	Oct.	9,'32	
Reunion in Vienna	John and Lionel Barrymore			
Smilin' Thru	Norma Shearer-Frederic March-Leslie Howard	Sept.	18,'32 — 100	
Tinfoil	T. Bankhead-R. Montgomery			
Turn To The Right				
White Sister, The	Helen Hayes			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arm of the Law	Rex Bell-Lina Basquette	Apr.	20,'32 — 68	
County Fair	Ralph Ince-Hobart Bosworth	Apr.	1,'32 — 71	Apr. 30,'32
Flames	Johnny Mack Brown	May	30,'32 — 70	June 18,'32
From Broadway to Cheyenne	Rex Bell	Aug.	5,'32 — 6 reels	
Ghost City	Cody-Shuford	Dec.	20 — 60	Apr. 9,'32
Honor of the Mounted	Tom Tyler	June	20,'32 — 60	
Law of the North	Bill Cody-Andy Shuford	May	30,'32 — 55	
Man from New Mexico	Tom Tyler	Apr.	1,'32 — 60	
Mason of the Mounted	Bill Cody-Nancy Drexel	May	15,'32 — 58	
Midnight Patrol	Regis Toomey-Mary Nolan	Apr.	10,'32 — 60	Apr. 9,'32
Police Court	Leon Janney-H. B. Walthall	Feb.	15,'32 — 65	Mar. 5,'32
Single Handed Sanders	Tom Tyler	Feb.	1,'32 — 50	
Texas Pioneers	Bill Cody-Andy Shuford	Feb.	15,'32 — 58	
Thirteenth Guest	Ginger Rogers	Aug.	10,'32 — 68	Aug. 13,'32
Vanishing Men	Tom Tyler	Apr.	15,'32 — 62	
Western Limited, The	Estelle Taylor	Aug.	5,'32 — 7 reels	

Coming Features

Arizona Bound	Rex Bell	Oct.	10,'32 — 6 reels	
Girl from Calgary	Fifi D'Orsay	Aug.	20,'32 — 7 reels	
Guilty or Not Guilty	All Star	Oct.	1,'32 — 7 reels	
Hidden Valley	Bob Steele	Sept.	30,'32 — 6 reels	
Klondike	Thelma Todd-Frank Hawks	Aug.	30,'32 — 7 reels	
Wayne Murder Case	Regis Toomey-June Clyde	Sept.	15,'32 — 7 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aren't We All?	Gertrude Lawrence	July	'32 — 68	July 9,'32
Broken Wing, The	Lupe Velez-Melvyn Douglas	Mar.	25,'32 — 74	Apr. 2,'32
Dancers in the Dark	Miriam Hopkins-Jack Oakie	Mar.	11,'32 — 74	Mar. 26,'32
Devil and the Deep	T. Bankhead-G. Cooper	Aug.	12,'32 — 70	Aug. 6,'32
Forgotten Commandments	Sari Maritza-Gene Raymond	May	27,'32 — 65	June 11,'32
Guilty as Hell	Edmund Lowe-Victor McLaglen	Aug.	5,'32 — 80	July 30,'32
Horse Feathers	Four Marx Bros.	Aug.	19,'32 — 68	Aug. 6,'32
Lady and Gent	Geo. Bancroft-Wynne Gibson	July	15,'32 — 80	July 9,'32
Love Me Tonight	Maurice Chevalier-Jeanette MacDonald	Aug.	26,'32 — 104	Aug. 20,'32
Madame Racketeer	Alison Skipworth-R. Bennett	July	22,'32 — 72	July 30,'32
Make Me a Star	Joan Blondell-Stuart Erwin	July	1,'32 — 68	June 18,'32
Man from Yesterday	C. Colbert-C. Brook	June	25,'32 — 70	June 25,'32
Merrily We Go to Hell	S. Sidney-Fredric March	June	10,'32 — 78	June 18,'32
Million Dollar Legs	Jack Oakie	July	8,'32 — 64	July 2,'32
Miracle Man, The	S. Sidney-C. Morris	Apr.	1,'32 — 87	Apr. 30,'32
Misleading Lady, The	Claudette Colbert-Stuart Erwin-Edmund Lowe	Apr.	15,'32 — 74	Apr. 16,'32
Night of June 13	Clive Brook-Frances Dee-Gene Raymond	Sept.	23,'32 — 72	Sept. 17,'32
One Hour with You	Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin	Mar.	25,'32 — 80	Apr. 2,'32
Reserved for Ladies	Leslie Howard-Benita Hume	May	20,'32 — 71	May 28,'32
70,000 Witnesses	Phil Holmes-Dorothy Jordan	Sept.	2,'32 — 72	Aug. 20,'32
Sinners in the Sun	Carole Lombard-C. Morris	May	13,'32 — 70	May 21,'32
Sky Bride	Rich'd Arlen-J. Oakie-Robert Coogan-Virginia Bruce	Apr.	29,'32 — 78	Apr. 30,'32
Strange Case of Clara Deane	Wynne Gibson-Pat O'Brien	May	6,'32 — 78	May 14,'32
This Is the Night	Lily Damita-Chas. Ruggles	Apr.	8,'32 — 82	Apr. 23,'32
Thunder Below	T. Bankhead-C. Bickford-P. Lukas	June	17,'32 — 69	June 25,'32
Vanishing Frontier	John Mack Brown-Evalyn Knapp-Zasu Pitts	July	29,'32 — 70	July 23,'32
World and the Flesh, The	G. Bancroft-M. Hopkins	Apr.	22,'32 — 74	May 14,'32

Coming Features

Big Broadcast, The	Stuart Erwin-Bing Crosby-Kate Smith-Leila Hyams-Mills Bros.-Boswell Sisters-Cab Calloway-Vincent Lopez-Arthur Tracy-Sharon Lynn	Oct.	'32	
Blonde Venus	Marlene Dietrich	Sept.	16,'32 — 85	Sept. 10,'32
Evenings for Sale	Herb. Marshall-Sari Maritza			
Farewell to Arms, A	Helen Hayes-Gary Cooper	Oct.	28,'32	
Golden Widow, The	Miriam Hopkins-H. Marshall-Kay Francis	Oct.	21,'32	
Heritage of the Desert	Randolph Scott-S. Fleming	Sept.	30,'32	
Hot Saturday	Nancy Carroll-Cary Grant	Oct.	28,'32	
Island of Lost Souls	Irving Pichel			
Lily Christine	Corinne Griffith-Colin Clive	July		59
Lives of a Bengal Lancer, The	Fredric March-Gary Cooper-Richard Arlen			
Madison Square Garden	Jack Oakie-Marian Nixon	Oct.	7,'32	
Movie Crazy	Harold Lloyd-C. Cummings	Sept.	23,'32 — 96	
Night After Night (Tent.)	Geo. Raft-C. Cummings	Oct.	14,'32	
Phantom President, The	Geo. M. Cohan-Claudette Colbert-Jimmy Durante	Sept.	30,'32	
Sign of the Cross	Fredric March-Elissa Landi-Claudette Colbert	Nov.	'32	

POWERS PICTURES, INC.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carmen	Marguerite Namara-Tom Burke	May	15,'32 — 70	Jan. 16,'32
Fascination	Madeleine Carroll	Apr.	1,'32 — 68	
Gables Mystery, The	Lester Matthews-Anne Grey	Feb.	15,'32 — 71	May 7,'32
Her Strange Desire	Laurence Olivier	July	1,'32 — 60	Aug. 13,'32
Limping Man, The	Franklin Dyall	Sept.	1,'32 — 55	Aug. 27,'32
My Wife's Family	Gene Gerrard	Apr.	15,'32 — 62	Mar. 26,'32
Shadow Between, The	Godfrey Tearle-Kathleen O'Regan	May	1,'32 — 68	Sept. 19
Skin Game	Edmund Gwenn-Phyllis Konstam	June	1,'32 — 70	
Woman Decides, The	Adrianne Allen-Owen Nares	Sept.	15,'32 — 72	

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ghost Valley	Tom Keene-Myrna Kennedy	May	13,'32 — 54	
Saddle Buster, The	Tom Keene	Mar.	19,'32 — 60	
Westward Passage	Ann Harding	May	27,'32 — 73	June 11,'32
What Price Hollywood	Constance Bennett	June	24,'32 — 88	June 18,'32
Young Bride (Reviewed under the title "Love Starved")	Helen Twelvetrees	Apr.	8,'32 — 76	Apr. 23,'32

Coming Features

Beyond the Rockies	Tom Keene-Rochelle Hudson	July	8,'32	

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Consent, The	Richard Cromwell-Eric Linden-Arline Judge	Aug.	19,'32 — 80	July 30,'32
Bird of Paradise	D. Del Rio-Joel McCrea	Aug.	12,'32 — 80	June 25,'32
Bring 'Em Back Alive	Frank Buck's Adventure	Aug.	19,'32 — 70	June 4,'32
Girl Crazy	E. Quillan-D. Lee-Wheeler-Woolsey	Mar.	25,'32 — 75	Apr. 2,'32
Hold 'Em Jail	Edna May Oliver-Wheeler-Woolsey-Roscoe Ates	Sept.	10,'32 — 74	June 25,'32
Is My Face Red?	Helen Twelvetrees-Ricardo Cortez-Robt. Armstrong	June	17,'32 — 66	June 11,'32
Office Girl	Renate Muller-J. Hulbert	Apr.	8,'32 — 83	July 2,'32
Roadhouse Murder, The	Eric Linden-Dorothy Jordan	May	6,'32 — 73	May 7,'32
Roar of the Dragon	Richard Dix-Gwili Andre	July	8,'32 — 70	July 9,'32
State's Attorney	John Barrymore-H. Twelvetrees-Mary Duncan	May	29,'32 — 79	May 14,'32
Symphony of Six Million	Irene Dunne-Ricardo Cortez	Apr.	29,'32 — 94	May 28,'32

(THE RELEASE CHART--CONT'D)

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Animal Kindom	Leslie Howard			
Bill of Divorcement	John Barrymore-Billie Burke	Sept. 30,'32	76	Sept. 10,'32
Come on Danger	Tom Keene	Sept. 23,'32		
Conquerors, The	Ann Harding-Richard Dix			
Goldie	Lily Damita-Chas. Morton			
Hell Bent for Election	Edna May Oliver			
Hell's Highway	Richard Dix	Sept. 23,'32	80	Aug. 20,'32
Kong	Fay Wray-Bruce Cabot			
Little Orphan Annie	Mitzi Green-Eric Linden			
Men Are Such Fools	Leo Carrillo-V. Osborne			
Monkey's Paw, The	C. Aubrey Smith-Bramwell Fletcher			
Most Dangerous Game, The	Leslie Banks-Joel McCrea	Sept. 9,'32	78	July 30,'32
Penguin Pool Murder	Edna May Oliver			
Phantom Fame	Lee Tracy-Lupe Velez			
Phantom of Crestwood	Ricardo Cortez-Karen Morley			
Public Be Damned, The	John Barrymore-Gwill Andre			
Renegades of the West	Tom Keene			
Rockabye	Constance Bennett - Paul Lukas-Phillips Holmes	Oct. 7,'32		
Secrets of the French Police	Gwili Andre-Frank Morgan			
Sport Page	Joel McCrea-Marian Marsh			
Strange Justice	Marian Marsh-R. Denny	Sept. 16,'32	74	Aug. 27,'32
Thirteen Women	Irene Dunne-Gregory Ratoff	Sept. 2,'32	73	Sept. 3,'32

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Nous La Liberte	Rolla France	Harold Auten		93	June 25,'32
Beautiful Maneuver Time	Ida Wuest	World's Trade			
Condemned to Death	Arthur Wontner	First Division	Sept. 15,'32	65	July 23,'32
Cossacks of the Don	Emma Cessarskays	Amkino	Mar. 18,'32	81	Mar. 26,'32
Crooked Lady, The	Austin Trevor	MGM-British		77	Apr. 9,'32
Dangers of the Arctic		Exp. Film. Co.		58	July 9,'32
Diamond Cut Diamond	Adolphe Menjou	MGM-British		71	Sept. 10,'32
Diary of a Revolutionist	G. V. Meuzalevsky	Amkino	June 8,'32	100	June 18,'32
Down Our Street	Elizabeth Allan	Para.-British		87	July 2,'32
Ebb Tide	Joan Barry	Para.-British		74	Mar. 12,'32
Faithful Heart, The	Herbert Marshall-Edna Best	Gainsborough Gaumont			May 28,'32
Fire in the Opera	G. Froehlich - J. Newatna	Capital	July 12,'32	92	Aug. 6,'32
First Mrs. Fraser, The	Henry Ainley	Sterling Films		90	May 7,'32
Flower Lady of Lindenau	Renate Mueller	Protex Trading	July 7,'32	70	Aug. 6,'32
Flying Squad, The	Harold Huth	British Lion		79	Aug. 6,'32
Forbidden Company	Sally Blane	Chesterfield	June 1,'32	67	July 9,'32
Frail Women	Mary Newcomb	Radio-British		71	Feb. 6,'32
Gentleman of Paris, A	Arthur Wontner	Gaumont		78	Jan. 16,'32
Goona Goona		First Division	Oct. '32	66	Aug. 27,'32
Green Spot Mystery, The	Jack Lloyd	Universal		66	Sept. 3,'32
House of Death	N. P. Chmelioff	Amkino	Aug. 12,'32	76	Aug. 27,'32
I Kiss Your Hand, Madame	Marlene Dietrich	Stanley	Aug. 27,'32	60	Sept. 10,'32
Immortal Vagabond, The	Gustav Froelich	Ufa		88	June 4,'32
Impassive Footman, The	Owen Nares	Asso. Radio-British		69	Aug. 13,'32
Insult	Elizabeth Allan	Para.-British		80	Aug. 27,'32
Jack's the Boy	Jack Hulbert	Gaumont-Gainsborough			July 16,'32
Josser on the River	Ernest Lotinga	British Int'n'l		71	Sept. 17,'32
Life Goes On	Hugh Wakefield	Para.-British		78	Apr. 23,'32
Lovebound	N. Moorhead-J. Mulhall-Roy D'Arcy	Peerless	Mar. 1,'32	61	
Love Contract, The	Owen Nares	British and Dominions		82	Aug. 27,'32
Love Is Love	Kathe von Nagy	Ufa			June 11,'32
Love on Wheels	Jack Hulbert	Gaumont-Gainsborough		87	Aug. 13,'32
Love's Command	Dolly Haas	Tobis	Apr. 26,'32	90	May 7,'32
Mayor's Nest	Sydney Howard	British and Dominions		75	July 16,'32
Midnight Lady, The	John Darrow	Chesterfield		65	June 11,'32
Monte Carlo Madness	Sara Maritza	First Division	Sept. 15,'32	66	June 11,'32
Night Like This, A	Ralph Lynn	British and Dominions		73	May 21,'32
Nine Till Six	Louise Hampton	Asso. Radio-British		76	May 21,'32
Probation	John Darrow - Sally Blane	Chesterfield	Apr. 1,'32	70	Apr. 23,'32
Reckoning, The	Jas. Murray-Sally Blane	Peerless	Feb. 15,'32	63	Apr. 9,'32
Ringer, The	Franklyn Dyall	First Division	Sept. 15,'32	65	June 11,'32
Ronny	Kathe von Nagy-Willy Fritsch	Ufa	Apr. 13,'32	82	Apr. 23,'32
Sally Bishop	Harold Huth-Joan Barry	British Lion			
Shop Angel	Marion Shilling	Tower Prod.	Mar. 19,'32	71	May 7,'32
Schubert's Dream of Spring	Alfred Laeutner	Capital		75	July 2,'32
Silver Lining, The	Maureen O'Sullivan	Patrician Pictures		58	June 4,'32
Sniper, The		Amkino	Aug. 25,'32	68	Sept. 3,'32
Song Is Over, The	Liane Haid	Asso. Cinemas	Apr. 11,'32	90	Mar. 12,'32
South Sea Adventures		Principal Distr. Corp.	Mar. 31,'32	50	Apr. 9,'32
Speed Madness	Richard Talmadge-Naney Drexel	Mercury		62	July 30,'32
Tempest, The	Emil Jannings	Ufa	Mar. 15,'32	105	Mar. 26,'32
Thark	Tom Walls-Ralph Lynn	British and Dominions		77	Aug. 27,'32
Theft of the Mona Lisa	Willy Frost	Tobis	Mar. 27,'32	92	Apr. 9,'32
Thrill of Youth	June Clyde	Chesterfield	Aug. 15,'32	63	Sept. 10,'32
Trapeze	Anna Sten	Protex	May 2,'32	80	May 14,'32
Two White Arms	Adolphe Menjou	MGM-British		80	Mar. 26,'32
Water Gypsies	Sari Maritza	Stanley		79	May 21,'32
Wedding Rehearsal	Roland Young	London Film		80	Aug. 13,'32
White Face	John H. Roberts	Gainsborough-British		71	June 11,'32
Women Who Play	Mary Newcomb-Benita Hume	Para.-British		79	Apr. 16,'32

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dynamite Ranch	Ken Maynard	July 31,'32	59	
Hell Fire Austin	Ken Maynard	June 26,'32	70	July 2,'32
Hotel Continental	Peggy Shannon-Theodore Von Eltz	Mar. 7,'32	71	Feb. 6,'32
Last Mile, The	Preston Foster - Howard Phillips	Aug. 21,'32	74	July 30,'32
Lena Rivers	Charlotte Henry-M. Galloway	Mar. 28,'32	57	May 28,'32
Man Called Back, The	Conrad Nagel-Doris Kenyon	July 17,'32	80	July 23,'32
Strangers of the Evening	Zasu Pitts-Lucien Littlefield	May 15,'32	70	June 11,'32
Those We Love	Lilyan Tashman-Kenneth MacKenna	Sept. 11,'32	68	Sept. 17,'32
Whistlin Dan	Ken Maynard	Mar. 20,'32	64	Mar. 26,'32

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Between Fighting Men	Ken Maynard	Oct. 16,'32		
Come On, Tarzan	Ken Maynard	Sept. 25,'32	61	
False Faces	Lila Lee-Lowell Sherman	Oct. 16,'32		
Fargo Express	Ken Maynard	Nov. 27,'32		
Two Stone Canyon	Ken Maynard			
Uptown New York		Nov. 20,'32		

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Congress Dances	Lilian Harvey		83	May 28,'32
Mr. Robinson Crusoe	Douglas Fairbanks	Sept. 14,'32	72	
Scarface	Paul Muni	Mar. 26,'32	95	May 28,'32
Struggle, The	Zita Johann-Hal Skelly	Feb. 6,'32	77	
White Zombie	Bela Lugosi	Aug. 4,'32	70	Aug. 6,'32

Coming Feature Attractions

Title	Star
Cynara	Ronald Colman
Happy Ending	Mary Pickford
Kid from Spain, The	Eddie Cantor
Magic Night	Jack Buchanan
New Yorker, The	Al Jolson
Perfect Understanding	Gloria Swanson
Rain	Joan Crawford

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back Street	Irene Dunne-John Boles	Sept. 1,'32	84	July 23,'32
Cohens & Kellys in Hollywood	G. Sidney-C. Murray	Mar. 28,'32	75	Mar. 19,'32
Destry Rides Again	Tom Mix	Apr. 24,'32		
Doomed Battalion, The	Tala Birell-Victor Varconi	June 16,'32	82	June 18,'32
Fast Companions	Tom Brown	June 23,'32	78	
Igloo	All Star	July 14,'32	58	July 16,'32
Law and Order	Walter Huston-Lois Marshall	Feb. 7,'32	73	Mar. 12,'32
Night World	Lew Ayres-Mae Clarke	May 5,'32	58	June 4,'32
Radio Patrol	Rob't Armstrong-June Clyde-Lila Lee	June 2,'32	68	July 23,'32
Rider of Death Valley	Tom Mix-Lois Wilson	May 26,'32	78	
Scandal for Sale	Chas. Bickford-Rose Hobart	Apr. 10,'32	75	Apr. 16,'32
Stowaway	Fay Wray-Leon Waycoff	Apr. 11,'32	50	Mar. 19,'32
Texas Bad Man	Tom Mix	June 30,'32		
Tom Brown of Culver	Tom Brown	July 21,'32	70	July 16,'32
Unexpected Father, The	Slim Summerville-Zazu Pitts	Jan. 3,'32	62	Apr. 16,'32

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Afraid to Talk (Tent.)	Eric Linden-Sidney Fox	Nov. 17,'32		
Air Mail	Pat O'Brien-Ralph Bellamy	Nov. 3,'32		
Fourth Horseman, The	Tom Mix	Sept. 29,'32		
Laughing Boy	Tita Johann			
Merry Go Round	Sidney Fox-Eric Linden	Nov. 17,'32	76	Sept. 17,'32
My Pal, The King	Tom Mix	Aug. 4,'32	75	July 9,'32
Once in a Lifetime	Jack Oakie-Sidney Fox	Sept. 22,'32	75	Aug. 27,'32
Okay America!	Lew Ayres-Maureen O'Sullivan	Sept. 8,'32	78	Aug. 20,'32
Old Dark House, The	Boris Karloff-L. Bond	Oct. 20,'32	74	July 16,'32
The All American	Richard Arlen-Ralph Graves	Oct. 6,'32		
Tom's in Town	Tom Mix	Oct. 27,'32		

WARNER BROTHERS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big City Blues	Joan Blondell	Sept. 18,'32	68	June 18,'32
Blessed Event	Lee Tracy-Mary Brian	Sept. 2,'32	84	Sept. 10,'32
Crowd Roars, The	Cagney-Blondell	Apr. 16,'32	84	Apr. 2,'32
Expert, The	Charles "Chic" Sale	Mar. 5,'32	69	Mar. 5,'32
Heart of New York, The	Smith & Dale	Mar. 26,'32	74	Mar. 12,'32
Jewel Robbery	Wm. Powell-Kay Francis	Aug. 13,'32	68	June 11,'32
Man Wanted	Kay Francis	Apr. 23,'32	63	Mar. 25,'32
Mouthpiece, The	Sidney Fox-Warren William	May 7,'32	86	Mar. 26,'32
Purchase Price, The	B. Stanwyck	July 23,'32	68	July 16,'32
So Big	Barbara Stanwyck	Apr. 30,'32	82	Mar. 19,'32
Stranger in Town	Ann Dvorak-David Manners	Aug. 6,'32	66	June 18,'32
Street of Women	(Reviewed under the title "Without Consent") Kay Francis	June 11,'32	60	June 4,'32
Two Against the World	Constance Bennett	Sept. 3,'32	71	July 30,'32
Winner Take All	James Cagney	July 16,'32	67	June 25,'32

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adopted Father, The	George Arliss			
Big Stampede, The	John Wayne	Oct. 8,'32		
Forty-Second Street	Bebe Daniels-Geo. Brent			
Illegal	Ivor Barnard			
I Am a Fugitive from a Chain Gang	Paul Muni	Nov. 19,'32		
Match King, The	Warren William-Lily Damita			
One Way Passage	Wm. Powell-Kay Francis	Oct. 22,'32	69	July 30,'32
Parachute	Douglas Fairbanks, Jr.			
Radio Girl	Bebe Daniels			
Ride Him Cowboy	John Wayne-Ruth Hall	Aug. 27,'32	56	
Scarlet Dawn	D. Fairbanks, Jr. - Nancy Carroll	Oct. 29,'32		
Successful Calamity, A	George Arliss	Sept. 17,'32	72	
Telegraph Trail, The	John Wayne-M. Day			
Women in Prison	Barbara Stanwyck			

WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bachelor's Folly	Herbert Marshall-Edna Best	June 12,'32	69	July 2,'32
Cannonball Express, The	Tom Moore-Rex Lease-Lucille Browne	Feb. 7,'32	63	Mar. 19,'32
Crooked Circle, The	Ben Lyon-Irene Purcell	Sept. 18,'32	76	Aug. 20,'32
Law of the West	Bob Steele	Mar. 26,'32	58	Mar. 26,'32
Man from Hell's Edges, The	Bob Steele	June 5,'32	61	June 4,'32
Racetrack	Leo Carrillo	June 5,'32	78	
Riders of the Desert	Bob Steele	Apr. 24,'32	59	May 28,'32
Sign of Four, The	Arthur Wontner	Aug. 14,'32	74	July 30,'32
Son of Oklahoma	Bob Steele	July 17,'32	55	
South of Sante Fe	Bob Steele	Jan. 8,'32	60	
Texas Buddies	Bob Steele	Aug. 28,'32	59	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Breach of Promise	Chester Morris-Mae Clark	Oct. 9,'32		
Hypnotized	Moran and Mack	Nov. 6,'32		
Trailing the Killer		Oct. 16,'32		

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1931 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Running Time Minutes	Reviewed
CURIOSITIES			
C 233	Apr. 21,'32	1 reel	
C 234	May 9,'32	1 reel	
C 235	June 7,'32	1 reel	
C 236	July 26,'32	1 reel	
C 237	Sept. 1,'32	1 reel	
EDDIE BUZZELL SPECIALTIES			
Love, Honor and He Pays	Jan. 14,'32	9	Apr. 23,'32
Wolf in Cheap Clothing	Apr. 21,'32	1 reel	
KRAZY KAT KARTOONS			
Birth of Jazz	Apr. 13,'32		
Hiccoups, the Champ	May 28,'32		
Hollywood Goes Krazy	Feb. 13,'32		
Lighthouse Keeping	Aug. 15,'32		
Love Krazy	Jan. 25,'32	6	Apr. 9,'32
Paperhanger	June 21,'32		
Piano Mover	Jan. 4,'32		
Prosperity Blues			
Ritzy Hotel	May 9,'32		
Seeing Stars			
Soldier Old Man	Apr. 2,'32		
What a Knight	Mar. 14,'32		
LAMBS GAMBOLS			
No Ladies Allowed			
Shave If With Music			
MEDBURY SERIES			
Laughing with Medbury in Abyssinia	Mar. 2,'32	10	Apr. 30,'32
Laughing with Medbury in Wildwest		1 reel	
Laughing with Medbury in Mandalay	May 31,'32	1 reel	
Laughing with Medbury in Voodoo Land	Jan. 28,'32	1 reel	
Laughing with Medbury in India		1 reel	
Laughing with Medbury in Philippines		1 reel	
MICKEY MOUSE			
Barnyard Olympics	Apr. 18,'32	7	May 21,'32
Duck Hunt	Jan. 28,'32	7	Apr. 23,'32
Grocery Boy, The	Feb. 3,'32	1 reel	
Mad Dog, The	Mar. 5,'32	7	May 21,'32
Mickey Cuts Up	Dec. 2	1 reel	
Mickey in Arabia	July 20,'32		
Mickey's Revue	May 27,'32		
Musical Farmer	July 11,'32		
SCRAPPY CARTOONS			
Battle of the Barn	May 31,'32		
Black Sheep			
Camping Out	Aug. 10,'32		
Chinatown Mystery	Jan. 4,'32	1 reel	
Fare Play	July 2,'32		
Pet Shop, The	Apr. 28,'32		
Railroad Wretch	Mar. 23,'32		
Scrappy Minds the Baby	Nov. 16	7	Aug. 20,'32
Stepping Stones	May 17,'32		
Showing Off	Nov. 16	1 reel	
SILLY SYMPHONIES			
Bird Store, The	Jan. 16,'32	7	May 21,'32
Busy Beavers, The		7	
Fox Hunt, The	Nov. 18	1 reel	
SUNRISE COMEDIES			
His Vacation	Sept. 8,'32		

EDUCATIONAL

Title	Rel. Date	Running Time Minutes	Reviewed
ANDY CLYDE COMEDIES			
For the Love of Ludwig	July 24,'32	19	
Giddy Age, The	Sept. 25,'32	21½	June 4,'32
Boudoir Butler, The	May 28,'32	22	
Heavens! My Husband!	Mar. 6,'32	30	Mar. 12,'32
His Royal Shyness	Aug. 28,'32	21	July 23,'32
Speed in the Gay Nintles	Apr. 3,'32	18	Mar. 26,'32
BABY BURLESKS			
Pie-Covered Wagon	Oct. 30,'32	10	Aug. 6,'32
War Babies	Sept. 18,'32	10	Aug. 6,'32
BATTLE FOR LIFE			
Battle of the Centuries	Oct. 2,'32		
BILL CUNNINGHAM'S SPORTS REVIEWS			
Slides and Glides	Feb. 21,'32	9	Mar. 26,'32
BRAY'S NATURGRAPHS			
An Oregon Camera Hunt	Sept. 11,'32	9	
Stable Manners	Oct. 9,'32		
CAMEO COMEDIES			
Anybody's Goat	Jan. 24,'32	10	
Mother's Holiday	Mar. 20,'32	11	
CAMERA ADVENTURES			
The Forgotten Island	Sept. 4,'32	11	
CANNIBALS OF THE DEEP			
Freaks of the Deep	May 29,'32	7	
Man Eating Sharks	Apr. 10,'32	8½	June 11,'32
Playground of the Mammals	Jan. 10,'32	9	Mar. 26,'32
Sea Going Birds	July 3,'32	7	
Wrestling Swordfish	Nov. 8	8	
COLUMNIST NEWSREEL			
Broadway Gossip			
DO YOU REMEMBER			
Old New York	Sept. 11,'32	10	
GLEASONS' SPORT FEATURETTES			
Always Kickin'	Oct. 30,'32		
Football	Oct. 30,'32		
Off His Base	Sept. 18,'32	20	
GREAT HOKUM MYSTERY			
Burned at the Steak	Oct. 16,'32		
Hypnotizing for Love	Aug. 21,'32	16	Sept. 17,'32
HODGE-PODGE			
All Around the Town	Feb. 21,'32	9	
Bubble Blowers	Sept. 11,'32	10	
Fury of the Storm	July 3,'32	9	July 30,'32
Prowlers, The	May 1,'32	9	May 7,'32
Women's Work	Sept. 25,'32	9	
IDEAL COMEDIES			
Hollywood Lights	May 8,'32	20	Apr. 30,'32
Hollywood Luck	Mar. 13,'32	21	Mar. 5,'32
Brooks-Flynn-Dean			
MACK SENNETT COMEDIES			
Alaska Love	July 17,'32	20	
Candid Camera, The	June 19,'32	19	Aug. 13,'32
Divorce A La Mode	May 22,'32	22	May 21,'32
Flirty Sleepwalker Stone-Granger	Mar. 27,'32	19	Apr. 9,'32
Girl in the Tonneau	Jan. 31,'32	20	
Line's Busy, The Arthur Stone-D. Granger	Apr. 24,'32	19	
Neighbor Trouble	Aug. 14,'32	19	
Young Onions Harvey-Granger	Sept. 18,'32	19	Sept. 10,'32
MACK SENNETT FEATURETTES			
Billboard Girl Bing Crosby	Mar. 20,'32	21	Mar. 26,'32
Hatta Marri Harry Gribbon	July 10,'32	20	July 2,'32
Spot on the Rug, The	June 19,'32	19	May 21,'32
MERMAID COMEDIES			
Big Flash, The	Oct. 23,'32		
It's a Cinch Collins-Crane	Mar. 27,'32	20	Apr. 9,'32
NOVELTIES			
War in China	Mar. 20,'32	19	Mar. 26,'32
OPERALOGUES			
Idol of Seville	Aug. 28,'32	21	July 30,'32
Milady's Escapade	May 15,'32	21	Apr. 30,'32
Walpurgis Night	Oct. 30,'32		
ROMANTIC JOURNEYS			
Lost Race, The	Mar. 13,'32		
Mediterranean Blues	Apr. 17,'32		
Treasure Isles	Feb. 14,'32	9	
SPIRIT OF THE CAMPUS			
Yale	Oct. 9,'32		
TERRY-TOONS			
Burlesque	Sept. 4,'32	6	
Bluebeard's Brother	May 29,'32	6	July 9,'32
Bull-ero	Apr. 3,'32	6	
Cocky Cock Roach	July 10,'32	6	July 16,'32
Farmer Al Falfa's Ape Girl	Aug. 7,'32	6	
Farmer Al Falfa's Bedtime Story	June 12,'32	6	June 18,'32
Farmer Al Falfa's Birthday Party	Oct. 2,'32		
Mad King, The	June 26,'32	6	July 23,'32
Play Ball	Mar. 6,'32	6	
Radio Girl	Apr. 17,'32	6	Apr. 9,'32
Romance	May 15,'32	6	May 28,'32
Sherman Was Right	Aug. 21,'32	6	
Southern Rhythm	Sept. 18,'32	6	
Spider Talks, The	Feb. 7,'32	6	
Spring Is Here	July 24,'32	6	Aug. 13,'32
Summer Time	Dec. 13	6	
Villain's Curse, The	Jan. 10,'32	6	
Woodland	May 1,'32	6	
Ye Olde Songs	Mar. 20,'32	6	Mar. 12,'32
TOM HOWARD COMEDIES			
The Mouse Trapper	Sept. 11,'32	12	
TORCHY			
Torchy's Busy Day	Oct. 2,'32		
Torchy's Night Cap	Apr. 3,'32	20	Mar. 26,'32
Torchy Raises the Auntie	May 1,'32	19	Apr. 30,'32
Torchy's Two Toots	June 5,'32	20	May 14,'32
VANITY COMEDIES			
He's a Honey Harry Barris	Apr. 17,'32	21	Apr. 9,'32
Honeymoon Beach	Oct. 16,'32		
Now's the Time Harry Barris	June 12,'32	20	June 4,'32
Ship A-Hooey Glenn Tryon	Aug. 7,'32	22	
That Rascal	Feb. 21,'32	21	Mar. 12,'32

FOX FILMS

Title	Rel. Date	Running Time Minutes	Reviewed
MAGIC CARPET SERIES			
28 Big Game of the Sea	Aug. 28,'32	8	
29 Manhattan Medley	Sept. 18,'32	10	
30 By-Ways of France	Sept. 11,'32	9	
31 Zanzibar	Oct. 9,'32	9	
32 Incredible India	Aug. 21,'32	9	
33 The Tom-Tom Trail	Sept. 4,'32	9	
34 Over the Bounding Main		9	
35 Belles of Bali	Oct. 16,'32	8	
36 Fisherman's Fortune	Oct. 2,'32	9	
37 Rhineland Memories	Sept. 25,'32	8	
38 Pirate Isles	Nov. 27,'32	9	
39 Sampans and Shadows		9	
40 In the Clouds		9	
41 Sailing a Square-Rigger	Oct. 23,'32	9	
42 In the Guianas	Dec. 25,'32	9	
43 Venetian Holiday	Oct. 30,'32	10	
44 Havana Ho!	Nov. 6,'32	9	
45 Paths In Palestine	Nov. 13,'32	8	
46 The Lure of the Orient		9	
47 Mediterranean Memories			
48 The Iceberg Patrol			
49 Silver Springs	Dec. 11,'32		
50 Broadway by Day			
51 Here Comes the Circus			
52 Desert Tripoli	Dec. 18,'32		
53 Alpine Echoes	Aug. 14,'32		
54 Ricksha Rhythm	Nov. 20,'32		
55 From Kashmir to the Khyber	Dec. 4,'32		
56 Sicilian Sunshine			

METRO-GOLDWYN-MAYER

Title	Rel. Date	Running Time Minutes	Reviewed
BOY FRIENDS, THE			
Knockout	Dec. 5	21	
Love Pains	Feb. 13,'32	21	Apr. 23,'32
Too Many Women	May 14,'32	19	
You're Telling Me	Apr. 16,'32	19	
Wild Babies		17	
CHARLEY CHASE			
First in War	May 28,'32	20	Apr. 9,'32
Girl Grief	Oct. 8,'32		
In Walked Charley	Apr. 23,'32	21	
Mr. Bride	Dec. 24,'32		
Nickel Nurser	Mar. 12,'32	21	Feb. 13,'32
Now We'll Tell One	Nov. 19,'32		
Tobasco Kid, The	Jan. 30,'32	21	Mar. 5,'32
Young Ironsides	Sept. 3,'32		
FISHERMAN'S PARADISE			
Color Scales		9	May 14,'32
Fisherman's Paradise	Aug. 15	10	
Piscatorial Pleasures	Nov. 28	9	
Sharks and Swordfish	Oct. 24	10	
Trout Fishing		9	
FITZPATRICK TRAVELTALKS			
Barbados and Trinidad	Sept. 24,'32	9	
Come Back to Erin		9	June 4,'32
Cradles of Creed	Feb. 6,'32	10	
Home Sweet Home	Jan. 9,'32		
Ireland, The Melody Isle	Jan. 9,'32	10	Mar. 26,'32
London, City of Tradition	Feb. 6,'32	10	
Melody Isle, The		9	Jan. 9,'32
Over the Seas to Borneo		9	
Romantic Argentina	Aug. 27,'32	9	
World Dances, The		9	
FLIP, THE FROG			
Bully		7	
Fire, Fire		6	Mar. 5,'32
Milkman, The	Feb. 20,'32	7	
Puppy Love		7	
School Days		7	
Spooks	Dec. 21	7	
What A Life	Mar. 26,'32	7	Apr. 23,'32
LAUREL & HARDY			
Any Old Port	Mar. 5,'32	21	Feb. 13,'32
Chimp, The	May 21,'32	25	Apr. 9,'32
County Hospital	June 25,'32	20	Apr. 23,'32
Music Box	Apr. 16,'32	29	Mar. 12,'32
Scram	Sept. 10,'32		
NOVELTIES			
Desert Regatta			Jan. 9,'32
Duck Hunter's Paradise			Feb. 6,'32
Jack Cooper's Christmas Party			Jan. 2,'32
ODDITIES			
Chili and Chills	Sept. 10,'32		
Sea Spiders	Aug. 13,'32	9	
OUR GANG			
Big Ears	Aug. 29	21	
Birthday Blues	Nov. 12,'32		
Choo Choo	May 7,'32	20	May 21,'32
Dogs Is Dogs	Nov. 21	21	
Free Eats	Feb. 13,'32	20	Feb. 18,'32
Free Wheeling	Oct. 1,'32		
Hook and Ladder	Aug. 27,'32		
Pooch	June 4,'32	21	May 28,'32
Spanky	Mar. 26,'32	20	Apr. 9,'32
PITTS-TODD			
Alum and Eve	Sept. 24,'32	18	Aug. 13,'32
Old Bull	June 4,'32	20	May 7,'32
On the Loose	Dec. 26	20	
Red Noses	Mar. 19,'32	21	Mar. 26,'32
Seal Skins	Feb. 6,'32	21	
Show Business	Aug. 20,'32		
Soilers, The	Oct. 29,'32		
Strictly Unreliable	Apr. 30,'32	20	
War Mamas	Nov. 14	21	May 7,'32
SPORT CHAMPIONS			
Athletic Daze	Mar. 26,'32	10	June 11,'32
Chalk Up	Dec. 10,'32	10	
Desert Regatta	Sept. 17,'32	10	
Flying Spikes	Apr. 16,'32	9	
Lesson in Golf, A	Jan. 16,'32	10	
Old Spanish Custom	Oct. 15,'32	10	
Olympic Events	Mar. 5,'32	10	May 28,'32
Snow Birds	Aug. 20,'32	10	
Splash	Oct. 3	10	
Swing High	Nov. 12,'32	10	
Timber Toppers	May 7,'32	9	
Whippet Racing	Dec. 12	9	
TAXI BOYS			
Strange Innertube	Sept. 22,'32		
Thundering Taxis	Sept. 17,'32		
What Price Taxi	Aug. 13,'32		

PARAMOUNT PUBLIX

Title	Rel. Date	Running Time Minutes	Reviewed
HOLLYWOOD ON PARADE			
No. 1	Aug. 26,'32	10	Aug. 13,'32
No. 2	Sept. 23,'32	1 reel	
No. 3	Oct. 21,'32	1 reel	
ONE REEL ACTS			
Babbling Book, The Burns and Allen	Mar. 11,'32	10	May 7,'32
Backyard Follies Haig Trio	Dec. 12		
Beyond the Blue Horizon Vincent Lopez	Apr. 1,'32		
Breaking Even Tom Howard	Sept. 30,'32		
Bridge It Is The Musketeers	May 13,'32		
Bun Voyage Lester Allen	June 3,'32		
Cheaper to Rent Willie West & McGinty	Sept. 19	10	Apr. 23,'32
Close Harmony Boswell Sisters	Jan. 9,'32		
Coffee and Aspirin Solly Ward	Apr. 8,'32		
Hollywood Beauty Hints	July 15,'32		
Ireno Ethel Merman	July 1,'32		
Jazz Reporters Charlie Davis & Gang	Nov. 21		
Knowmore College Rudy Vallee	Apr. 15,'32		
Meet the Winner Tom Howard	May 6,'32		
Musical Doctor Rudy Vallee	Oct. 28,'32		
Naughty Cal Lillian Roth	Feb. 19,'32		
Oh My Operation Burns and Allen	Jan. 16,'32		
Old Man Blues Ethel Merman	Mar. 18,'32		
Old Songs for New Technicolor	Mar. 4,'32	10	Feb. 20,'32
Out of Tune Herb Williams	Feb. 12,'32		
Patents Pending Burns and Allen	Aug. 5,'32		
Pro and Con Tom Howard-Alan Brooks	July 8,'32		
Quit Your Kickin' Red Donahue	Jan. 23,'32		
Rhapsody in Black & Blue Louis Armstrong	Sept. 2,'32		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
Roaming ... Ethel Merman	Nov.	28	
Seat on the Curb, A ... Hugh Cameron, Arthur Aylesworth	June	24,'32 7	Aug. 13,'32
Singapore Sue ... Anna Chang	June	10,'32 10	Aug. 13,'32
Switzerland ... Lester Allen	Apr.	29,'32	
Taxi Tangle ... Jack Benny	Dec.	19 10	Mar. 19,'32
Ten Dollars or Ten Days ... Eddie Younger and His Mountaineers	July	22,'32	
Those Blues ... Vincent Lopez	May	27,'32	
PARAMOUNT PICTORIAL—STARTING AUGUST, 1931			
No. 6—Vincent Lopez—Jewels—Lowell Thomas	Jan.	30,'32 .... 1 reel	
No. 7—Ann Leaf at the Organ — New Styles for Old — Film Editor's Nightmare	Feb.	26,'32 .... 1 reel	
No. 8—Mt. Vernon—Mittens on Keys—Down the World's Most Dangerous River	Mar.	25,'32 .... 1 reel	
No. 9—Harry Von Tilzer—Daddy of the Popular Song — Beauty on the Wing — Music from the Mines	Apr.	29,'32 .... 1 reel	
No. 10—Chasing Rainbows—Footnotes of 1932—Rubinoff and His Violin	May	27,'32 .... 1 reel	
No. 11—Threads from the Past—An Ancient English Water Trail—Nuts In Your Loud Speaker	June	24,'32 .... 1 reel	
No. 12—A Modern Caravan Conquers a Pre-Historic Desert — Aristocrat of Flowers — Hurricane House	July	29,'32 .... 1 reel	
PARAMOUNT PICTORIAL—NEW SERIES			
No. 1	Aug.	12,'32	
No. 2	Sept.	9,'32	
No. 3	Oct.	7,'32	
SCREEN SONGS			
I Ain't Got Nobody (Mills Bros.)	June	17,'32	
Down Among the Sugar Cane ... Lillian Roth	Aug.	26,'32	
Just a Gigolo ... Irene Bordoni	Sept.	9,'32	
Just One More Chance	Apr.	1,'32	
Let Me Call You Sweetheart ... Ethel Merman	May	20,'32 .... 1 reel	
My Baby Just Cares for Me	Dec.	5 ..... 1 reel	
Oh, How I Hate to Get Up in the Morning	Apr.	22,'32 7	May 7,'32
Romantic Melodies ... The Street Singer	Oct.	21,'32 .... 1 reel	
Rudy Vallee Melodies ... Rudy Vallee	Aug.	5,'32 .... 1 reel	
Russian Lullaby	Dec.	26 ..... 1 reel	
School Days ... Gus Edwards	Sept.	30,'32	
Shine On Harvest Moon ... Alice Joy	May	6,'32 .... 1 reel	
Show Me the Way to Go Home	Jan.	30,'32 .... 1 reel	
Sweet Jenny Lee	Jan.	9,'32 .... 1 reel	
When the Red Red Robin Comes Bob Bob Bobbin' Along	Feb.	19,'32 .... 1 reel	
Wait Till the Sun Shines, Nellie	Mar.	4,'32 .... 1 reel	
You Try Somebody Else ... Ethel Merman	July	29,'32 10	June 25,'32
SCREEN SOUVENIRS			
No. 6—Old Time Novelty	Jan.	2,'32 .... 1 reel	
No. 7—Old Time Novelty	Jan.	30,'32 .... 1 reel	
No. 8—Old Time Novelty	Feb.	26,'32 .... 1 reel	
No. 9—Old Time Novelty	Mar.	25,'32 10	Apr. 9,'32
No. 10—Old Time Novelty	Apr.	22,'32 .... 1 reel	
No. 11—Old Time Novelty	May	20,'32 .... 1 reel	
No. 12—Old Time Novelty	June	17,'32 .... 1 reel	
SCREEN SOUVENIRS—NEW SERIES			
No. 1	Aug.	5,'32 .... 1 reel	
No. 2	Sept.	2,'32	
No. 3	Sept.	30,'32	
No. 4	Oct.	28,'32	
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
SPORTS EYE VIEW			
Building Winners	Aug.	19,'32 .... 1 reel	
Fighting Fins	Oct.	14,'32 .... 1 reel	
Water Jamboree	Sept.	16,'32 .... 1 reel	
TALKARTOONS			
Admission Free	June	10,'32	
A Hunting We Did Go	Apr.	29,'32 .... 1 reel	
Betty Boop's Bamboo Isle	Sept.	23,'32	
Betty Boop's Bizzy Bee	Aug.	19,'32 .... 1 reel	
Betty Boop Limited	July	1,'32	
Betty Boop, M.D.	Sept.	2,'32	
Betty Boop's Ups & Downs	Oct.	14,'32 .... 1 reel	
Boop-Oop-A-Doop	Jan.	23,'32 .... 1 reel	
Bum Bandit, The	Apr.	4,'32 .... 1 reel	
Chess Nuts	May	13,'32	
Crazy Town	Mar.	25,'32 .... 1 reel	
Dancing Fool	Apr.	8,'32 .... 1 reel	
Hide and Seek	May	27,'32 7	Apr. 16,'32
In the Shade of the Old Apple Sauce	Oct.	17 ..... 1 reel	
Jack and the Beanstalk	Nov.	21 ..... 1 reel	
Kidnapping (Tent.)	July	1,'32 .... 1 reel	
Mask-a-Raid	Nov.	7 ..... 1 reel	
Minnie the Moocher ... Cab Calloway	Feb. Sept.	26,'32 .... 1 reel 26 ..... 1 reel	
Minding the Baby			
Robot, The	Feb.	5,'32 .... 1 reel	
Stopping the Show	Aug.	12,'32	
Swim or Sink	Mar.	11,'32 7	Apr. 16,'32
TWO REEL COMEDIES			
All Sealed Up ... Al St. John	Mar.	18,'32	
Arabian Shrieks, The ... Smith & Dale	Mar.	4,'32 22	Feb. 13,'32
Auto Intoxication ... Ford Sterling	Oct.	17	
Big Splash, The ... Weismuller-Kruger	Jan.	17,'32	
Blue of the Night ... Bing Crosby			Sept. 10,'32
Bridge It Is ... The Musketeers	May	13,'32	
Door Knocker, The ... Al St. John	May	27,'32	
Dunker, The	Apr.	1,'32 19	May 7,'32
Harem Scarem ... Al St. John	June	10,'32	
Hawkins and Watkins, Inc.	July	8,'32 22	Sept. 3,'32
His Week End ... Johnny Burke	May	13,'32 18	Mar. 12,'32
Jimmy's New Yacht	June	3,'32	
Light House Love	May	6,'32	
Ma's Pride and Joy ... Donald Novis	Oct.	14,'32 18	Aug. 27,'32
Mlle. Irene The Great ... Al St. John	Nov.	7	
Meet the Senator ... Johnny Burke	May	20,'32	
Mysterious Mystery, The ... Ford Sterling	Feb.	12,'32	
Pretty Puppies ... Dane & Arthur	Jan.	2,'32	
Put Up Job, A ... Dane & Arthur	Jan.	23,'32	
Rookie, The ... Tom Howard	Apr.	29,'32	
Shove Off ... Dane & Arthur	Oct.	31	
Singing Plumber ... Donald Novis	Sept.	23,'32	
Summer Daze ... Dane-Arthur	Apr.	15,'32 20	May 14,'32
Twenty Horses ... Ford Sterling	Apr.	29,'32	
Unemployed Ghost, The ... Tom Howard	Dec.	19	
Up Popped The Ghost	July	22,'32	
What Price Air ... Tom Howard	June	24,'32 20	June 18,'32
Where East Meets Vest ... Smith & Dale	Nov.	28	

POWERS PICTURES, INC

Title	Rel. Date	Running Time Minutes	Reviewed
Dream Flowers	Oct.	15,'32 9	
Dual Control ... (Capt. James A. Mollison-Amy Johnson)	Sept.	1,'32 12	
Land of My Fathers		9	
Land of the Shamrocks		10	Apr. 9,'32
Light of Love	Sept.	15,'32 9	
Mystery of Marriage, The		18	Apr. 9,'32
Special Messengers		9	Mar. 26,'32

RKO PATHE SHORT SUBJECTS

Title	Rel. Date	Running Time Minutes	Reviewed
AESOP'S FABLES			
Ball Game, The	July	30,'32 .... 5½	Sept. 3,'32
Cat's Canary, The	Mar.	26,'32 7	
Chinese Jinks	July	23,'32 7	
Circus Romance	June	25,'32 7	
Farmerette	June	11,'32 6	
Fly Frolic	Mar.	5,'32 7	
Happy Pole	May	14,'32	
In Dutch	Nov.	9 7	
Last Dance, The	Nov.	23 8	
Magic Art	Apr.	25,'32 7	
Nursery Scandal	Aug.	26,'32 7	
Romeo Monk, A	Feb.	20,'32 7	
Spring Antics	May	21,'32 7	May 21,'32
Stone Age Error	July	9,'32 .... 7½	
Wild Goose Chase, The	Aug.	12,'32 7	Aug. 6,'32
BENNY RUBIN COMEDIES			
Dumb Dicks	Mar.	21,'32 19	
CHARLIE CHAPLIN			
Cure, The	Aug.	19,'32	
FRANK McHUGH COMEDIES			
Big Scoop, The	Nov.	16 19	
Extra, Extra	Apr.	4,'32 20	May 7,'32
News Hound, The	Jan.	25,'32 20	
Pete Burke, Reporter	June	13,'32 20	
Promoter, The	May	30,'32 17	June 4,'32
GAY GIRL COMEDIES			
Gigolettes	May	23,'32 18	
Niagara Falls	July	18,'32 19	Apr. 23,'32
Only Men Wanted	Feb.	8,'32 20	
Riders of Riley	Oct.	26	
GRANTLAND RICE SPORTLIGHTS			
Bob White	Mar.	12,'32 9	
Ducks and Drakes	Dec.	14 10	
Flying Leather	Feb.	27,'32 8	
Pack and Saddle	Oct.	19 11	
Slim Figuring	Feb.	6, 32 10	
Take Your Pick	Mar.	26,'32 10	Apr. 9,'32
Uncrowned Champion	Nov.	30 10	
MASQUERS COMEDIES			
Iron Minnie	July	4,'32	
Rule 'Em and Weep	May	2,'32 19	May 21,'32
Wide Open Spaces	Dec	28 20	
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Giggle Water	June	28,'32 20	May 21,'32
Golf Chump, The	Aug.	5,'32 20	Aug. 13,'32
Mother-In-Law's Day	Apr.	25,'32 20	
PATHE NEWS			
Released twice a week			
PATHE REVIEW			
Released once a month			
RUFFTOWN COMEDIES (JAMES GLEASON)			
Battle Royal	Feb.	29,'32 18	
Doomed to Win	Dec.	21 10	
Stealing Home	May	9,'32 19	Apr. 23,'32
TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)			
Blondes by Proxy	Apr.	11,'32 17	July 2,'32
Perfect 36	June	20,'32 17	
VAGABOND ADVENTURE SERIES			
Drums of the Orient	June	18,'32 9	
Empire of the Sun	Apr.	25,'32	
Fallen Empire	July	27 10	
Second Paradise	Mar.	19,'32 9	
Shanghai	May	23,'32	
Singapore	Aug.	5,'32 9	
Wild New Guinea	July	23,'32 9	

RKO-RADIO PICTURES

Title	Rel. Date	Running Time Minutes	Reviewed
CHARLES "CHIC" SALE SERIES			
County Seat, The	Aug.	15 20	
Hurry Call, A	Mar.	12,'32 16	
Many a Slip	Dec.	19 19	
Slip at the Switch, A	Apr.	16,'32 18	May 7,'32
HARRY SWEET COMEDIES			
Iceman's Ball, The	Aug.	12,'32 20	Aug. 13,'32
HEADLINER SERIES			
House Dick, The ... Jimmy Savo	Oct.	17 18	
Jitters, the Butler ... Clark and McCullough		22	Aug. 20,'32
LIBERTY SHORT STORIES SERIES			
Beautiful and Dumb	Apr.	16,'32 11	Apr. 30,'32
Double Decoy	Dec.	16 11	
Endurance Flight	Feb.	13,'32 20	
Ether Tailks	Dec.	12 11	
Secretary Preferred	Mar.	26,'32 11	May 14,'32
LOUISE FAZENDA SERIES			
Blondes Prefer Bonds	May	16 21	
MICKEY McGUIRE SERIES			
Mickey's Big Business	May	21,'32	
Mickey's Busy Day	Sept.	2,'32 18	Aug. 6,'32
Mickey's Golden Rule	June	4,'32 19	
Mickey's Helping Hand	Dec.	19 18	
Mickey's Holiday	Mar.	5,'32 19	
Mickey's Sideline	Dec.	26 19	
Mickey's Thrill Hunters	Sept.	19 18	
Mickey's Travels	Feb.	20,'32 20	
Mickey's Wildcats	Sept.	12 18	
NED SPARKS SERIES			
When Summons Comes	Feb.	20,'32 18	
NICK HARRIS DETECTIVE SERIES			
Facing the Gallows	Sept.	26 21	
Mystery of Compartment C	Oct.	31 21	
Swift Justice	Jan.	2,'32 21	
Self Condemned	Feb.	27,'32 20	Apr. 9,'32
ROSCO ATES SERIES			
Never the Twins Shall Meet	Feb.	13,'32 20	
Use Your Noodle	Oct.	31 20	
TOM AND JERRY SERIES			
In the Bag	Mar.	26,'32 7	
Joint Wipers	Apr.	23,'32	
Jolly Fish	Aug.	19,'32	
Jungle Jam	Nov.	14 8	
Plane Dumb	June	25,'32 7	
Pets and Pans	May	14,'32 8	
Rabid Hunters	Feb.	27,'32 7	
Redskin Blues	July	23,'32 7	
Rocketeers	Jan.	30,'32 7	
Swiss Trick, A	Dec.	19 7	
Tuba Tooter, The	June	4,'32 7	May 21,'32

STATE RIGHTS

Title	Rel. Date	Running Time Minutes	Reviewed
ATLANTIC FILM			
Sportsmen's Paradise		10	July 30,'32
CAPITAL			
Japanese Rome		10	Mar. 5,'32
Isle of Isolation		10	July 30,'32
CENTRAL FILM			
In Old New Orleans			May 28,'32
Syria			May 21,'32
FEATURETTES, INC.			
A Night in the Jungle		10	Apr. 30,'32
Holy Men of India		10	May 7,'32
IDEAL			
Evolution		28	Sept. 3,'32
LOUIS SOBOL			
Newsreel Scoops		9	Mar. 19,'32
OLYMPIAD PRODUCTIONS			
Tenth Olympiad		19	Apr. 2,'32
PRINCIPAL			
Cock-Eyed Animal World		35	July 23,'32
Get That Lion		29	Aug. 27,'32
Killing the Killer		11	July 30,'32
Mexico		43	June 11,'32
Isle of Peril		32	July 16,'32
STANLEY			
I Love a Parade			
Pep, Vim and Vigor		7	
UFA			
Cod Liver Oil Preferred		22	June 11,'32
German Students on a Ramble Through Greece		11	Mar. 26,'32
Last Pelicans in Europe		10	May 7,'32
Secrets of an Eggshell		13	Mar. 26,'32
Steel		10	May 21,'32

TIFFANY

Title	Rel. Date	Running Time Minutes	Reviewed
TIFFANY CHIMP SERIES			
12—Broadcasting	Jan.	31,'32 18	Jan. 30,'32
VOICE OF HOLLYWOOD SERIES (NEW) STATION S-T-A-R			
No. 11—Marjorie White	Dec.	20 10	Jan. 2,'32
No. 12—Franklyn Pangborn	Jan.	3,'32 9	Jan. 23,'32
No. 13—John Wayne	Jan.	17,'32 11	Jan. 30,'32

UNITED ARTISTS

Title	Rel. Date	Running Time Minutes	Reviewed
MICKEY MOUSE			
Mickey's Nightmare	Aug.	5,'32 .... 1 reel	
Trader Mickey	Aug.	26,'32 .... 1 reel	
SILLY SYMPHONIES			
Bears and Bees	July	15,'32 .... 1 reel	
Bugs in Love	Oct.	7,'32 .... 1 reel	
Flowers and Trees	Sept.	9,'32 .... 1 reel	
Just Dogs	Aug.	12,'32 .... 1 reel	
King Neptune	Sept.	21,'32 .... 1 reel	

UNIVERSAL

Title	Rel. Date	Running Time Minutes	Reviewed
OSWALD CARTOONS			
Beau and Arrows	Mar.	28,'32 7	Apr. 23,'32
Busy Barber	Sept.	12,'32 .... 1 reel	
Carnival Capers	Oct.	3,'32 .... 1 reel	
Catnipped	May.	23,'32 7	June 25,'32
Clown, The	Dec.	21 6	Jan. 16,'32
Day Nurse	Aug.	1,'32 .... 1 reel	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time Minutes	Reviewed
Fisherman, The	Dec.	7	7...Jan. 9,'32
Foiled	Apr.	25,'32	
Grandma's Pet	Jan.	18,'32	8...June 4,'32
Great Guns	Feb.	29,'32	1 reel
In Wonderland	Jan.	4,'32	6...Dec. 5
Jungle Jumble, A	July	4,'32	1 reel
Let's Eat	Apr.	25,'32	7...Apr. 30,'32
Making Good	Apr.	11,'32	7...July 23,'32
Mechanical Cow	Jan	4,'32	Jan. 30,'32
Mechanical Man	Feb.	15,'32	1 reel
Oh, Teacher	Feb.	1,'32	1 reel
To the Rescue	May	23,'32	
Wet Knight, A	June	20,'32	1 reel
Wild and Wooly	Oct.	31,'32	
Winged Horse	May	9,'32	1 reel
Wins Out	Mar.	14,'32	
POOCH CARTOONS			
Athlete, The	Aug.	29,'32	8...Sept. 10,'32
Butcher Boy, The	Sept.	26,'32	7...Sept. 17,'32
Crowd Snores, The	Oct.	24,'32	1 reel
SHADOW DETECTIVE SERIES			
No. 4—House of Mystery	Dec.	16	16...Jan. 2,'32
No. 5—The Red Shadow	Jan.	20,'32	2 reels
No. 6—Circus Showup	Feb.	17,'32	18...Feb. 6,'32
SPORT REELS			
Basket Ball Reel No. 2 Doc Meanwell	Dec.	28	1 reel
Basket Ball Reel No. 3 Doc Meanwell	Jan.	4,'32	1 reel
Notre Dame Football			
Developing a Football Team Pop Warner Football	Nov.	2	10
Fancy Curves Babe Ruth No. 4	Mar.	7,'32	1 reel
Just Pals Babe Ruth No. 2	Feb.	22,'32	1 reel
Over the Fence Babe Ruth No. 5	Mar.	14,'32	1 reel
Perfect Control Babe Ruth No. 3	Feb.	29,'32	9...May 14,'32
Running with Paddock Chas. Paddock	Apr.	11,'32	10...Apr. 23,'32
Slide, Babe, Slide Babe Ruth No. 1	Feb.	15,'32	1 reel
Victory Plays Tilden Tennis Reel	May	2,'32	9...May 7,'32
STRANGE AS IT SEEMS SERIES			
No. 17—Novelty	Feb.	22,'32	9...Mar. 26,'32
No. 18—Novelty	Apr.	18,'32	9...May 14,'32
No. 19—Novelty	May	16,'32	1 reel
No. 20—Novelty	July	18,'32	1 reel
No. 21—Novelty	Aug.	22,'32	1 reel
No. 22—Novelty	Sept.	19,'32	1 reel
No. 23—Novelty	Oct.	17,'32	1 reel
UNIVERSAL BREVITIES			
Dr. Jekyll's Hide	Sept.	26,'32	1 reel
Greeks Had No Werds for Them, The	Oct.	24,'32	1 reel
Runt Page, The	Apr.	11,'32	1 reel
Unshod Maiden, The	Apr.	18,'32	1 reel
UNIVERSAL COMEDIES			
(1931-32 SEASON)			
Around the Equator on Roller Skates	July	28,'32	2 reels
Around the World in 18 Minutes	June	15,'32	18
Dancing Daddies E. Lambert			17...May 21,'32
Doctor's Orders	June	29,'32	2 reels
Hollywood Kids	July	13,'32	2 reels
Finishing Touch Skeets Gallagher June Clyde	Oct.	19,'32	2 reels
Foiled Again	June	1,'32	2 reels
Hollywood Handicap, A	Aug.	10,'32	2 reels
In the Bag	Apr.	5,'32	21...Mar. 26,'32
Eyes Have It, The Slim Summerville	Mar.	9,'32	2 reels
Marriage Wow, The Bert Roach	Apr.	20,'32	16...Mar. 26,'32
Meet the Princess Slim Summerville	May	4,'32	17...Apr. 16,'32
Monkeyshines Daphne Pollard	Mar.	23,'32	2 reels
Robinson Crusoe & Son Lloyd Hamilton	Feb.	24,'32	2 reels
Running Hollywood	Jan.	27,'32	19...Jan. 23,'32
Sea Soldiers' Sweeties	Feb.	10,'32	2 reels
Sold at Auction Daphne Pollard	Jan.	13,'32	18...Jan. 9,'32
(1932-33 SEASON)			
Kid Glove Kisses Slim Summerville	Sept.	21,'32	
Union Wages Louise Fazenda	Aug.	31,'32	20...Sept. 17,'32
Who, Me. Frank Albertson	Sept.	7,'32	2 reels
Yoo Hoo! James Gleason	Oct.	5,'32	21...Sept. 3,'32

VITAPHONE SHORTS

Title	Rel. Date	Running Time Minutes	Reviewed
ADVENTURES IN AFRICA		2 reels	
BELIEVE IT OR NOT— ROBERT L. RIPLEY		1 reel	
BIG STAR COMEDIES			
No. 6—Shake a Leg Thelma White and Fanny Watson		17	
No. 7—The Perfect Suitor Benny Rubin		2 reels	
No. 8—Maybe I'm Wrong Richy Craig, Jr.		18	May 28,'32
No. 9—The Toreador Joe Penner		17	May 7,'32
No. 10—On Edge Wm. and Joe Mandel		19	May 7,'32
No. 11—Poor but Dishonest Thelma White and Fanny Watson		2 reels	
No. 12—In the Family Thelma White and Fanny Watson		2 reels	
BIG V COMEDIES			
No. 1—Sherlock's Home Jack Haley			
No. 2—Here, Prince Joe Penner			
No. 3—You Call It Madness Richy Craig, Jr.			
BOOTH TARKINGTON SERIES			
No. 1—Snakes Alive Billy Hayes-Bobby Jordan		1 reel	
No. 2—Batter Up Billy Hayes-Bobby Jordan		1 reel	
No. 3—One Good Deed Billy Hayes-Dave Gorcey		9	
No. 4—Detectives Billy Hayes-Dave Gorcey		9	Mar. 5,'32
No. 6—His Honor, Penrod Billy Hayes-Dave Gorcey		9	Mar. 19,'32
No. 7—Hot Dog		1 reel	
No. 8—Penrod's Bull Pen Billy Hayes-Dave Gorcey		1 reel	
BROADWAY BREVITIES			
No. 3—Footlights		19	Jan. 16,'32
No. 4—Hello, Good Times! Barbara Newberry-Albertina Rasch Girls		17	
No. 5—The Imperfect Lover Jack Haley		19	Feb. 13,'32
No. 6—Subway Symphony		18	Mar. 26,'32
No. 7—Sea Legs		19	Apr. 23,'32
No. 8—Absentminded Abner Jack Haley		2 reels	
No. 9—A Regular Trouper Ruth Etting		19	July 23,'32
No. 10—A Mail Bride Ruth Etting		18	June 4,'32
No. 11—Artistic Temper Ruth Etting			
No. 12—What an Idea Harriet Hilliard		18	June 25,'32
BROADWAY BREVITIES (NEW SERIES)			
No. 1—Passing the Buck			
HOW TO PLAY GOLF—BOBBY JONES		1 reel (each)	
JERRY WALD'S RADIO NEWS REEL			
No. 1—Rambling Round Radio Row			
LOONEY TUNES SERIES			
No. 1—Bosko's Shipwrecked		7	
No. 2—Bosko, the Doughboy		7	
No. 3—Bosko's Soda Fountain		7	Nov. 21
No. 4—Bosko's Fox Hunt		7	Jan. 23,'32
No. 5—Bosko at the Zoo		7	Mar. 5,'32
No. 6—Battling Bosko		7	Feb. 6,'32
No. 7—Big Hearted Beske		7	Apr. 16,'32
oN. 8—Boşko's Party		7	May 7,'32
No. 9—Bosko and Bruno		7	
No. 10—Bosko's Dog Race		8	July 9,'32
No. 11—Bosko at the Beach			
No. 12—Bosko's Store		7	
No. 13—Bosko the Lumberjack			
LOONEY TUNES (NEW SERIES)			
No. 1—Ride Him, Bosko			
MELODY MASTERS			
No. 4—Horace Heidt and His Famous Californians			
No. 5—It's a Panic		8	
Benny Meroff and His Band		1 reel	
No. 6—Up on the Farm Henry Santrey and His Band		9	Apr. 23,'32
No. 7—Pie, Pie, Blackbird Eubie Blake and Band-Nina Mae McKinney		9	June 25,'32
No. 8—Music to My Ears			
MELODY MASTERS (NEW SERIES)			
No. 1—Music to My Ears Jack Denney and Band			
No. 2—Municipal Band Wagon			
No. 3—Small's Paradise Band			
MERRY MELODIES (New Series)			
No. 1—You're Too Careless with Your Kisses			
No. 2—I Wish I Had Wings			
No. 3—A Great Big Bunch of You			
MERRY MELODIES SONG CARTOONS			
No. 5—Red Headed Baby		7	
No. 6—Pagan Moon		7	
No. 7—Freddie the Freshman		7	Mar. 12,'32
No. 8—Crosby, Columbo and Vallee		7	Apr. 9,'32
No. 9—Goopy Gear		6	Apr. 30,'32
No. 10—It's Got Me Again		6	June 11,'32
No. 11—Moonlight for Two		7	July 2,'32
No. 12—The Queen Was in the Parlor		7	July 23,'32
No. 13—I Love a Parade		7	
THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH			
The Naggers at the Opera		10	Feb. 13,'32
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
The Naggers Go Ritzy		10	June 4,'32
Spreading Sunshine		10	Apr. 23,'32
Movie Dumb		1 reel	
Four Wheels—No Brakes		10	July 30,'32
NOVELTIES			
Bigger They Are, The Prime Camera		2 reels	
Gypsy Caravan Martinelli		1 reel	
Handy Guy, The Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The Christmas Special		5	
Trip to Tibet, A		1 reel	
Washington, The Man and the Capital Clarence Whitehill		18	
ONE-REEL COMEDIES			
Baby Face Victor Moore			
Bitter Half, The Ann Codee		9	Feb. 13,'32
Military Post, The Roberto Guzman			
No-Account, The Hardie-Hutchison			
No Questions Asked Little Billy			
Second Childhood		7	Dec. 26
Strong Arm, The Harrington-O'Neill			
Travel Hogs Hugh Cameron-Dave Chasen		9	Nov. 28
ORGAN SONG-NATAS			
For You Organ-Vocal		1 reel	
Say a Little Prayer for Me Organ-Vocal		1 reel	
When Your Lover Has Gone Organ-Vocal		1 reel	
JOE PENNER COMEDIES			
Moving In		2 reels	
Rough Sailing		16	
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	
PEPPER POT SERIES			
No. 1—The Eyes Have It Edgar Bergen		10	Dec. 12
No. 2—Thrills of Yesterday			
No. 3—Hot News Margie Marjorie Beebe			
No. 4—High School Hoofer Hal Le Roy		10	Jan. 9,'32
No. 5—Free and Easy Edgar Bergen			
No. 6—Cigars, Cigarettes Marjorie Beebe		10	Mar. 26,'32
No. 7—The Movie Album		10	Mar. 26,'32
No. 8—The Wise Quacker Novelty with cast of ducks		9	
No. 9—Remember When		9	May 7,'32
No. 10—Campus Spirit, The Douglas Stanbury and N. Y. U. Glee Club		9	May 21,'32
No. 11—Napoleon's Bust Dan Coleman-Ted Husing		10	June 25,'32
No. 12—Featurette Movie Album			
No. 13—Movie Album Thrills		10	July 23,'32
PEPPER POT (NEW SERIES)			
No. 1—Love Thy Neighbor			
No. 2—Nickelette			
No. 3—If I'm Elected			
No. 4—Babe O'Mine			
No. 5—You're Killing Me			
No. 6—Around the World in 8 Minutes		8	Aug. 20,'32
SPORTSLANT SERIES—TED HUSING			
No. 4		9	Feb. 20,'32
No. 5		9	Feb. 13,'32
No. 6		9	Apr. 16,'32
No. 7		8	Apr. 23,'32
No. 8		1 reel	
No. 9		1 reel	
No. 10		1 reel	
No. 11		1 reel	
No. 12		1 reel	
No. 13		1 reel	
S. S. VAN DINE MYSTERY SERIES (Donald Meek-John Hamilton)			
No. 1—The Clyde Mystery		21	Oct. 31
No. 2—The Wall Street Mystery			
No. 3—The Week-End Mystery			
No. 4—Symphony Murder Mystery			
No. 5—Studio Murder Mystery			
No. 6—Skull Murder Mystery, The		2 reels	
No. 7—The Cole Case		20	Apr. 23,'32
No. 8—Murder in the Pullman		20	June 4,'32
No. 9—The Side Show Mystery		20	June 11,'32
No. 10—Campus Mystery, The			
No. 11—Crane Poison Case, The			
No. 12—Transatlantic Mystery, The		22	Sept. 10,'32
TECHNICOLOR MUSICAL REVUES			
No. 1—C'est Paree			
No. 2—Tee For Two			
No. 3—Hey! Hey! Westerner			
No. 4—Northern Exposure			
No. 5—Pickin' a Winner		16	Sept. 17,'32
No. 6—Pleasure Island			
TWO-REEL COMEDIES			
Dandy and the Belle, The Frank McGlynn, Jr.-Mary Murray			
For Two Cents De Wolf Hopper			June 6
Freshman Love Ruth Etting			
Old Lace Ruth Etting			
Politics George Jessel		18	Jan. 30,'32
Regular Trouper, A Ruth Etting			
WORLD TRAVEL TALKS—E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—South American Journeys		9	June 25,'32
No. 9—Soviet Russia		1 reel	
No. 10—Paris Glimpses		9	July 30,'32
No. 11—Dear Old London		1 reel	
No. 12—When In Rome		9	June 18,'32
No. 13—Berlin Today		1 reel	
WORLD ADVENTURES E. M. NEWMAN (New Series)			
No. 1—Dancing Around the World			
No. 2—Transportation of the World			
No. 3—An Oriental Cocktail			
No. 4—Curious Customs of the World			
No. 5—Hitting the High Spots of the Far East		10	Sept. 10,'32

SERIALS

RKO VAN BEUREN

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Last Frontier Creighton Chaney	Sept.	2,'32	

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Running Time Minutes	Reviewed
Air Mail Mystery Jas. Flavin-Lucille Browne	Mar.	28,'32	18...Apr. 16,'32 (each)
Detective Lloyd Jack Lloyd	Jan.	4,'32	Jan. 16,'32
Heroes of the West Noah Berry, Jr.	June	20,'32	18...June 18,'32 (each)
Jungle Mystery Tom Tyler	Sept.	12,'32	
Lost Special Frank Albertson	Dec.	5,'32	

STAGE ATTRACTIONS
FOR PICTURE THEATRES

NOVELTY

Don Santo and Exie
Omaha Orpheum

As an impersonator and comedian, Don Santo hits the mark. He mimics a Chicago news reporter, also an ape, folks in Hollywood. He dances what he calls "The Politicians' Strut" with the request to "see how crooked it is." Exie plays a beautifully scrolled banjo. She also sings "Smile, Darn You, Smile."

George Lyons
New York Triboro

Lyons is a harpist whose ability to entertain met with distinctly favorable response. This chap, who affects an Italian dialect, all but makes his harp talk. He plays everything from high class works to red hot blue and enhances his presentation by giving a very fine vocal rendition of "Village Choir." Lyons closes with a hot arrangement of "St. Louis Blues" and "Devil and the Deep Blue Sea." Lyons has a style of showmanship and musical ability that makes him a favorite.—E. D.

Floyd Gibbons
Denver Orpheum

Floyd Gibbons, headline hunter, packed the Orpheum time after time, and proved mighty popular with the crowds. Gibbons recounted some of his experiences in covering wars of various kinds—the Chino-Jap war, the bonus war in Washington, the farmers' war in Iowa, and the mine war in Pennsylvania.

Herman Hyde
New York Palace

Hyde, assisted by Miss Mona, who also proves a clever comedienne, offers a musical travesty, a round of sheer hokum which the audience found highly amusing. His collapsible and trick musical instruments are sure-fire, while the finale, in which his 'cello lays an egg on the stage, is an ace laugh-getter.—H. P.

Luis Zingone
Baltimore Century

A series of mystifying tricks are performed with running comedy comments. The tricks include cutting a rope and finding it in one piece; knotting colored handkerchiefs and separating them on two tables and picking them up untied; card juggling and cigaret trick.

June Carr
with Dane Harden
Baltimore Century

Miss Carr claims big applause and Mr. Harden helps her with his excellent work at the piano and in her dances, comedy and songs. She sings "You Got Love," and they tap-dance atop the piano. Harden sings "I'm Keepin' Company," June presents a comic dance, then Harden solos with "Shanty in Old Shanty Town," and they wind up in a comedy dance.

Screen Singer with Orchestra

Stanley Smith has joined the orchestra of Jimmy Greer as a featured singer, following his appearance in Paramount's "Hot Saturday."

Several Houses Restore Shows

RKO this week is returning vaudeville to a number of circuit houses over the country which had dropped the stage policy during the summer period. A few situations on the circuit are eliminating the acts.

Proctor's, Troy, N. Y., resumes vaudeville this week on a split week policy with changes Wednesday and Saturday. The RKO house in Schenectady also is resuming as the result of a petition signed by 1,900 residents of the city. Several of the circuit's houses in Greater New York have reinstated vaudeville but the 58th Street and 86th Street are carrying on more successfully with straight pictures, the company reports.

Publix and RKO have dropped stage shows in Denver, and one Boston RKO house is turning from vaudeville to revues, as the result of a competitive situation there. The Saenger, Publix house in New Orleans will resume vaudeville within two weeks. Loew, RKO and Publix are negotiating with musicians and operators in the southern city and an agreement is confidently expected within a few days. Winners of RKO's opportunity revue contests, carried on over the country recently, arrive in New York next week to begin rehearsals for a new show, written by Arthur Swanstrom, and to be produced by Bobby Connolly and George Libbey.

Kemp Announces Vaudeville for New Season in Warner Theatres

Harold Kemp, director of Warner Bros. Artists Bureau, announced Tuesday that three Warner New England theatres would again show vaudeville. The Warner, Lawrence, Mass., will have its first vaudeville show of the season on September 22; the Strand, Waterbury, Conn., reopens its vaudeville season the next day, with the State, Hartford, initiating vaudeville September 29.

Seeks Information on Act

George C. Meeser, manager of the eastern zone of Lewen Pizor Theatrical Enterprises, writes from the Broad Street Theatre at Nazareth, Pa., seeking further information regarding Rajah Sigmund. Mr. Meeser says that he booked the act for three days each in Pen Argyl and Nazareth, Pa., on a percentage basis. He adds that the act played the three days in Pen Argyl, but 16 days before the Nazareth engagement phoned a cancellation.

SINGERS

Grace Hayes (4)
New York Palace

This personable radio star, accompanied by two pianists, opens with a vocal chorus of "Lovable," followed by a clever comedy recitation, and then offers an imitation of Pola Negri singing "Paradise," a feature of this bit being Miss Hayes' striking resemblance to the screen star. Then there is a clever bit of dialogue between Miss Hayes and a "faced" microphone who calls himself "Mr. NBC" and proceeds to mimic several famous radio personalities most effectively. For the finale Miss Hayes introduces her son, Lind, as the voice of the "dummy mike," and he receives a goodly amount of applause. A most entertaining act.—H. P.

Bing Crosby
San Francisco Fox

Without the amplifier Bing Crosby's voice would not carry far in the 5,000-seat Fox, but quite appropriately his singing is into the microphone and every one gets an opportunity to applaud. His list of songs, he admits, runs largely to "oldies, but goodies" and includes such numbers as "Dinah," "Paradise," "Song in My Heart," "Was That the Human Thing to Do?", "Mine, All Mine" and "I Surrender, Dear." He gets applause, and lots of it, and there would be more if he only had the time to sing on. He has a clever accompanist and the two put on a first-rate imitation of a couple of college cheer leaders as they trot back and forth to the wings. This crooner attracts crowds and pleases them, too.

Peter Higgins
New York Paramount

Higgins, in a pleasing tenor voice, opens with "Once Upon a Time," and after a bit of clowning with several other principals of the show, sings Phil Baker's latest original song, "Strange Interlude," accompanied by Baker himself with the accordion. His efforts were well received.—H. P.

Vivian Janis
Buffalo Buffalo

"The Beauty of Song" proved no misnomer for this comely blonde, whose voice, however, failed to show anything extraordinary. A further handicap at the opening shows was that she was drowned out by the orchestra. Applause was mild.

George Dewey Washington
Detroit Michigan

This colored Tibbets, wearing tatters and the brave spirit of a plantation songster, presents "Lazy Day," "Tha's Why Darkies Were Born" and "Lawd, You Made the Night Too Long."

Little Jack Little
Baltimore Hippodrome

With a microphone perched atop the piano, he sings "I'm Never Blue," "My Mom," "King's Horses," "Medley of Famous Theme Songs," "Oceans of Love," "Shanty in Old Shanty Town."

ATTENTION EXHIBITORS BOOKING TALENT! This department aims to serve you in booking acts. We have on file the information on how to get in touch with any act reviewed. Write to Stage Attractions Department, Motion Picture Herald, 1790 Broadway, New York City.

STAGE ATTRACTIONS

REVIEWS OF ACTS FOR PICTURE THEATRES

INSTRUMENTAL

Russian Revels
New York Palace

Here is an entertaining instrumental act that offers class, novelty, dancing and melodious music. Directed by the famous Colonel Fedor Maybaur, the turn opens to an artistic Russian setting in which the Colonel and his native string orchestra, dressed in elaborate costume, offer selections of snappy and rhythmic Russian songs. Interpolated throughout the act are graceful and spectacular acrobatic dances by Florence Neilz, who performs in bare feet, a violin duet by two native costumed ladies, a rapid Russian dance by one of the musicians, and a weird dance by "a gold statue" that comes to life. This turn is out of the ordinary and is a worthwhile addition to any bill. —E. D.

Jess Stafford and Band
San Francisco Warfield

Jess Stafford, former San Franciscan, and his band have succeeded Rube Wolf at the Warfield and offer musical novelties of a high order. A clever arrangement of the hit number, "Three On a Match," meets with special approval.

Borrah Minevitch and His Rascals
Baltimore Century

Minevitch offers his repertoire of comedy and musical selections played with exquisite harmony and rhythm on harmonicas. He keeps the audience in high glee during the entire act and offers musical numbers so well that the audience gave them an ovation and called them back even after the last show had finished and the picture was ready to start.

Frank and Milt Britton's Band (10)
San Francisco Fox

What the Four Marx Brothers are to the screen, this aggregation is to music. The band starts off in the usual style, but soon the slapstick work commences. One player is stabbed in the back with a trombone slide, another falls off the platform, violins are smashed and chewed into bits, musicians stand on their heads, but continue to play, and chairs are thrown around.

EXHIBITOR AID FOR PERFORMERS

To the Editor of MOTION PICTURE HERALD:

I have been reading the MOTION PICTURE HERALD from cover to cover for the past few years and readily admit that the valuable information found in its columns has helped me a great deal in the past. Between the covers of the HERALD the exhibitor can find information that he needs to help him.

During the past few weeks I have been thinking of a department that I think would prove to be of great help to the exhibitor and the actor.

At the present time almost every exhibitor uses an act now and then as an extra added attraction to boost the box office receipts. Every exhibitor should use as many of these acts as he possibly can and try to help the vaudeville performers in the same willing manner that they have helped the theatres in the past. Right now there are some wonderful acts that are out on the road not even knowing when or where their next meal is coming from. They need our help.

My suggestion is simply this: when an exhibitor comes in contact with an act that has been hitting it tough, he should do all he possibly can to help it along. If it is impossible for him to give it a date at the time, he should at least give it a few minutes of his time and see what it has. If he finds that it has real talent and box office drawing power, that it not only needs but really deserves our help, he should write you, giving all the information that he can concerning same, whether he books it or not. Then if you think the act is deserving of help, you may mention it briefly on your page and suggest that the exhibitors lend a hand.

When I make this suggestion it is positively not my intention to create a free advertising page, but merely to help the exhibitor and the act that needs help. Exhibitors under no circumstances should mention any act unless they are positive that the act is deserving and needing this help.—THEODORE SCHLOSSER, Essanoe Amusement Company, Inc., Vernon Theatre, Mt. Vernon, Ky.

MILLS, KIRK and MARTIN
"YIZZLE SEE"
NOW BEING
HELD OVER
SECOND WEEK
METROPOLITAN THEATRE, BROOKLYN
MGT. JOE FLAUM — MEYER NORTH OFFICE

DANCERS

Violet West
New York Palace

Supported by the Ambassadors' quintet and the Caites Brothers trio, all accomplished tap dancers, Miss West offers a routine of tap, acrobatic and adagio dancing which proves effective. This act was well received.—H. P.

Stanley Twins
Detroit Fisher

As a pair of dancers working in perfect unison, the Stanley Twins are above the average. As heralds introducing the principals of the stage show, they are not so good.

Marian Wilkins
San Francisco Golden Gate

This girl could get by on her beauty and personality, but possesses rare grace as well. Her dance steps are not especially new, but they please. She is assisted by Jack Myers.

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4 Emeralds
New York Paramount

This flash all-girl act is a clever concoction of tumbling and comedy acrobatics. In the finale they offer a novel double roll, rolling on to and off a table. A good opener.—H. P.

Karre, Noyes and LeBaron
Buffalo Buffalo

This sensational adagio act drew big applause. Lack of a climax seemed to hamper its effectiveness, but the trio took an extra bow.

COMEDY

Arthur and Morton Havel
New York Palace

Opening with an effective scrim depicting the sea, these two comedians use an ocean liner scene as the background of their hokum comedy, which clicked with this audience. Their argument with the captain of the vessel is good for a laugh, while their love-making to two attractive fellow-passengers continues the laughs. Helen Lockhart and Denise Dooley are the girls and Bud Williamson is the captain.—H. P.

Mitchell and Durant
New York Paramount

Playing a return engagement in four weeks at this theatre, Mitchell and Durant, with a slight alteration of their act, stop the show cold. Their "Mutt and Jeff" fight has a surprise finale while their falls are sure-fire. Durant's imitation of Harry Richman is a classic.—H. P.

Seed and Austin (3)
Baltimore Hippodrome

Chatter and general hokum is interspersed with some dancing by the men. An imitation of Greek restaurant keeper won laughs as an encore.

Fanny Brice
New York Paramount

Miss Brice's imitation of Betty Boop's singing of "Was That the Human Thing to Do" proves an ace, while her interpretation of the "Dying Swan" dance is a howl. She finales with a scene from her last show, "Sweet and Low," assisted by Phil Baker. The audience called her back several times.—H. P.

STAGE ATTRACTIONS

ORGAN SOLOS

FLOYD WRIGHT (Berkeley (Cal.) United Artists) officiated at the magnificent organ in masterly style at the opening of this new house. He was formerly at the Fox California and received a warm reception. He offered a distinct novelty when he presented three fellow organists in concert after his formal dedication of the instrument. Charles Wilson, of the Fox Oakland, offered selections from "Aida," Eddie Sellen, of the San Francisco Paramount, played Fritz Kreisler's "Caprice Viennois," and Richard Arnaunt, of the Fox theatre, San Francisco, presented his own arrangement of "St. Louis Blues." Wright wound it up with a humorous rendition of the "Whistler and His Dog."

BERNIE COWHAM (New York Flushing RKO) continues to please the patrons of this house with his clever and well thought out novelties. Whenever these patrons hear the "Voice of the RKO," they know that Bernie is opening his solo and it invariably calls for lusty applause. Bernie gave the audience "Just Couldn't Say Goodbye," "Hearts at Ease," "It Was So Beautiful," "Spanish Town" and "Valencia" for them to sing. He also offered a pleasing concert of Spanish numbers which drew well. For the finish came the news of the day in rhyme to the tune, "Snuggled on Your Shoulder."

HENRY B. MURTAGH (Buffalo Hippodrome), co-manager of the house and its most popular institution, introduced another of his original organ novelties, to the tune of "Happy Days Are Here Again." Murtagh's clever verses intrigue the audiences and he keeps them singing. "It Was So Beautiful," "I Just Can't Believe It's True" and "A Shanty in Old Shantytown" made up the remainder of the everybody-sing interlude.

RUSSELL BICE (Detroit RKO Downtown) appeals to his listeners' civic pride to induce vocal support of his organ solo, "My Friend From Chicago." His friend from Chicago, according to Bice's introductory slides, boasted of a number of Chicago's virtues, including the lusty and melodious voices of the populace. This preliminary plug, to the tune of "When Day Is Done," is followed by "Three's A Crowd," "A Shanty In Old Shanty Town," "Lullaby Of The Leaves" and "In My Hideaway." Although all numbers were well received, by far the best response was given "Lullaby Of The Leaves."

DICK LEIBERT (Brooklyn Paramount) offered a pleasing novelty this week and had no difficulty in having the audience sing. Opening with a chorus of "Night Shall Be Filled with Music," Leibert then presented a laughable parody chorus to "Hummin" and followed it up with an intimate talk that got laughs and applause. The audience then sang "Lovable" and "Thrill to Hear It from You." Comedy was injected in a parody, written with the titles of billboards seen along any road. Dick closed with a stirring rendition of "I Love a Parade."

SLIDES ON HAND FOR
"I'M MAKING HAY
IN THE MOONLIGHT"
FROM "BLESSED EVENT"
WARNER BROS. SMASH HIT!
M. WITMARK & SONS
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UP AND DOWN THE ALLEY

SAY, MR. EXHIBITOR:

Are you making use of a revenue-getter in your house that has been sadly neglected by many exhibitors because they erroneously feel the expenditure is too great? . . . In a letter to STAGE ATTRACTIONS department, Mr. A. E. Shanley, manager of the Embassy theatre, Dobbs Ferry, New York, discusses "Theatre Equipment Profit and Loss" in such worth while fashion that we are reprinting it. We know that many exhibitors throughout the country have faced the same situation, so Mr. Shanley's letter may be of help in your own particular case. . . .

Mr. Shanley says:

"Let us take into consideration an outstanding item in theatre equipment which at the present time is a total loss, as far as 'box-office' is concerned, in many neighborhood houses as well as the majority of de luxe theatres throughout the country. . . . How many theatre organs are being used to add to the program of today? The answer is, very few. . . . When it comes to the why, . . . we find various reasons. . . . Having experienced the above, I am happy to state that during the past three months, notwithstanding hot weather conditions, poor film product and other discomfitures during the summer months, I have found it profitable to hire an organist and feature him as much as possible.

"This is not an idle statement. If it were, you can rest assured the Embassy theatre organist would not remain on the payroll for further experiment. I do not say that any organist is worthy of featuring as an attraction; however, at the present time, competent organists are available at a reasonable figure and if given half a chance and some cooperation from the front of the house, will bring more than their salary to the box-office, in addition to the distinction and tone given the theatre. . . . I, for instance, have placed my organist in charge of the kiddie matinees on Saturdays, at which time youngsters with talent are given an opportunity to entertain. The organist also concocts clever novelties for his evening solos, and all in all he has been a success at our house. . . .

"I would like to suggest that you urge upon exhibitors the feasibility of hiring a good organist, feature him big (if he is really worth while), give him a fair trial, and eliminate other expenses (double-features or additional duplicating shorts), and those exhibitors will find that they will be making a profit on their organ presentations, instead of having a dead loss on their hands."

▽

A most interesting letter, and truly important. You are invited to advise other exhibitors through this department what *you* are doing about your organ.

ED. DAWSON

OVERTURES

CHARLES MANNING (Buffalo Buffalo), the regular house maestro, devoted his overture to a tribute to the late John Philip Sousa, introducing a medley of numbers by the March King. A huge colored portrait of Sousa on the screen faded into the music. The typically cold audience gave perfunctory applause.

LOU SCHRADER (Baltimore Hippodrome) presented his "Moon Melodies" overture in which he emphasized Kate Smith's favorite, probably because that radio celebrity was scheduled to the vaudeville bill the following week. After the introduction came "Harvest Moon," "Moonlight and Roses," "When the Moon Comes Over the Mountain," with special piano interpolation and then a trombone solo, finishing with fast tempo of that number with bass viol and drums in competition.

WALT ROESNER (San Francisco Fox) and the Fox Grand Orchestra offer an overture to "The Girl Friend." Popular tunes relating to the adored one, whether she be colleen, cheri or best girl, are brought together and played with skill. Popular music enables members of the orchestra to use a variety of mutes and gilded derbies and affords diversion. Our guess is that the classics will soon return to the Fox.

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The New York Philharmonic Symphony Orchestra will return to the air over WABC and the Columbia Broadcasting System on October 9 for the first of a series of 42 concerts throughout the 1932-33 season, ending April 23.

Two Organists at Roxy

C. A. J. Parmentier and George Epstein, formerly of the Roxy theatre, are both back at the positions they held previous to the period the house was closed. The young men take turns in playing for the overtures and at the lobby organ, where they have created a following.

Named to Head Organists

Dr. Charles Heinroth, director of the Musical College of the City of New York, was elected president of the National Association of Organists at a recent meeting in Rochester.



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In 2 Sections—Section 2 Vol. 108, No. 13 Issue of September 24, 1932

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Better Theatres

September 24, 1932
Vol. 108, No. 13

A section of Motion Picture Herald devoted to the designing, construction, equipping and operation of the motion picture theatre

GEORGE SCHUTZ, Editor

C. B. O'NEILL, Advertising Manager

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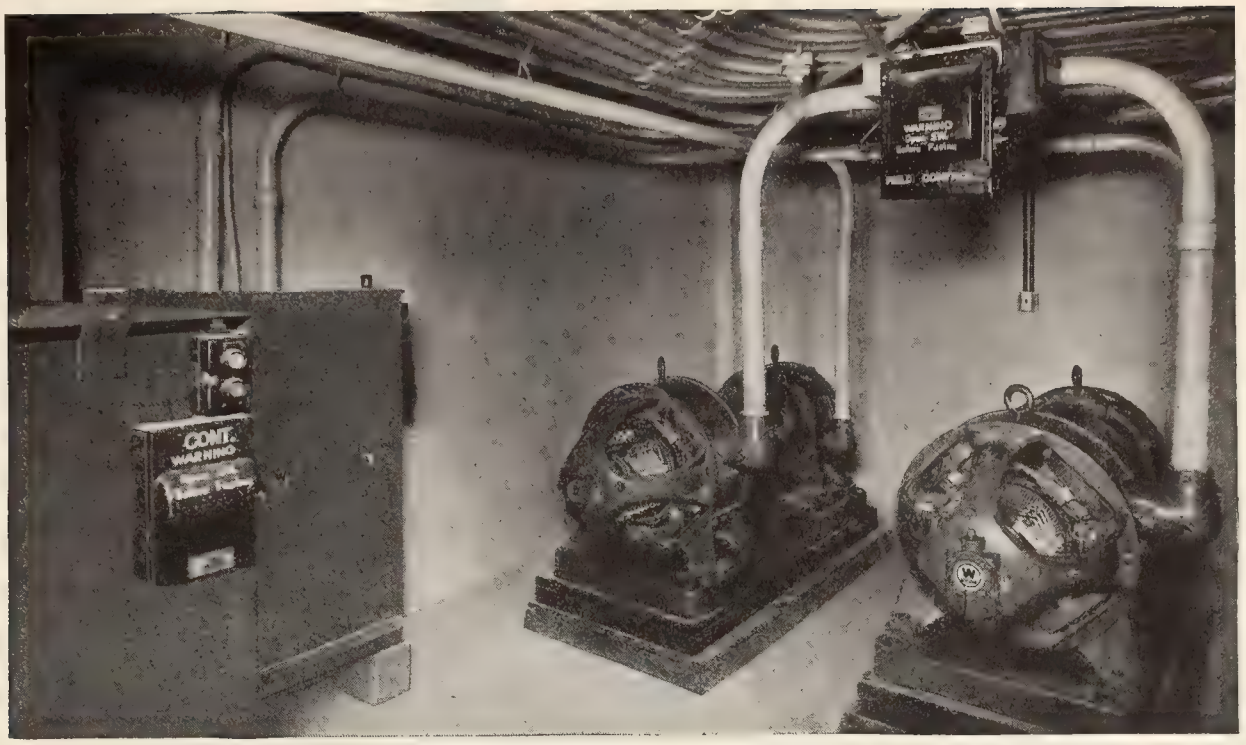
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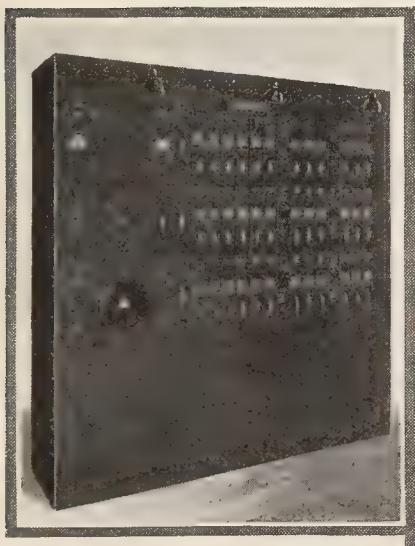
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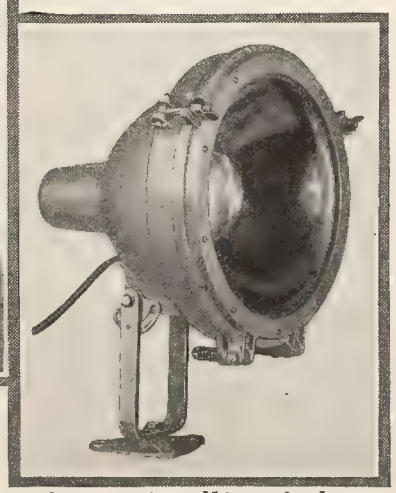
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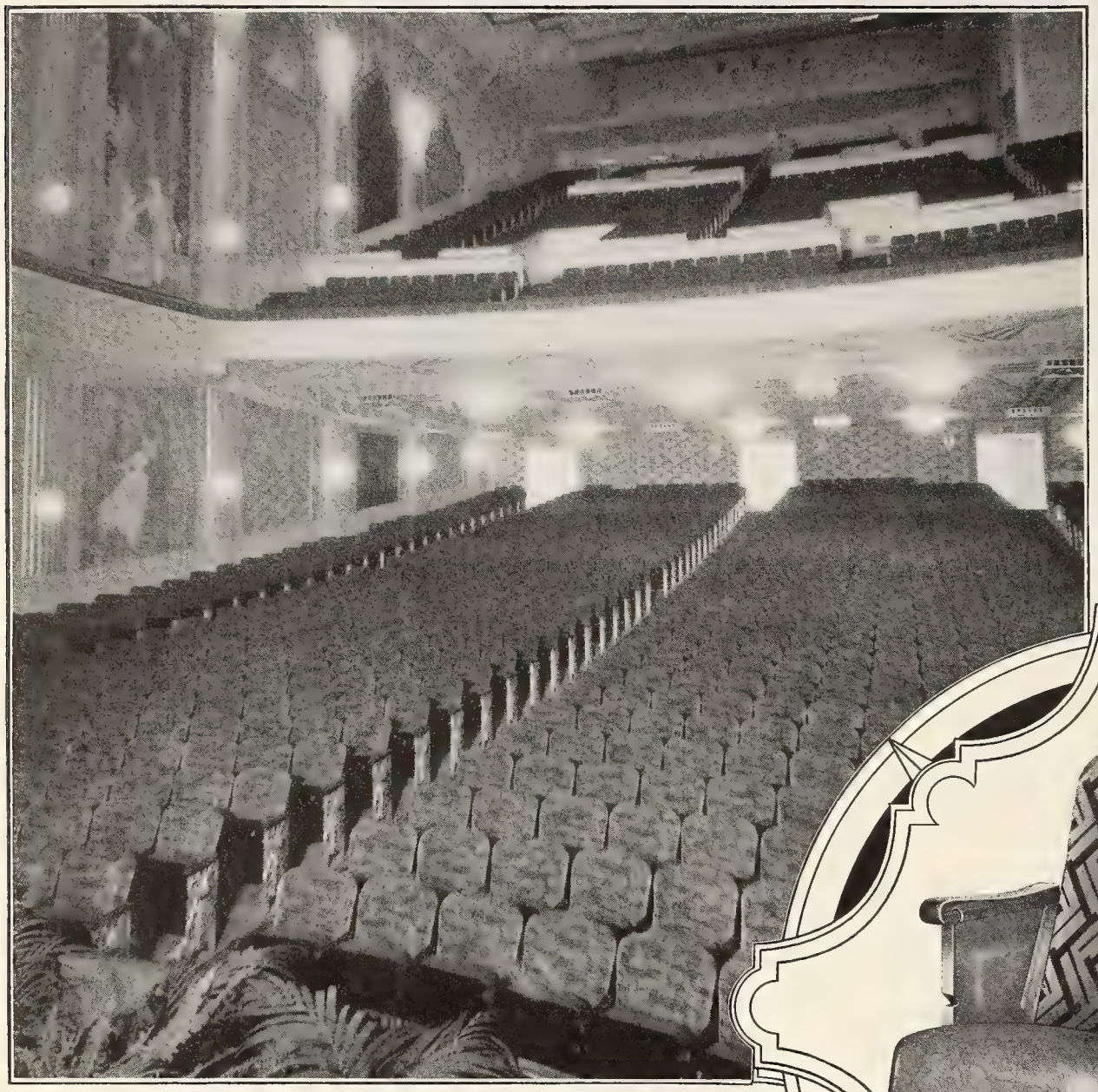
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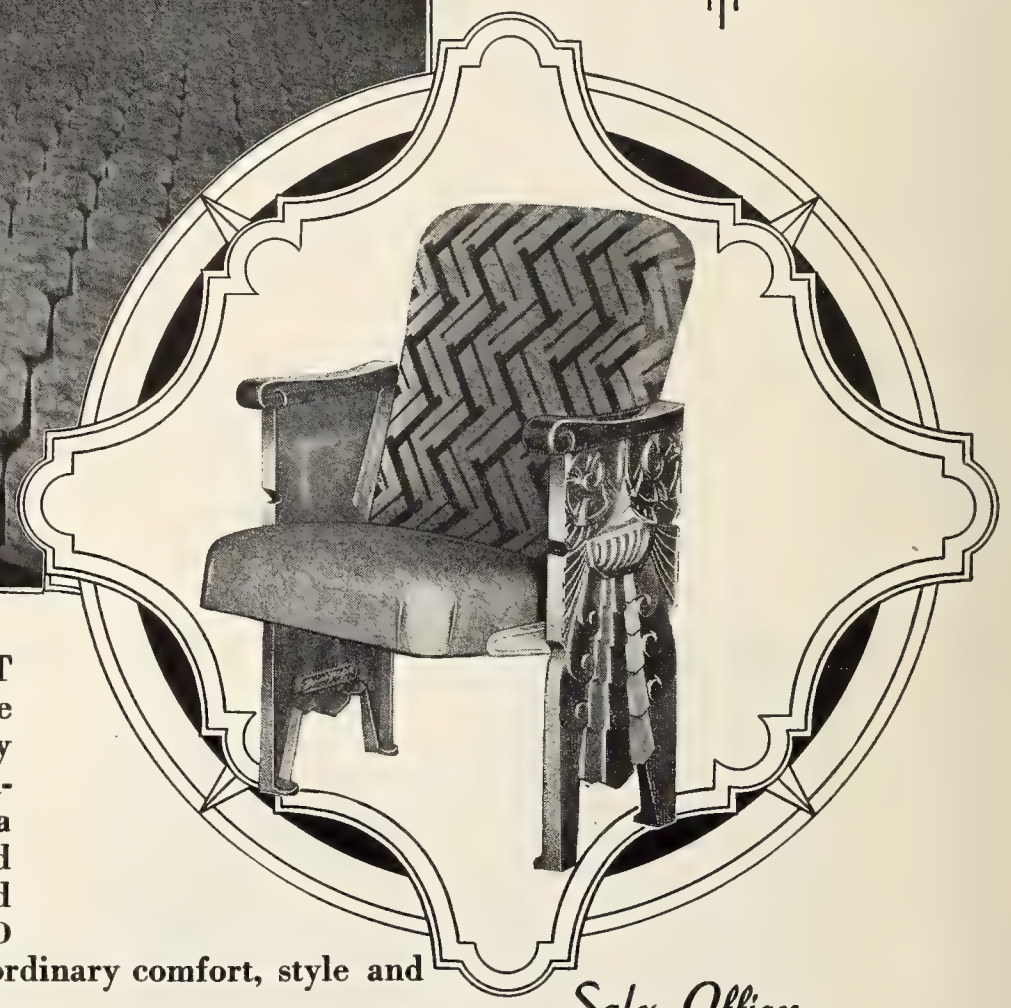
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AS A NEW SEASON BEGINS

an editorial

¶ Again, a new season begins. The turnings of our planet and its sun have something to do with it, but not much. In show business, the year has a single season, commencing along about September-time and petering out when Mr. and Mrs. Public and the younger Publics get knee-deep in June. All this has cosmic ramifications, sure' enough, but in show business what we need more than astronomers is a group of influential showmen who can consistently interpret in terms of entertainment, the affairs of our own earthy little world.

¶ A new theatrical season is beginning again, but this one seems to be more interesting than most of those in the past. It hasn't the assurances of those more distant, nor the discouragements of those immediately preceding it. Instead, we have reason to look forward to a very constructive year for the art and business of the motion picture—but only if we are prepared to deserve it.

¶ "Give us the pictures and we can sell them." Is it as simple as that? The appeal of product is of basic importance, of course. But we might as well face the fact that in a field of the show business in which theatres require from 52 to 150 or more plays a year, story or star appeal is going to be at least occasionally less than that required to induce people to make the physical effort of going to a theatre and there give up their money. Motion picture product is not made for a certain type of people, nor a certain geographical or industrial group of people. So far the system requires that it be made for a vast number of people located just about everywhere and having a wide range of interests and limitations. And patronage must be pretty steady. Fully recognizing the value of the direct appeal of the picture, we must not forget the tremendous importance of consistent, judiciously prepared advertising, and of well maintained, smoothly functioning theatres.

¶ It is the theatre, as a functional building, that has suffered most of late (with the exception of the exhibitor himself, perhaps). The structure and its equipment and furnishings have been designated as the things which could be ignored for the time being. Unquestionably they could be—for the time being. But did anyone think the conditions that caused this appraisal would last so long? As a result, thousands of theatres are downright shabby in appearance, and noticeably creaky in their functioning. It seems too much to expect the 1932-33 season to live up to its promises if this condition is allowed to endure much longer.

¶ Here and there we note that the new season will be inaugurated with the revival of organ music, to take its regular place on the program along with the audible screen fare. How far such a revival could go, we would not attempt to say. The motion picture has been technically rendered more capable than ever to run the whole gamut of entertainment interests. But there is no denying the appeal of organ music to many people, and especially the "kick" they get out of those seemingly informal, yet carefully planned, "community sings." Many hundreds of organs still stand in theatres, mutely representing the expenditure of hundreds of thousands of dollars. Probably nearly all of them are still valuable property if only some use could be found for them. A. E. Shanley of the Embassy theatre in Dobbs Ferry, N. Y., put his "back to work." In a letter accompanying the remarks from him appearing elsewhere in this issue, Mr. Shanley admits, "I do not say any organist is worth featuring as an attraction. However, at the present time competent organists are available at a reasonable figure, and if given a chance, will bring in more than their salary."

¶ Above all, let us have the attitude that this new season is an emergence. We are justified in believing that it will bring emergence from the economic valley we have been slowly trudging through. We must have already emerged from the caverns of an ingrowing pessimism. Otherwise . . . but we won't go into that. The season of 1932-33 is going to be an exhilarating one. Let the profits fall where they may.

REPRODUCTION IN RADIO CITY THEATRES

By JAMES FRANK, Jr.

Describing in detail the complete installation of sound systems in the music hall and the cinema located in Rockefeller Center

THE CITY in a city now rapidly nearing completion in New York City and to be known as Rockefeller Center, is to include two theatres, the larger to be known as the "International Music Hall," with a seating capacity of 6,300 seats, the smaller to be called the RKO Photoplay Theatre and having a seating capacity of 3,000 seats.

These two theatres are being equipped by the RCA Victor Company, Inc., with sound systems embodying the highest standards of electrical and mechanical design. The equipment was selected after a careful study of the plans and specifications of these theatres. The operating and control features have been designed to facilitate ease of control, and provision has been made for selection of alternative circuits and amplifiers.

The equipment consists of standard RCA Victor sound reproducing apparatus especially assembled for this installation and of somewhat greater power than it is customary to furnish for theatres. The installation for International Music Hall is larger and covers a wider scope. It has a total undistorted output of 510 watts. The sound systems to be installed in the larger theatre are divided into eight units—*sound reinforcing system, rehearsal address system, stage manager's call system, main sound projection system, rear stage sound projection system, deaf headphone system, preview sound projection system, and radio and monitoring system.*

The installation of these systems is to be so arranged that through physical location and electrical connection certain of the equipments may be inter-connected. *Figure* 1 shows the equipment layout on the projection room level. From the diagram the various amplifiers and sound reproducers may be easily located. Further reference will be made to this diagram under the description of the different systems.

It is important to note that the amplifiers and loudspeakers used on the various systems are essentially alike, although various assemblies of apparatus are employed.

1

Sound Reinforcing System

THE PURPOSE of this system is to reinforce the stage presentations and orchestra music to suitable levels in order that the desired aesthetic effects and clear intelligibility may be obtained at all points in the auditorium. This system consists essentially of a number of microphones, amplifier equipment and loudspeakers, together with necessary control apparatus. The microphone transmitters located around the stage and orchestra pit pick up the voices or music, change the sound waves to electrical waves, which are fed into the microphone amplifiers. After the level has been raised by these units the electrical waves are fed into the mixers in the control console, where they are properly mixed and then fed into a "booster amplifier." At this point the level is sufficiently raised to feed into the main amplifiers. From the main amplifier the electrical waves, now at any desired level, are fed into the auditorium loudspeakers, where they are converted into sound waves again which are directed to all points in the auditorium. Intricate control apparatus is employed to properly operate this system.

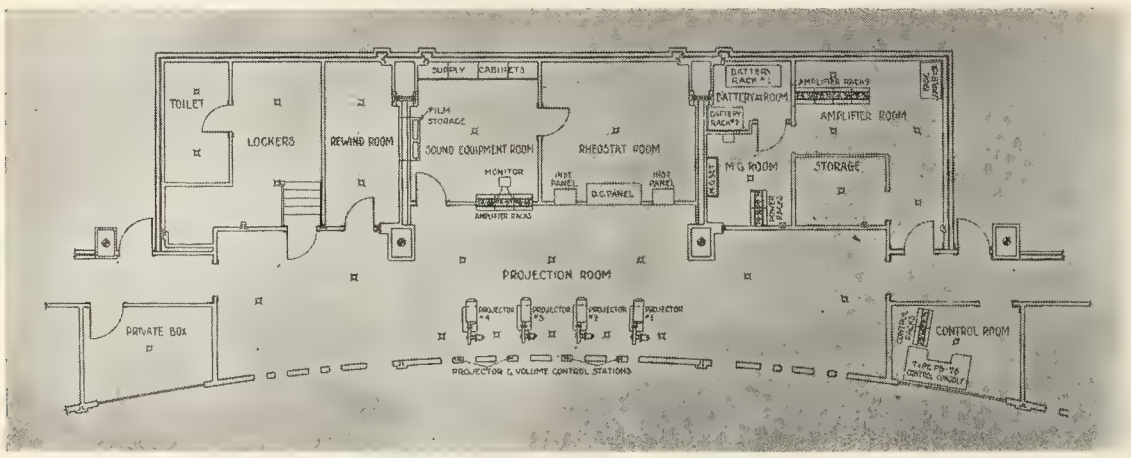


Figure 1.—*Apparatus layout on the projection room level.*

Fifty Type PB-31 velocity microphones of the kind used for sound recording will be furnished, mounted on swivel bases in order that they may be "aimed" in any desired direction. These microphones will be located as follows:

VELOCITY MICROPHONES

Eight microphones in traps in the floor of the orchestra elevator. Eight on program stands on band wagon. Eight suspended from light bridges. Eleven in footlights approximately on 7-foot centers. Nine on stage connected to traps on the stage floor. Six (three on each side) on choral stairs.

The velocity microphone contains a thin metallic ribbon suspended between the poles of a permanent magnet in place of a "diaphragm." Sound waves reaching the ribbon vibrate it within the magnetic field set up by the magnet. The sensitivity of the velocity microphone is approximately 2½ times that of a condenser microphone generally used. This makes possible an increased operating range. The microphone responds very faithfully to all sound vibrations over the range of audible frequencies from 30 to above 10,000 cycles. This is due principally to the smallness, the size and mass of the ribbon element placed in the free space. The faithfulness of response of this microphone imparts a naturalness of tone and a distinctness of speech not hitherto attainable with other units.

The most important characteristic of the velocity microphone is its directional property. Since the ribbon is suspended in free space, sound waves approaching the microphone from a direction on the same plane as the ribbon have no effect upon it, but sound waves from either direction along an axis perpendicular to the plane of the ribbon, have a maximum effect. For equal distances from the transmitter, sound originating 70° or 80° off of the axis perpendicular to the ribbon will have practically no effect, whereas at 45° off of this perpendicular, the sensitivity is approximately 70% of the maximum. This characteristic is of great value in the solution of some of the difficulties usually encountered in reverberant locations by the reduction of the effect of undesired sound reflections, and in the increased possibilities of obtaining better balance and selectivity in sound pickup. In addition, this characteristic is likewise outstanding in that this is the only type of microphone that responds uniformly to all audible frequencies over the entire 45° angle. This permits placing microphones in the footlights on approximately 7-foot centers, with the result that uniform pickup of all frequencies is accomplished across the front of the stage.

Another advantage of the velocity microphone is its uniform operation independent of changes in climatic conditions, such as atmospheric pressure, humidity, or temperature, any or all of which considerably affect other types of microphones. The velocity microphones are designed for suspension, program stand, or footlight mounting.

Amplifiers

Fifty microphone amplifiers will be required. These amplifiers will be located on a specially constructed rack located in an amplifier room in the basement under the stage. The amplifier is carefully shielded to render it free from external interference and undesired pick-up. The entire unit is enclosed in a cylindrical metal case particularly designed for wood rack mounting, and is mounted vertically with connections made through plugs at the top and bottom. Power supply to operate the unit is made available from the amplifier room on the projection room level.

A control console (illustrated in *Figure* 2) is to be furnished for controlling the individual microphone amplifier outputs and mixing them properly for amplification. It is located in the control room (as shown in *Figure* 1). The console is of the mahogany desk type with metal top, on which all the controls are located. At the front right side of the console is located an 80-jack panel, at which point the outputs from the 50 microphone amplifiers terminate. The additional jacks not accounted for are for expansion. Directly in front of the jack panel are 38 cords and single plugs with weights and rollers divided into four groups, two of eleven each, and two of eight each, each group with a distinctive color. The cords are arranged in four rows.

At the back right and left side of the console are located four mixers, two 11-position mixers, and two eight-position mixers, each with its distinctive color on the mixer knob and wired to its respective cords mentioned above. On the console top a four-position mixer is located, one position for each of the above mentioned mixers, which controls the level of its respective group. By plugging the plugs into the jacks, any combination of microphones, with a maximum of 38, in groups of eight or 11, may be selected and mixed in the four mixers. After this operation, the output of each of these four mixers is fed into the four-position mixer. A master mixer is located on the console top, which controls the mixed output of the four-position mixer. At the front left side of the console top, a "booster amplifier" is located, which compensates for the loss in the control console. The output from the master mixer is fed into this amplifier, and the level is raised to such an extent that the output can be coupled to the main amplifier.

A volume indicator is mounted on the console top at the rear in a vertical position. An adjustment is supplied so that a predetermined reading on the meter may be made to represent any output level of the amplifier.

At the front left side of the console is located a jack panel for changing normal



Figure 2.—*The control console.*

connections of the outputs of the eight-position and the 11-position mixers into the four-position mixers, to prevent the failure of one unit of the four-position mixer from interfering with the operation of the system. In case of emergency, it is also possible to circumvent the four-position mixer, and/or the "booster amplifier" to feed directly into the main amplifier at a reduced output. The separate control units of the mixers can be removed for repair at a moment's notice, such removal not affecting the operation of the remaining units.

The main amplifier equipment consists of two duplicate 80-watt amplifier channels, Type PB-84. These amplifiers are primarily arranged for operating in duplicate; that is, one at a time, the other being held in reserve for emergency use. However, provision has been made so that one channel may be used on the regular sound reinforcing system, and the second channel used at the same time to operate the effect loudspeakers. These amplifiers consist of units mounted on standard channel-iron racks and are located in the amplifier room (see *Figure* 1). Each of the channels include necessary terminal strips, main power line switch, a Type PB-23 voltage amplifier unit, two Type PB-45 power amplifier units (40 watts each), and a Type PB-24 power amplifier unit (10 watts). All amplifier units are complete in themselves in that they contain their own a.c.-operated power supply apparatus.

The 10-watt power amplifier unit is used for the deaf headphone system. The output impedance is such that a variable number of headphones may be installed. All headphones are connected across the output of the amplifier in series with an adjustable resistor of sufficiently high value that all headsets may be removed from their jacks without affecting the frequency characteristic of the system.

The Type PB-50 miscellaneous equipment rack, which is located with the main amplifier, includes an audio relay panel, two jack panels, a Type PB-51 tube testing panel, a radio receiver, a phonograph turntable, an amplifier unit.

The audio relay panel includes the relays required to switch the deaf hearing system amplifier to either the sound reinforcing system or the main sound projection system, to switch either of the sound reinforcing system amplifier channels into the circuit, and to connect the stage manager's call system to the sound reinforcing system when desired.

The two jack panels are used for "patching" or "interconnecting." The input and output circuits of all amplifiers on the sound reinforcing system, rehearsal address system and stage manager's call system are brought out to these panels, as well as the outputs of all special apparatus including radio receiver, phonograph turntable, and the like. For normal operation no cords are required, but for special interconnection or for use of special apparatus, cords tying the desired circuits are used in these jack panels.

The tube testing panel is designed to test all tubes and tube circuits employed in the amplifier and power racks. The radio receiver is a nine-tube Superheterodyne which will work in conjunction with any of the power amplifier units in the system. It is connected to the Antenaplex system described in the radio and monitoring system.

The amplifier unit included in this rack is used for monitoring purposes. This unit may be connected across the output of the power amplifier unit of either the sound reinforcing system, effect system (one channel of sound reinforcing system), stage manager's call system, or the rehearsal address system, and will operate the monitor loudspeakers on the Type PB-60 power control rack, in the amplifier room, in the spot cove, or at the chief electrician's position.

The Type PB-60 power control rack, located adjacent to the control console in the control room, includes a microphone power control panel, an amplifier power control panel, a rehearsal microphone mixer, an audio control panel, a monitoring loudspeaker panel, and a chief electrician's microphone control panel. The microphone power control panel includes switches

which, through the use of relays, turn on the power to all microphone transmitters and microphone amplifiers. The amplifier power control panel includes switches, which similarly through the use of relays, turn on the power to all the amplifiers used in the sound reinforcing system and rehearsal address system.

The rehearsal microphone mixer includes mixer units for controlling the output of each of the four microphones used on the system, with a master mixer to control the group.

The audio control panel includes two key switches, one to select, through the use of relays, amplifier channels for this system and the other to connect, through the use of relays, the deaf hearing system amplifier to either the sound reinforcing system or the main sound projection system. In addition, four remote volume control push button stations are included, controlling the volume on each of the amplifier channels of the sound reinforcing system, and of the rehearsal address system. The monitoring loudspeaker panel includes a panel-mounted electro-dynamic loudspeaker unit with volume control.

The chief electrician's microphone control panel consists of a control unit to equalize the output of the carbon microphone used by the chief electrician on the rehearsal address system to the three microphones used on the same system.

The Type PB-76 loudspeaker control rack is located also adjacent to the control console in the control room. It includes two sound reinforcing loudspeaker control panels and two rehearsal loudspeaker control panels.

The Type PB-56 power supply rack, which is located in the motor-generator room, includes an a.c.-relay panel, two d.c.-relay panels, and two plate and bias supply units. The a.c. panel includes a number of relays to connect the a.c. supply to the rectifier tubes. The two d.c. panels include a number of relays to connect the power supply to the microphones of both the sound reinforcing system and the rehearsal address system. The two plate and bias supply units are connected in duplicate, one being used regularly and the other as emergency, and are used to supply plate and bias power to the microphone amplifiers and the "booster amplifier." The unit is designed to operate from a 205-220-volt, 3-phase, 60-cycle a.c. supply. It is essentially a 3-6 phase rectifier. This unit reduces the percentage of a.c. ripple voltage in the d.c. output voltage of the rectifier tubes. This is a distinct advantage over the common one- and 2-phase rectifiers, in that less filtering is required at 360 cycles to reduce the percentage of ripple voltage to any predetermined level, than at 120 cycles. This reduction in required filtering improves the regulation of the rectifier in that the series resistance factor of filter inductances is reduced to a minimum. The regulation of the rectifier is further helped by the use of a mercury vapor rectifier, because the voltage drop in this tube is practically constant for any load within the tube rating. These factors are very important because of the fact that this rectifier supplies plate power to several microphone amplifiers.

The Type PB-79 power supply rack is located adjacent to the PB-56 rack, and includes an a.c. relay panel, two Type PK-15 loudspeaker field supply panels, and two Type PK-20 loudspeaker field supply panels.

The a.c. relay panel includes a number of relays to connect the power to the amplifier of the sound reinforcing system, effect system and rehearsal address system. The two Type PK-15 loudspeaker field supply panels are used to supply power to the loudspeaker fields of the radio and monitoring system. Each panel delivers 0.5 amperes at 100 volts. The two Type PK-20 loudspeaker field supply panels are connected in duplicate, one being used regularly and the other for emergency, and are used to supply power to the fields of the sound reinforcing system and rehearsal address system loudspeakers. Each panel delivers 4.0 amperes at 100 volts.

The battery power supply equipment is all located in the battery room (see *Figure* 1). This equipment includes four sets of glass jar storage batteries together with charging equipment. A duplicate set of storage battery cells with a capacity of 1,040 ampere-hours is furnished to supply filament current to all microphone amplifiers and field supply to all velocity microphone transmitters of the sound reinforcing system and rehearsal address system. A duplicate set of cells with a capacity of 186 ampere-hours is furnished to supply excitation to all relays used with these systems. The cells are all mounted in racks against the wall.

A battery charging motor-generator set, together with control panel, starter, and necessary switches and conduit boxes, is also furnished. The sets of storage battery cells are so connected that one set of each type are in use when the duplicate sets are being charged.

Six loudspeakers are furnished for use on the sound reinforcing system in the auditorium, four Model 4PL35A1 loudspeakers and two Model 4PL35B1 loudspeakers. These loudspeakers consist of a directional baffle of the exponential type coupled to a 6-inch cone driver of rugged construction. This type of loudspeaker combines the advantage of a flat frequency characteristic with high efficiency, uniformity of response over the entire angle of distribution, and high power handling capacity. (*Figure* 3 shows one of these loudspeakers.



Figure 3.—*Directional baffle speaker.*

Speakers

The four Model 4PL35A1 loudspeakers, employing 60-inch directional baffles, are to be mounted behind a grille above the proscenium arch. The two Model 4PL35B1 loudspeakers, employing 37-inch directional baffles, are to be mounted in the wall, one on each side of the proscenium.

For effect purposes two Type PL-64 loudspeakers, having 17-inch directional baffles, will be furnished for mounting at the rear of the stage over the rear stage projection room. These speakers may be connected to the second amplifier channel of the sound reinforcing system for simultaneous or separate operation when back stage sound effects are desired. Each directional baffle employs four of the six inch cone units.

For monitoring purposes, three Model AF6179 loudspeakers will be furnished, one to be located in the spot cove, one at the chief electrician's position, and one in the amplifier room. These loudspeakers consist of a standard magnetic speaker mechanism mounted in the rear of a specially designed wood plaque faced with three ply veneer and the center of matched oriental walnut.

The over-all frequency characteristic of the sound reinforcing system is such as to give uniform reproduction over a range of from 50 to 10,000 cycles.

II

Rehearsal Address System

THIS SYSTEM is to be used in connection with the execution of rehearsals of stage and orchestra presentations. It consists essentially of microphones located at definite positions feeding through amplifiers to a number of loudspeakers located to cover the stage, auditorium and various booths.

Three velocity microphone transmitters will be furnished mounted on stands, two of telescope stand type, and one of the desk stand type. One of these will be located on a desk, which will be placed in the 12th row of the orchestra floor during rehearsals. Another will be located in the director's private box located at the rear of the auditorium. The third is to be located in the control room. In addition, a carbon microphone announcing station, including necessary switches and pilot lamps, will be at the chief electrician's position.

Three microphone amplifiers will be furnished, one for each of the above mentioned velocity microphone transmitters. The amplifier for the transmitter at the

12th row of the orchestra floor, will be located in the amplifier room in the basement under the stage, where the amplifiers for the sound reinforcing system are located. The amplifier for the transmitter in the director's private box is to be located on the wall of the adjacent "spot booth," while the amplifier for the transmitter in the control room is to be located on the wall of that room. The main amplifier used for this system is similar to the one of the amplifier channels used on the sound reinforcing system. The rack is located adjacent to the main amplifiers of the sound reinforcing system in the amplifier room.

A large number of loudspeakers are used with this system to cover the auditorium, entire stage (including light towers), light control stations, and various spot and equipment booths. This equipment includes 25 speakers employing 37-inch directional baffles, and seven employing magnetic units on flat wood baffles. Through the use of these loudspeakers the director or anyone else at a microphone location may communicate with anyone in the theatre concerned with the rehearsal. This system may be used during regular performances, operating certain of the loudspeakers at low level.

III
Stage Manager's Call System

THE PURPOSE of this system is to provide means to the stage manager for conveying instructions and messages to stage employes and performers during rehearsals and performances. The equipment consists of a microphone at the stage manager's position, an amplifier, and a number of loudspeakers located in the employes' offices and all dressing rooms in the theatre.

A carbon microphone announcing station, complete with all necessary switches and pilot lamps, is to be located at the stage manager's position for "close talking" purposes. The main amplifier used on this system is similar in general design to those main amplifiers of the sound reinforcing system. This amplifier rack is to be located in the amplifier room in the basement under the stage.

IV
Main Sound Projection System

THIS SYSTEM consists of a duplicate channel, 80-watt, a.c.-operated sound reproducing system employing four soundhead attachments. This equipment is similar to the "standard" series of RCA Photophone reproducing equipment. The entire projection room equipment is finished in a specially selected green to match the balance of the projection room equipment.

Four Type PS-20 Simplex soundhead attachments are to be furnished with this system for mounting in the projection room (as shown in *Figure* 1). These attachments are to be mounted on Chicago Cinema bases with Super-Simplex mechanisms. The attachment is the same as supplied with "standard" Photophone equipment, except that 3-phase a.c.-motors are employed.

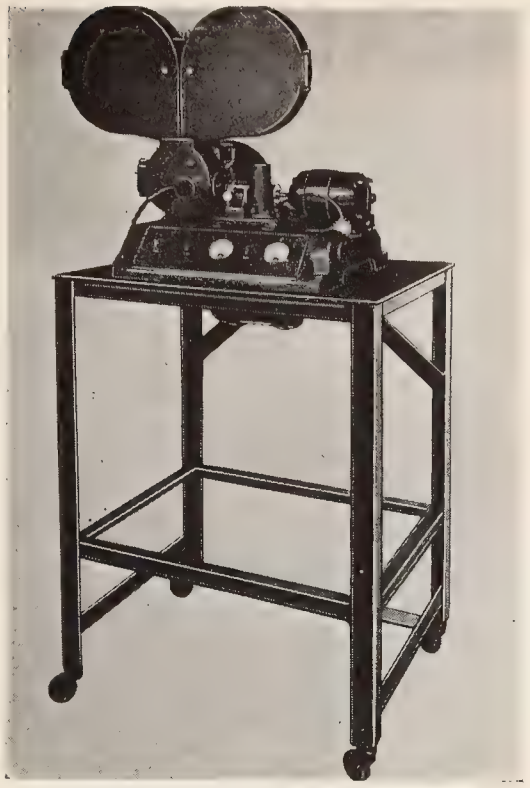


Figure 4.—*Film phonograph and phototube amplifier.*

A duplicate channel 80-watt main amplifier (Type PA-88 and Type PA-87) is to be furnished with this system. The voltage and power amplifier units are the same as those used on the sound reinforcing system. These racks are located in the rear wall of the projection room. All servicing is done from the front.

The PA-88 amplifier includes necessary terminal strips, main line power switch, a voltage amplifier unit, two power amplifier units (40 watts each), a jack panel, a dual channel switching panel, a projector changeover panel, and a loudspeaker field supply panel. The jack panel is to be used for "patching." By this means the main sound projection system may be interconnected with any of the other systems. The rear stage projection system is terminated at this panel and may be connected to the projection system by the use of patching cords. For normal operation no cords are required. The dual channel switching panel includes a switch with a knob mounted on it for switching from one amplifier channel to the other. The changeover panel includes a number of relays and pilot lamps to connect the output of any of the four projectors to the input of the correct amplifier channel. The loudspeaker field supply panel is of sufficient size to produce 0.8 amperes at 100 volts.

The PA-87 amplifier includes necessary terminal strips, main line power switch, a voltage amplifier unit, two power amplifier panels (40 watts each), a loudspeaker field supply panel, and a tube testing panel. The tube testing panel is the same in design and purpose as that supplied with the sound reinforcing system.

Fifty-six loudspeakers in this system will be located in the various dressing rooms, corridors, engineers' rooms, etc.

Forty-eight speakers employ a magnetic speaker unit on flat wood baffles, and eight employ a magnetic speaker unit on a double flat wood baffle, permitting distribution from the front and also from the back of the unit.

Alongside the duplicate amplifier channels, a power supply rack is to be located. This rack includes four exciter lamp panels and a monitoring amplifier unit. Each panel delivers 5 amperes at 10 volts. One exciter lamp panel is supplied for each soundhead attachment. The monitoring amplifier unit is similar to the one described in the sound reinforcing system and operates the monitor loudspeaker in the projection room.

Four fader and volume control stations are to be furnished for wall mounting, one in front of each projector, for fading the amplifier input to the proper soundhead attachment, and for controlling the volume of sound emitted by the loudspeakers. A remote volume control indicator consisting of 20 indicator lamps, which indicate the amplifier volume control setting, is to be furnished for wall mounting in the projection room. Five remote volume key control stations for mounting at various points in the auditorium are also to be furnished.

The stage loudspeaker equipment to be used with this system consists of three loudspeakers with 10-inch baffles, and three with 60-inch baffles. These speakers are similar to those supplied with the sound reinforcing system and illustrated by *Figure* 3. A speaker having a 37-inch baffle, with metal frame and mesh covering, is to be mounted in the rear wall of the projection room for monitoring purposes.

This sound system is all a.c.-operated. The over-all characteristic of the system is such as to provide for reproduction of all the audible frequencies from 50 to 10,000 cycles.

V
Rear Stage Sound Projection System

THIS SYSTEM is to be used for the projection of sound motion pictures from the rear of the stage to be used as background and for effects in conjunction with the stage presentations. It is all located in the rear stage projection room.

Two Type PS-20 Simplex soundhead attachments for mounting on Chicago Cinema bases with Super-Simplex mechanisms are to be furnished with this system. These attachments are the same as those supplied with the main sound projection system. The amplifier unit is designed to be connected to the input of the main amplifier of the projection system. The units are similar to those of the projection system except that the changeover panel provides for only two projectors.

A film phonograph will be furnished with this system (*Figure* 4). This unit is to be used for reproduction of a film record type of recording, either alone or in conjunction with a picture on a separate film. A phototube amplifier is to be furnished for operation with the film phonograph, to feed directly into the input of the

(*Continued on page* 34)

SELLING THE ORGANIST AS A FEATURE

By Dick Liebert

The organ solo's spot on today's motion picture theatre program—and in the modern community as well

IT IS A far cry from the days when an organist played the feature and the comedy, went out for a smoke during the newsreel, and wandered back between the first and second reels of the feature.

In those days—well, ask Larry Beatus, former manager of the Palace in Washington and now division chief of Loew's New York houses. His organist caused him more headaches than changed bookings, home offices, disgruntled patrons, opposition houses and all the rest. I know this to be true. I was the organist.

If the girl-friend was on hand, sitting in the front row near the console, there was no special reason why the organist could not carry on a chat with her, hold an F-chord for two or three minutes with the right hand and eat a ham sandwich with the left. Of course, if the picture got highly dramatic rather abruptly, the more sensitive patrons might become somewhat perturbed over such goings-on, but the ambidextrous *console artist* kept right on munching until the last crumb was gone—probably dropped between the keys to cause a *cypher* later on!

Then, as you may recall, came sound—and the "talkies." So (to speak in averages) the theatre organists of that period stole softly away, some to churches, some to teaching, most of them back to the piano from which, as a rule, they had been too hastily weaned.

Yet organ music, featured organists, have remained in many motion picture theatres. The reason for this is that during the rise of the deluxe theatre and just prior to the advent of the talking picture, the necessary groundwork for a high type of organ entertainment was being laid. One may refer back to the efforts of such artists as Henry Murtagh, Jesse Crawford, Stewart Barry and others who had the good sense to see the entertainment value of organ solos. Where the examples set by the leading organists of that period were followed, the organ solo has maintained its appeal, and in many cases, increased it. Although I prefer not to mention the organist's name, I can truthfully point to a recent occurrence which reflects this very situation. The organist, who had been featured locally, was dismissed because the manager, in the interests of economy, wished to dispense with the organ solo. The theatre received so many letters of protest from *regular* patrons that the solo was reinstated, the organist put back on the job.

The backbone of a featured organist's success (provided, of course, that he is competent to handle such a spot) is something not often enough stressed in organists' comment on their work under modern conditions. This something is publicity. There must be plenty of publicity, but—and this is the point I seek to emphasize—it must be of a kind delicately attuned to the organist's following.

What I believe to be a mistake often made in handling the publicity of a featured organist is *over-statement.* I do not believe in billing with so-called catchy titles as "Wizard of the Console," "Singing Susie," "The Personality Boy," etc. It is my belief that this type of billing serves to "burn out" the organist in a short time.

Let the billing be quiet and in good taste. Remember the organist is there each week, and if he has a pleasing personality, a good voice, or a knack of getting the audience to sing with enthusiasm, let the audience discover it for themselves. It has proved true in many a case I have observed, that bizarre, unrestrained statements only served to put the audience in an "Oh, yeah?" attitude.

Solo technique today not only permits, but demands a wide variety of approach to the patron. Bob West, for instance, uses the rough-and-ready tactics of "Sing, darn you, sing!"—and with much success. Crawford, on the other hand, presents a dignified solo calculated only to induce the most serious attention of his auditors. (The Crawfords also frequently surround their solos with a nicely adjusted, well-timed production.) Milton Charles, Philadelphia's favorite, has a singing voice of excellent quality, which greatly enhances his performance at the console. Henry Murtagh has distinguished himself and won staunch followers with his parodies and authentic musicianship.

Yes, the picture-accompanying organ player of the old order has gone forever, but the true console artist who can be featured as a soloist, has a definite place on the better type of motion picture theatre program. Those who doubt this might have their attitude changed if they attended one of the many theatres in which hundreds of people daily *yell* their "fool heads off" in a community sing. Sense the warmth toward the theatre in that audience, the receptiveness, and deny that a smartly produced organ solo brings more *life* into the theatre than any other institutional factor!

The appeal of the organ solo remains. What has changed is the method. Today is needed, besides musicianship, an expertness in the technique of entertaining, and in selling the organist to the community.

I Put the Organ in My Theatre Back to Work

By A. E. Shanley

Manager, Embassy Theatre, Dobbs Ferry, N. Y.

HARDLY any theatre in the 1,200-1,500 capacity class has spent less than from $12,000 to $15,000 for the installation of an organ. And what happened to theatre organs with the advent of sound? Most of them have since been laying idle, and have consequently been rotting away.

Some of the houses that were able to engage a competent organist at an average salary, not only built up prestige in the community, but had something to sell besides screen entertainment.

Realizing that the unused organ represented a lot of money that was just being thrown away, and reflecting on the fact that in many instances an organist was an attraction, I talked with several metropolitan managers, and as a result I decided to recondition the organ and install an organist.

I had an opportunity to engage an organist who for three years was a steady drawing card of one of the large circuits. We considered only one thing: Will the organ feature alone warrant the additional expense?

(*Continued on page 27*)

Dick Liebert, who says: "Avoid so-called catchy titles!"



THE NEW WARNER IN RIDGEWOOD

Modernism in theatre architecture and decoration in a late interpretation conceived for a 1,600-seat Warner circuit theatre



THE DEVELOPMENT of the strictly modern style in architecture and decoration has had no more imaginative contributions than those it has received from the field of the motion picture theatre. Looked upon aloofly, and very skeptically at first, the modern manner gradully won an experimental attitude from theatre operators, and after a few designers (who seemed to have a better grasp of just what "modernism" meant) had shown how even the theatre could be brought under today's matter-of-fact spirit without losing its symbolization of the make-believe, adoption of the new materials and forms spread rapidly.

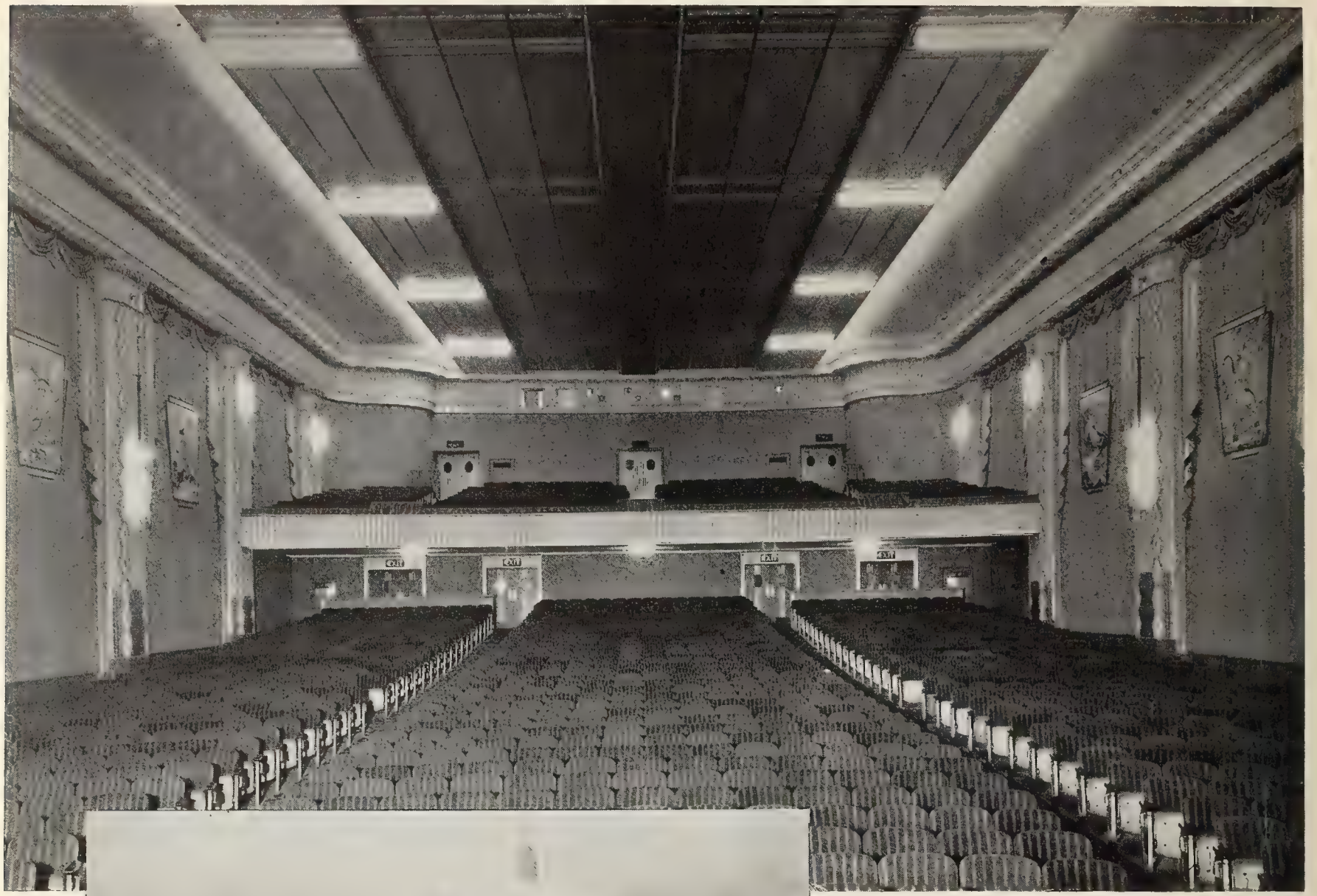
It has been, indeed, the motion picture theatre which has done much to reveal the true nature of modernism, which so long was driven from the over-severe to "Art Moderne." The former wasn't descriptive of the business of the theatre, while the latter was as rococo as any of the theatre designs ridiculed, and as odd to the Western eye.

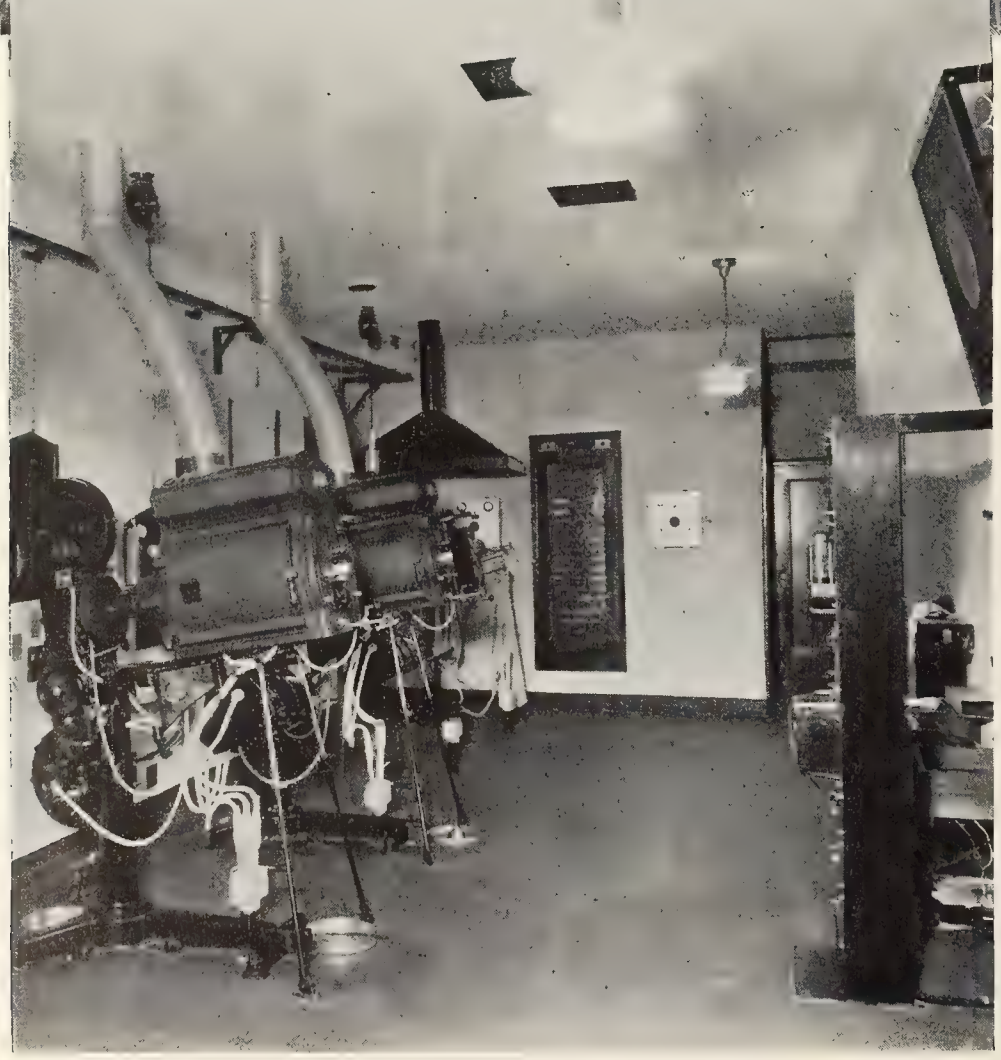
As more and more attempts have been made to create out of modern materials and forms a building that would yet be a home of fantasy, knowledge of both the style and its implements has grown more definite, more sure. The new Warner theatre in Ridgewood, N. J., clearly reflects this development. In auditorium less than elsewhere, perhaps, but conspicuously in the foyors, the ornate has not been rejected. Yet even in the uses of plaster (backbone of the atmospheric period design) the effect is distinctly of the new order.

The Warner is entered through a vestibule with its box office, and a rectangular lobby, or main foyer. Here the floor is completely covered with carpeting of complex, contrasting pattern, the vivid colors of which contrast with rather plain light



The two views of the auditorium on this page indicate the modern method of embellishment used. The top view also shows the panel and illuminated cove treatment at the ceiling, and how it directs the eye. Side wall treatment is shown at left.





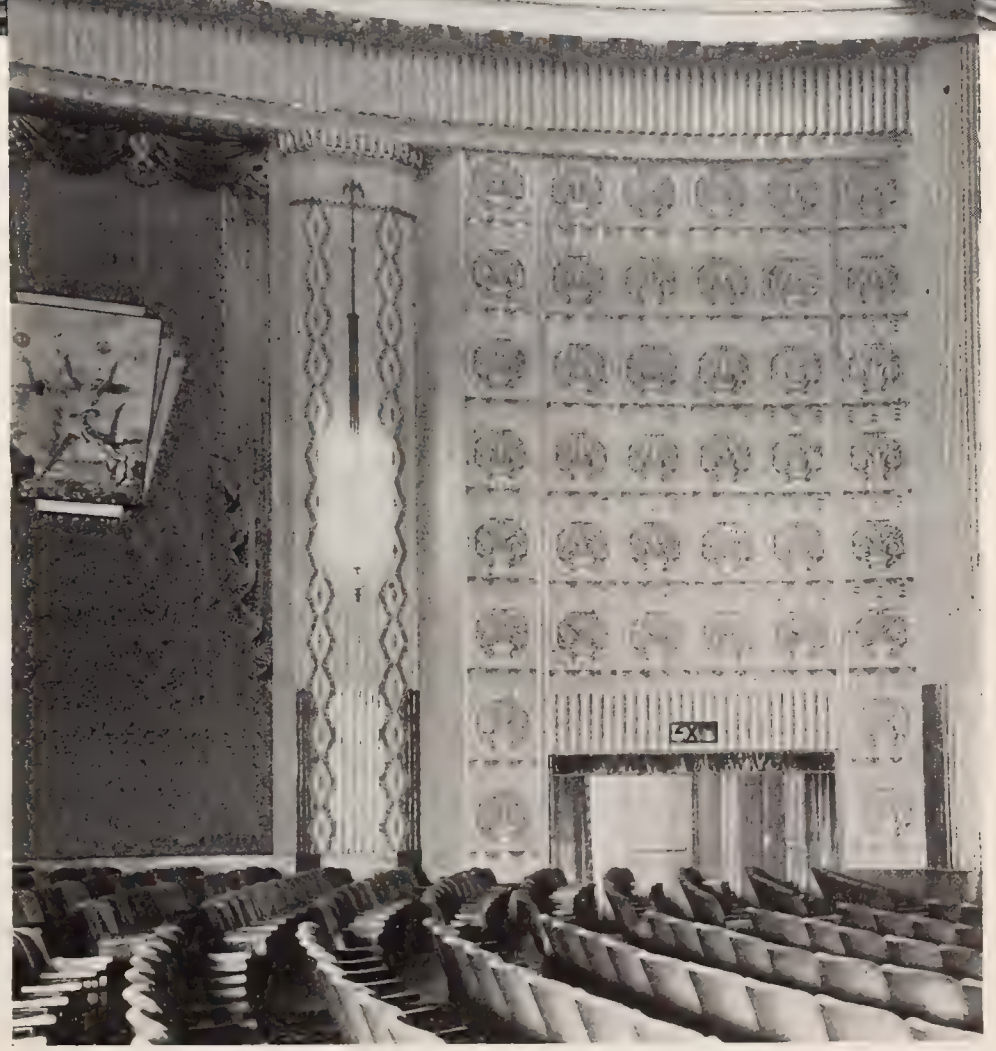
Above is a general view of the auditorium toward the rear. The seating arrangement principally involves a main floor, the upper level being very shallow and more of the character of a mezzanine. At left is shown the capacious projection room.

walls. At one side is a staircase leading to the balcony level, these stairs being completely hidden from the inward section of the lobby by a wall. The latter, in an effort to avoid monotony of surface, is stepped and further broken by arches, in which urns are set.

The auditorium seats 1,600 on two floors, the upper level being, however, very shallow. Perhaps the most interesting feature of the auditorium treatment (at least from the point of view of its modernism) is the ceiling. Coved its full length, and almost the entire width, it is chiefly a repository for illumination fixtures, with an added element consisting in a series of panels which have the effect of directing the eye right up to the screen. The proscenium arch is square, and extends the full height of the ceiling. At each side of the arch is a square panel extending from floor to ceiling, bearing a pattern modeled in



The view above is of the lobby, or main foyer, showing the device employed to shield the stairway, which extends above the lobby ceiling to the balcony level. At right is shown the panel treatment used at each side of the proscenium arch.



plaster. The walls are essentially plain, carrying scarcely no ornament between the pilasters except allegorical plaques.

To the rear of the main seating level of the auditorium is a promenade.

The facade is of distinctly modern pattern, with setbacks and towering terminations. Constructed in a style harmonizing with the front, and installed as an integral part of it, is a large vertical sign. The marquee similarly has been designed to blend with the architectural treatment of the facade.

Acoustical treatment consists chiefly in sound absorbent fabrics along the walls of the auditorium. The auditorium is also equipped with special lighting facilities providing for mobile colored illumination on a dimmer system

The theatre is fully air-conditioned with ventilation through a plenum system.

The architect was Thomas W. Lamb.

LATE COURT DECREES IN THEATRE CASES

By LEO T. PARKER

A digest of recent litigations with the decisions handed down, prepared especially for the manager and the operator of theatres

THE LAW is well established that a theatre owner is liable in damages where he breaches or violates a valid contract, but he is not liable if for any reason the contract is void or invalid.

For example, in United Artists Corporation v. Mills (11 P. [2d] 1025), a theatre operator and a film distributor entered into a contract by the terms of which the theatre operator agreed to exhibit certain films for stated rentals. The contract also provided that the theatre operator "warrants and agrees that during the period each of the photoplays herein provided for shall be exhibited in said theatre, the exhibitor will charge for admission to said theatre an actual admission fee *which shall not be less than ten cents* . . . and that such photoplays shall not be exhibited unless such admission fee is charged."

When the theatre operator breached the contract by refusing to exhibit the films the distributor filed suit for damages. The theatre operator contended that he should not be held liable for breaching the contract because the above clause violated the Anti-Trust Laws and, therefore, was void. In upholding this contention the court said:

"This provision plainly violates the inhibition against price fixing . . . relating to combinations in restraint of trade."

Preliminary Agreements

WHERE TWO parties enter into a preliminary or oral agreement, neither party is liable for failure to subsequently sign a written contract having stipulations therein *not* expressed in the preliminary or oral agreement. So held a higher court in the late case of Roig v. Electrical Research Products (57 F. [2d] 639).

In this case it was shown that the owner of a theatre and a seller entered into a preliminary oral agreement by the terms of which the seller agreed to install in the theatre certain electrical sound reproducing equipment. Later the seller presented to the theatre owner a contract which had included therein certain obligations not expressed in the preliminary agreement. The theatre owner refused to sign the agreement and wrote a letter to the seller saying:

'Inasmuch as this document tries to impose upon me obligations that were not specified at the time of the first deal, and that it also calls for payments of lease and service that were not agreed upon originally, my proposal to you now is that you return such monies as I have paid to you amounting to $2,700, that is, $1,080 paid in New York and $1,620 here later, and you, of course, to take your apparatus . . . I have refused to sign the contract because it contains conditions which were not agreed upon and which are prejudicial to my interests."

The seller filed suit against the theatre owner contending that he was liable for payment, particularly because the equipment was completely installed in the theatre and was in use. However, the higher court held the theatre owner not liable, and said:

"Where parties make a preliminary agreement which deals with the subject-matter in a general way, and provides that essential details shall be elaborated and defined in a later instrument, the parties are bound to what is expressly said in the preliminary contract, and to what is included in it by reasonable implication."

Waiver Under Acceleration Clause

GENERALLY SPEAKING, a theatre owner who fails to pay installments in accordance with the terms of a sales contract is liable in damages, and the seller may demand full payment at once which is known as the right of acceleration. On the other hand, if the seller overlooks or ratifies failure of the theatre owner to make payments according to the terms of the contract, he cannot later sue on the right of acceleration.

For illustration, in Theatre Equipment Acceptance Corporation v. Betman (242 N. W. 903), it was disclosed that a theatre owner purchased certain theatre equipment from the National Theatre Supply Company, Inc. The contract provided: "Title to the goods ordered shall remain in you (seller) . . . at your option, until the undersigned (theatre owner) has delivered to you the undersigned's promissory notes therefor secured by chattel mortgage in form and substance satisfactory to you."

The theatre owner executed, and the National Theatre Supply Company accepted, a chattel mortgage on the equipment to secure payment of twelve promissory notes of $177.48 each. The mortgage and notes contained an acceleration clause giving the seller the right to demand full payment of all of the notes if the theatre owner failed to make one payment. During one month the theatre owner sent a check for $100, instead of a check for $177.48, and the seller accepted the payment. About one month later the seller endeavored to foreclose the mortgage on the grounds that the theatre owner had violated the acceleration clause in the contract.

It is interesting to observe that the court indicated that the seller had forfeited his legal rights under the acceleration clause, and said:

"An acceleration option does not have to be exercised. Default presents the right, but it may be waived, and is waived by acceptance of subsequent payments. The right, if not exercised upon a first default, does not, however, prevent acceleration upon a subsequent default. Defendant's partial default in the first payment gave plaintiff right to have acceleration, but this right was waived by acceptance of subsequent payments, and could not arise again until there was a subsequent default, and then wholly independent of the old default. At the time of the seizure no payment, except the first, was in default, and that default had been waived, so far as right to declare acceleration based thereon, and plaintiff had no right to declare acceleration."

Sunday Closing Law Void

THE FACT that many municipal councils have enacted laws designed to prevent operation of theatres on Sunday results in the recent decision of the higher court being unusually important.

It is well known that the "police power" of a state legislature or city council permits it to make regulations and restrictions to protect the health, morals, safety and welfare of the people, and undoubtedly justifies the enactment of many laws which interfere with and regulate the conduct of the individual in his relations to the public. However, a law of this nature is void which is discriminatory or in violation to the Federal Constitution.

For instance, in Kislingbury v. Treasurer of City of Plainfield (160 Atl. 654), it was disclosed that a city council enacted an ordinance as follows:

"No person shall cry or openly expose for sale any wares, merchandise, fruit, herbs, meats, fish, foods or chattels, or keep open any shop or store or place in which said articles are sold, or in which the occupation of barber, shoemaker, blacksmith, silversmith, or other trade requiring the exercise of manual labor is carried on, on the first day of the week, commonly called Sunday, except in cases of necessity,

(*Continued on page* 27)

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

INSPECTION FOR THE NEW SEASON

By A. N. MASON

Here is a handy check-list of salient matters about which the projectionist will want to reassure himself as a new show-time begins

WITH THE opening of the new theatrical season, careful check of projection and sound equipment is more than essential—it is vital. Any chances that may have been taken on the continuity of the show in the interests of economy, ought not, obviously, to be extended into the most active part of the year when a break will mean the largest number of refunds and the maximum of patron ill-will. Nor should a slipshod performance, tolerated perhaps, in the dog-days, be permitted during the theatre's potentially busiest period. A thorough recheck of projection room equipment is imperative. Such a recheck may begin, logically, at the source of power.

Power Sources

(1) THE ARC lamp must be lit with direct current. In localities where the power company supplies only alternating current—that is, over most of the country, a motor-generator or a projection rectifier must be used to effect the necessary conversion. A motor-generator badly worn (or inadequate to the demands placed upon it since the advent of sound, with its less reflective screen) should be rehabilitated or replaced, as the circumstances may indicate. Repair may mean anything from new bearings to redressing the commutator. Replacement may involve a new motor-generator, or the installation of the often less expensive projection rectifier.

(2) Power supply for the sound system needs special attention, since small troubles with it are likely to be more serious than small troubles with the arc source. Motor-generators for supplying sound currents should be carefully inspected, and commutator and other repairs made as they become necessary. Storage batteries for sound use need more than inspection; if the theatre has been closed down they should be put on "discharge" for a while to see how well they stand up under drain. If the storage batteries need replacement, conversion to all-electric operation by the installation of rectifiers or motor-generators should be given serious consideration.

(3) Sound "B" batteries that have been idle over the summer should be very carefully checked for voltage and tested with headphones for noise in operation. In many instances it will be found they must be replaced.

Mechanical Wear

(1) THE FALL rehabilitation must of necessity include a check upon all parts subject to mechanical wear. These include the projetor head, the sound "attachment," the feeding mechanism of the arc, and the bearings of all motors and generators. Evidence of wear can sometimes be observed by the eye, sometimes it can be heard, sometimes it can only be detected by the development of heat after the mechanism in question has been run for a sufficient length of time.

(2) Projector wear can usually be discovered by observing the steadiness of the picture on the screen, by the vibration of the head, and by visual inspection of its parts, including the dismantling of such as are not immediately visible. The steadiness of sound reproduction and absence of flutter in the sound is also a relevant indication.

Sound Equipment

(1) THOSE PORTIONS of the sound equipment which are not subject to mechanical wear deserve none the less careful check for evidences of mere aging, or of electrical wear. Tubes can (in some cases) be tested by the local radio dealer. In all cases they can be tested, more or less completely, by means of the meters furnished with the sound system. Optical trains should be inspected for evidences of oil seepage or of poor adjustment. Bolts holding together the laminations of power transformers should be examined and taken up—if these laminations become loose a hum in the sound may result. All soldered connections should be most carefully inspected—it is scarcely possible to be too careful in this—and those that need it, resoldered. The sound system ground should have special attention in this connection. It should be traced and checked from end to end.

(2) Every part of the system that carries current should be closely watched for evidence of overheating in operation.

Cleanliness

SURPLUS DIRT and grease, collecting during the year and possibly while the theatre was closed for the summer, should be carefully washed away. Lenses, whether of projection or for the exciting light, deserve careful cleaning. All tubes should be removed from their sockets and the contact prongs checked for cleanliness and tension. Small sound switches, relays, rheostats, volume controls, all deserve a bath in carbon tetrachloride ("Carbona"). Dust and dirt should be blown out of amplifier and rectifier panels with a bellows or with a vacuum cleaner reversed. The tops of storage batteries should be cleaned and dried; the contacts scraped, re-made and revaselined.

Lubrication

AS THE crankcase of a car needs draining, so old grease and oil should be removed from as many as possible of the moving parts of the projection room. The dashpot under the disc turntable, for example, should be cleaned out and refilled. Old oil, filled with grime that may score moving parts, should be washed away from, at least, every moving part that is undergoing a thorough overhauling, and new lubrication applied. It may not be practicable to extend the same treatment to all the moving parts in a projection room—so far as practicable from the point of view of the time involved, it very much deserves doing.

The Screen

THE SCREEN is a part of the projection room equipment, located outside. A sample of the same material, obtained from the screen's manufacturer, may be pinned to the screen in use, and light projected upon both. This will clearly reveal how much the screen has deteriorated—how much the picture has darkened, or how much excessive lamp current is being drawn in a desperate attempt to make a dull screen bright. The best sound screens, according to careful and impartial tests, cannot be expected to give acceptable service for more than two years. Depending on the make of the screen and upon local conditions of the atmosphere, the screen may need replacement in far shorter time. Clinging to an old screen after its period of usefulness has expired is not only a source of unnecessary eyestrain to one's patrons; it is a waste of money in view of the



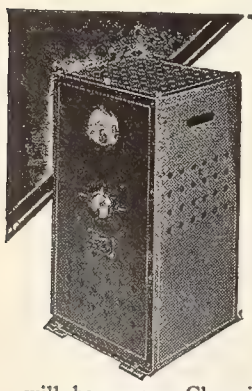
- Peerless Reflector Lamps
- The Hertner TransVerteR
- National Sirocco Airwashers
- Nathco Theatre Carpeting
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The WINNING hand

● The odds are always with you when you hold winning cards! To be a consistent winner at the box office, your theatre must be correctly equipped throughout. Its reputation for mechanical fitness is of far more importance than the type of pictures you book and play; because the damaging effect of an occasional "flop" picture may soon be lived down. Inadequate equipment puts a steady strain on your box office. Its effects linger on and are further aggravated at every performance. . . . The theatre-going public is equipment conscious. Theatre patrons are quick to appreciate and applaud house improvements—provisions for their physical comfort and relaxation. . . . National offers you the equipment you need to make your theatre more attractive to its patrons. At one complete money-saving transaction, we will help you put your house in order for a brisk return to prosperity. Now is the time to act. Further delay will continue to prove costly. Ask the National representative for interesting facts about a most liberal remodeling proposition we are ready to offer you.

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additional cost in current and carbons which it imposes at the lamp house.

(3) Much the same method of check applies to the condition of the sound "attachment," in connection with which the presence or absence of flutter in the reproduction is especially significant.

(4) The bearings of generators and motors sometimes reveal excessive wear by their unsteadiness in action, sometimes by the presence of unnecessarily large end-play, and sometimes only by overheating in operation.

(5) The fader, volume controls, and rheostats of the sound system should also be examined in this connection, for evidence of scoring of contact points, looseness of rheostat contacts, and similar evidences of the effects of friction and of motion.

(6) The arc feed is susceptible, in most cases, of visual examination, together with a check upon the actual operation of the feeding device. With some types of lamphouses a degree of dismantling will be necessary to render the mechanism fully visible.

Projection Results THE PERFECTION, or lack of it, of the picture upon the screen, is of course subject to visual check, with particular reference to jumpiness, to "travel ghost," to sharpness of focus and evenness of illumination. The Fall rehabilitation is as good a time as any to install sharper lenses, or to secure better light. The new condensers—which do not crack under heat—may profitably be installed at this time.

Sound Results (1) TEST REELS of sound should be run with special attention given to clarity of the sound, absence of flutter, absence of extraneous noise, reproduction of the higher frequencies, and above all to distribution. An especially careful check of the distribution of sound throughout the auditorium is in order wherever, because of summer closing or of neglect, there is a possibility that the positioning of the speakers has been disturbed.

(2) Careful check should be made for any causes of extraneous noises, whether originating within the sound system or elsewhere in the theatre. Beginning with the Fall, fans—that great source of noise in many houses—are no longer used, and exit doors are more often kept closed, eliminating street noises. The exhibitor at this season, therefore, has an excellent chance to make his operation noiseless. On the other hand, his failure to do so becomes the more conspicuous because the sources of disturbance just mentioned are removed. Being largely excusable, they may mask others which the audience will not excuse at all.

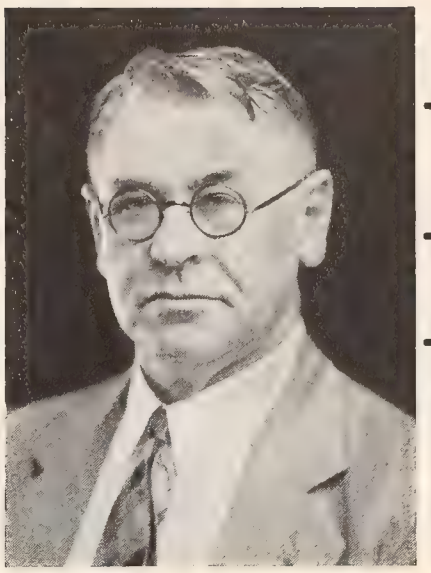
(3) Relatively expensive improvements, such as acoustic treatment, may also well be considered at this time, when the results obtained will affect the largest number of patrons within the shortest interval of time.

PLANNING THE THEATRE

Lack of inquiries suitable for publication, again forces the omission of this department. It will be published only when requests for its aid have been made.

F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •



REPLYING TO COMPLAINTS ON THE STANDARD PRINT

C. M. SWABB, projectionist of the Starr theatre in Arkansas City, Kans., writes a letter (one of the best I have had in some while) that should be of much interest to projectionists, theatre managers and the Academy of Motion Picture Arts and Sciences.

"This is my first letter to you," he begins. "I feel rather a slacker after reading so many projectionists' letters appearing in the department for the good of our profession, and as I am such a small cog in this gigantic machine, a wee bit of my personal history might perhaps be set forth.

"I am now entering my thirteenth year as a projectionist and am now employed in a very nice little theatre in Arkansas City, Kans., the Starr. I am proud to say that this theatre, though only a little more than a year old has built up a reputation for good, clean, diversified picture programs with bright and clear projection and sound. And now for the reason of this communication:

"I recently read a letter published by you from Mr. Lester Cowan, executive Secretary of the Academy of Motion Picture Arts and Sciences, regarding complaints made by projectionists concerning poor mechanical condition of prints and low visibility of changeover signals. What I am about to say may cause you to infer that I am a crab and chronic knocker. Such, however, is very far from the truth. There is a considerable number of theatres in this country which deserve rotten prints, for the simple reason that the so-called projectionist is merely a machine operator—a man who imagines the intermittent movement to be some kind of hoochey-coochey. Such a theatre usually has a manager, or a man who signs his name over that title, whose lack of reasoning power and foresight permits him to employ such a man, and makes him unable to understand the fact that new replacement parts and the maintenance of equipment in first-class condition are gilt-edge investments.

"There have been many complaints pertaining to the standard release print and changeover signals now being used by a large percentage of the producers. Frankly, I find myself unable to understand such complaints. Is it that they object to examining and checking on changeover signals before projecting a production? If so, they should have sufficient pride and the desire for perfect presentation to spur them on to make sure about the print and the changeover signal marks, even if they have been assured by the exchange that they are all right.

"As to the low visibility of the standard changeover signal marks, I have yet to see a print carrying the standard release print changeover marks which were not visible to me on the screen. I am very much afraid that some of the complaining men should have their eyes examined. How some of them ever manage to see the screen at all is more than I can fathom, since they seem to be compelled to have crosses, holes and white screens in order to know that it is about time to make a changeover.

"Here is a solution for the white screen when the *machine operator* has fallen asleep. At the end of each reel attach a lengthy piece of black leader with a sound track containing a tingling bell followed by a deep voice recorded in an extra-loud tone, 'Hey, Rube! Why don't you do something.' If that does not turn the trick, then hire a ta-ta man to go up and fix him up good!

"We premiered a picture, 'Congress Dances,' that marvelous musical spectacle by Ufa, at a special owl show on the Fourth of July. It was a new print, 'Standard,' which probably had been used for not more than one or two showings in Kansas City. It was mounted on nine reels, three of which had the changeover marks removed entirely, apparently by someone who objected to those black dots. New marks are not necessary until more splices have been made in the ends of these reels, as the present splices can be used for changeover signals.

"Some men object to the fact that the black dots are not of equal distance on all reels. Phooey! Why object to a little thing like that? Use the old head and thread the projector in accordance with the dots. Surely the projectionist should be mathematically inclined to the extent of determining the number of seconds his projector requires to attain normal running speed."

Brother Swabb has written sharply but his criticisms are not unjust, except in one point: There is a very decided difference in screen illumination in various theatres. With brilliant illumination I agree with Swabb. The man who cannot see those dots should have his eyes examined. On the other hand, if the screen illumination be weak and the house illumination be fairly strong—well, that's something else again.

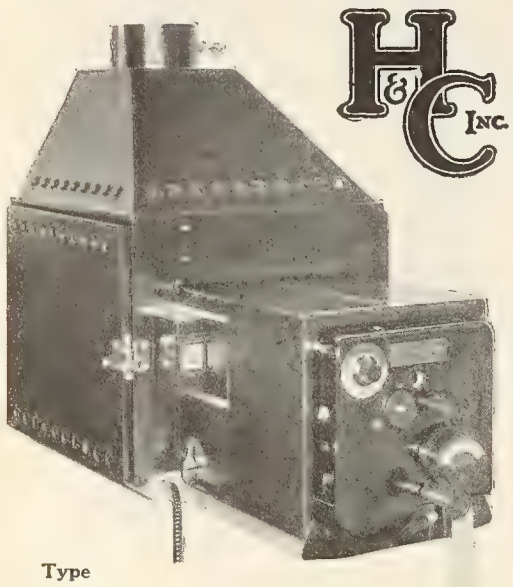
I would like to have the reaction of some of our readers to his criticisms. It is argument that helps to get us somewhere, because it shows the Powers-That-Be what the men themselves think concerning some of these things, and after all, the opinion of one competent working motion picture projectionist, on matters of this kind, is worth the opinion of a dozen theorists.

WHAT CARELESS WORK DOES

HOW MANY projectionists who read this will be able to say with certainty, based upon intelligent, carefully conducted experiment, that their light sources are as close to the collector lenses as it is practicable to have them? How many of you realize the possibilities for waste of light, and therefore for waste of electric power, set up by an unnecessary distance between the light sources and collector lens? Come, let us go into a huddle and talk it over!

Selecting purely arbitrary figures, let us assume a collector lens to be 4 inches from the light source, whereas it might be located, without excessive breakage, 3½ inches from the lens. An exaggerated case, perhaps, but examples fully as bad as that are nevertheless not infrequently encountered. Acting under the assumption that the condenser is a plano-convex 4.25 inch free diameter combination, and that 8.8 kw. of power are being consumed, which we assume is paid for at the rate of $.06 per kw.-hour, let us examine into the matter.

A 4.5 inch diameter circle has an area of



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14.186 square inches. In order to pick up or collect the same amount of light at a 4-inch distance that a 1.24-inch diameter lens would collect at 3.5-inches, the lens would have to have an area of 18.765 square inches. It then follows that by locating the 4.25-inch diameter lens four inches from the light source, there is a waste of 18.765—14.186=4.579, or practically 4.5 square inches, and since 4.5 is approximately 32% of the area of a 4.25-inch diameter lens, it is evident that 32% of the total available light is wasted.

However, the matter is not really quite so bad as that, because of the fact that the strongest light is concentrated at the central zones of the collector lens. However, we will be liberal and allow that the actual loss is only half what it seems to be. Let us then figure it out for ourselves.

There is 8.8 kw. being used. The price is 6c per kw.-hour. We will assume the theatre to operate eight hours per day, so that 8.8×8, or 70 kw.-hours are being used, which, when multiplied by 6c, tells us that $4.20 worth of current is being consumed at the projection arcs. Now if we know that half of 32%, or 16%, of the power is being wasted through carelessness in lens location, we have but to make a very simple calculation to find that the waste amounts to 67c per day, or the price of three admissions in a 25-cent admission house.

Let us follow this through: Sixty-seven cents per day amounts to $4.69 per week. It is $20.10 each 30 days, and $328.55 each year of 365 days, or six or seven weeks' wages for most projectionists.

Imagination? Not on your life! This waste occurs to a greater or less extent in literally thousands of theatres in this country and Canada. Last summer I remonstrated with the projectionist in a large theatre on the distance his light source was from the collector lens. His comeback was that he could not have it closer for the reason that the manager was angry if a lens broke. What he was doing to avoid lens breakage was costing that theatre enough in wasted electric power to buy a wash tub full of lenses, and a lot besides. But the loss is insidious. It is something the exhibitor cannot see, hence he does not believe it exists. Just the same, his pocketbook knows of it in time.

SLIP-SHOD METHODS AND PERFECT EXCUSES

RECENTLY I noticed a card on the walls of an office, reading: "It takes less time to do a thing right than is required to explain why you did it wrong."

Seldom has a greater amount of truth been set forth in an equal number of words. It would be well were some of the "Aw-That's-Good-Enough" type of projectionists to have the above hung beside one of the observation ports.

The "Aw-That's-Good-Enough" guy corresponds to the housewife who sweeps the dirt up in a corner or under the edge of a rug. To him the *easiest* way is the *best* ways. Expert knowledge would be quite all right with him were he able to acquire it without effort. But work for it? Don't be silly!

There is one commodity Mr. Easyway Lazybones is always well supplied with, however. When he does something in a half-hearted, slip-shod, easy way, trusting in Providence that it will come out all right, and the darned thing doesn't, he is aways long on "explanations," excuses, etc. The only trouble is that not one of them is really worth Adam. And the boss knowing the type of man he is dealing with, very well knows they are not worth anything either. At least, if he is blessed with brains, he takes said excuses with a tablespoonful of salt.

And the queer part is that if you keep an ear trained on this chap, you will soon have it filled chockful of kicks. He doesn't receive half enough pay, for one thing. The boss doesn't treat him right.

Personally, I am for the man whose chief criticism of his work is that it is not good enough to suit him, and who is obsessed with the idea that he might at least know a bit more than he does. He is the fellow who seldom offers excuses, for the simple reason that there is no just reason why he should. If he does offer one, you may gamble ten dollars to a busted toothpick that it is a perfectly legitimate one. I'll go the limit with that chap. I'll back up any reasonable demand he may make for good wages for the simple reason that he gives value received. The other sort is a pain in the neck.

AS A UNION MAN SEES IT

A LETTER has been received from George A. Yager, business manager of the Motion Picture Projectionists Local Union 250, IATSE & MPMO. It is commended to your very serious consideration, not because I feel that the article in question has any real need for defense, but by reason of the fact that the reactions of an experienced union man, holding an important position in his union, is of large interest. The letter in part is as follows:

"Dear Friend Rich: I regretted not finding you at the Columbus convention, but enjoyed seeing such old friends as Thad Barrows, P. A. McGuire, Jim Finn and others. We all spoke of you. It was unanimously agreed that your presence would have helped materially. The real reason for this letter, however, is your editorial entitled 'A Good Union Man,' in the July 30th issue of BETTER THEATRES. Permit me to hasten to the defense of this article, if any defense is necessary.

"Several traits in projectionists which I have observed during my experience serves to prove the argument you advance to be correct. I have myself observed two kinds of union men, though of course with many variations. The first type, and I believe the type you would consider as a good union man, is the kind who is willing to make any sort of personal sacrifice for the good of the organization, particularly as pertains to his own local organization. Being of that disposition, such men are will-

ing to, and in fact I might say they consider it their duty to, give the best that is in them to their work for the purpose of building up two things; namely, their organization, and a reputation for excellence of service which cannot be successfully assailed.

"Such men give untiringly of time and effort to their local union, without any thought of compensation, at the same time devoting all possible spare time to technical research in their chosen profession, and to the study of the various equipments it is necessary for them to handle and use. These are the men who, when on the job, take the initiative in seeing that all parts of the equipment are kept in first-class condition, and try to show other members of the crew the very obvious necessity for following their own example. They are at all times willing to offer suggestions to the management as to changes in the equipment which will either enhance the value of the performances, or make for more efficient work.

"The second type of men is the kind I would term *salary grabbers*. They are the men who feel they are entitled to an increase in salary the first of every September, regardless of business conditions. They willingly take these advances year after year, but are unwilling to make concessions the other way when times or business is bad. Such men are properly called 'machine operators' for the reason that they are incapable of being anything else. They are only interested in being able to thread a projector and do the other purely mechanical things incident to the operation of the equipment. They have no feeling of responsibility, either to themselves, their families, their union or their employer. They are what we might liken to good catchers but very poor pitchers—always willing to catch, but never willing to pitch."

I thoroughly indorse every sentence of the foregoing. Brother Yager is, as I have said, an earnest, long-time union man of the right sort, meaning that he is a good union man in the full meaning of the term.

I would be very willing to hear from others on this subject, but not merely personal opinions and not abuse. All communications thus far received with regard to this article have merely expressed the favorable opinion of their writers. Brother Yager is the only one who has set forth genuine, constructive argument, either for man in the full meaning of the term that I have used.

THE EFFECT OF LOW WAGES

FROM THE letter of a projectionist (whose name I think should not be printed) I quote the following paragraphs: "I have been working as a projectionist hard and for little pay until quite recently. I am not now receiving what a good man should receive and I have firm belief that I am a good man. The low pay of projectionists in the state of Maine is nothing short of deplorable. I know of one case where a projectionist (not a machine operator) is working six nights a week, with double shows and a matinee on Saturday, for six whole dollars each and every week. What the solution of a problem of this sort, I do not know.

"Well, Rich, I want to thank you for the service you have rendered. I will continue hoping for the best. I wish for you the best of luck in your many endeavors to improve projection processes."

I venture the assertion that such exhibitors pay a very high price—a very high price indeed—for their attitude in this particular thing. All over this wide world employers must *pay for ability*, if ability is to be made really effective. Low wages, as I have many, many times said, in the very nature of things attracts only men of meagre ability. True, there are exceptions, but in the very nature of things, men who are compelled to work for the low remuneration do not feel the incentive to make their ability effective nearly to the extent they would were the pay at least reasonable. And $6.00 a week, even in these times, is entirely unreasonable.

Surely the fact ought now to be recognized by all theatre managers and exhibitors, that expert ability in the projection room means added income to the box office. Letters of this sort, however, show that it is not. It is indeed strange that any exhibitor or theatre manager of today would fail to believe that unless he pay sufficient money to secure ability in his projection room and to induce the projectionist to put real effort into his work, he is going to lose money in the end.

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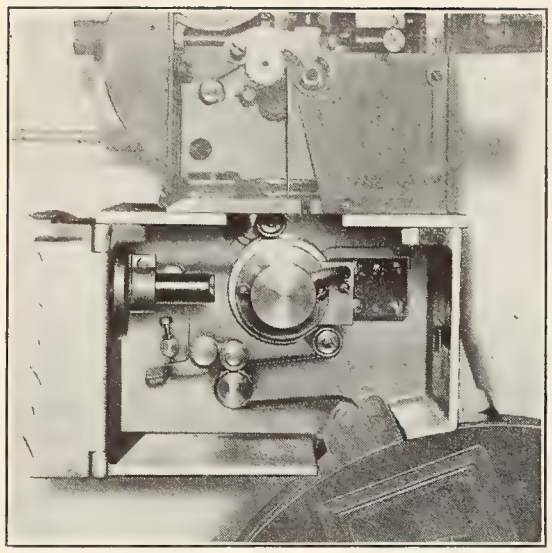
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Motion picture theatres, especially those in the smaller cities and towns, are dependent for their income upon the number of times their patrons attend each month. The theatre patron who sees a picture beautifully projected and hears sound of real excellence, will feel inclined to attend that theatre more often than he will if the projection be poor and the sound bad.

Please understand that by the foregoing I do not mean that small town men should be paid city wages. The small town theatre cannot possibly afford it. But the men should be paid at least as much as any skilled workman in that particular locality is paid.

This is not intended as a wage argument, but as an effort to show the exhibitor that extremely low wages to projectionists may very easily save him one dollar at the expense of three or four.

A SUGGESTION FROM AUSTRALIA

FROM Australia, something like 12,000 miles away, comes the following, written by A. B. Buttler, projectionist of the Princess theatre in Fremantle East:

"Dear Mr. Richardson: I have had an idea in my noodle for some time, but owing to the size of the subject—I have been putting it off. Now, listen to this!

"Situated as we are over here on the other side of the world, we have not the opportunity of hearing any of your famous lectures. However, I have followed your travels, or rather reports of the same, through the Motion Picture World, and later on through the BETTER THEATRES and MOTION PICTURE HERALD, since away back in 1916. And now for my 'life size' idea:

"What would be wrong with you inducing one of the leading producers to help you make a two-reel sound lecture suitable for release in Australia? If that were done, we over here would be the happiest lot of 'chasers' (I know that term is out of date since the advent of sound and regular projection speed) you could find in a month's travel. I might say that out here you are recognized as the 'Father of Projection,' and that is no hooey, either.

"Our theatre, the Princess, is one of the Union Theatres' Australian circuit. It seats 1,800. It has Western Electric sound. We have been 'off the air' only about 30 minutes all told since sound was put in, in 1929. We have two Simplex projectors, Mirror Arcs, Martin Rotary Converter and a stand-by motor-generator set. Our current supply is 440 volts, 40 cycles. I believe it is the only 40-cycle supply in West Australia.

"Well, that is all, and I think the 'all' is quite a bit, provided my suggestion can be followed. I shall hope to hear from you through BETTER THEATRES—or through our sound equipment."

A letter of this kind from far off countries, rather warms the cockles of the heart. It is nice to know that the work one has tried through so many years to put value into, is appreciated, even far away.

I used to receive a letter occasionally from Australia and New Zealand, but of late their number has dropped off, which is not to be wondered at, considering the length of time it takes to get a letter here and an answer back. Buttler's letter was written July 12, and received only on August 19.

As to the suggestion, in my humble opinion the thing would have very real value. That the lectures I have given in this country and Canada during past years had much value is generally conceded. We already have a one-reel negative, the showing of which in Australia would doubtless be instructive.

THE COLOR OF SCREEN MASKING

MANY YEARS ago, about 1910 I think it was, screen images were entirely unbordered by any contrasting color. The screen itself consisted in either a piece of cloth or a plastered surface, usually painted or calcimined white. Surrounding the picture was usually a white area (more or less clean) and nothing else. I then suggested that bordering the screen image with black would improve matters. I recommended that it be done, and soon (the results being so astonishingly good) all screens were black-bordered.

Later, however, it was declared by others that black borders were all wrong. The screen border, said they, should be a soft gray, or this, that or the other color. The black border provided too much contrast. Of course I accepted their decision, since it had the support of men of science, though without being very thoroughly convinced they were right.

Now comes the Academy of Motion Picture Arts and Sciences with a recommendation that screen images be bordered in *black!*

In the latest bulletin issued by that organization we find the following, "Screen Masks.—Correct masking of the projection screen is very important. Black material should be masked over the tip, bottom and sides of the screen only just enough to secure a sharp edge."

You will note that black is recommended for the purpose, though exactly what may be the meaning of "just enough to secure a sharp edge" might be a subject for argument. (May I recommend that the Academy be just a bit more explicit in its directions.) Presumably what is meant is a strip a few inches wide. Possibly only an inch or two is meant. In such matters the projectionist very rightly wants to know exactly what is meant.

My own modernized view of picture masking is that where a not very brilliant screen illumination is used, a black border extending from, say, 1 inch inside the picture, to from 1 to 3 feet (depending upon circumstances) outside, is best. Where brilliant screen illumination is employed I agree that a wide black border is perhaps not so good as a black border extending from 1 inch inside the picture to, say, 2 inches outside, with (if cloth be used) some outer border of not too light a gray

in a width suitable to the conditions—with a minimum width, however, of 18 inches. If the outer border be painted, then I believe the best effect will be had if the inner border of black be shaded off gradually into a gray, or possibly into some color such as tuscan red, or perhaps grass green.

The color suggestion (red and green) is, however, only a guess. I have not seen it tried, but have an idea it might work out well, particularly if the screen be surrounded by colors, as on a stage. The border should then of course tend to blend with the predominating surroundings. Should any of you try this out, let me have your report, please.

Incidentally, the Academy says in its bulletin, "Frame from the Top.—New product is framed from the top of the picture by the studios and should be framed from the top of the picture in projection as well, in order to allow the headroom intended in photography." Which means that when the cinematographer is taking the picture, he pays attention only to the top of the scene, therefore the projectionist should always frame his new-dimension pictures so that the upper framing line (upper on the screen, of course) is just out of sight, paying no attention to the bottom. If this be not done, some poor screen artist is likely to be parading through a scene minus his brain pan, or possibly his whole head.

THE CASE FOR UNPERFORATED SCREENS

I PROPOSE now to spring something which doubtless will cause some of the Wise Ones immediately to make pointed, uncomplimentary remarks concerning "Richardson's nerve." Just to satisfy them and all and sundry, I will preface my remarks with the statement that the old nerve is still functioning, healthy and strong as ever. Also, may I recall how many times Richardson has been called "crazy" because he has stood in opposition to accepted theory, only later to be declared "uncrazy" when his views were finally proved to be correct? And now here is my latest heresy:

I am of the opinion that there is absolutely no need for perforated screens. I believe as good, or even better, results might be had with the sound projectors (horns) located either at the top and bottom, or at the sides of the screen.

There, jump on that, good friends! But before jumping, just remember that some very eminent sound engineers have expressed themselves as not at all certain that my contention as above expressed is not correct! Also some fine projectionists have said the same thing.

I am of the opinion that if an unperforated screen be installed, with camouflaged sound projectors arranged around it so as to secure even sound distribution, and an audience be assembled without knowledge of the change, not one soul in that audience would know the difference!

However, if patrons knew of the change, they in all human probability would immediately be of more or less divided opinion as to the results. Some doubtless would

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find no fault, others would not be certain, and still others probably would immediately declare the effect to be terrible. And these latter would be perfectly honest, too. They would be of the type who, having decided that such a sound projector location would produce ill effects, would actually and honestly find ill effects, whether there were really any or not. Psychology often works that way.

If my contention be true, look at the obvious advantages of nonperforation. First, there is a gain in reflected light, presumed to be about 10%, which means a 10% reduction in electric bills for equal illumination. Second, a solid screen surface is much more easily recoated or cleaned than a perforated one. Third, the screen acts as a baffle, which unquestionably—must, besides cutting out sound wave force, throw back upon the horn receiver objectionable sound waves, or atmospheric reactions, at any rate.

Placed at the sides or top and bottom, or with smaller horns at all four locations, the camouflage could be of such nature that it would obstruct the sound waves but very little. This could hardly fail to result in the same sound level with much less energy absorbtion by the sound projectors. Doubtless, however, it would necessitate a very careful location of the horns to secure proper sound distribution. Certainly the baffle effect of the screen now must have considerable effect in the matter of securing even sound distribution. It would seem to, at least.

May I suggest to the Society of Motion Picture Engineers, that at the Fall meeting a theatre be provided with horns arranged around the screen—very carefully arranged to secure maximum results in sound distribution—and a show be run for the S. M. P. E. delegates some evening, without any one having knowledge of the change. It will not be necessary to change the screen. Consider, however, that it is absolutely essential to convincing results that the audience have absolutely no knowledge, or even suspicion, that anything out of the ordinary is occurring, that any change in horn location has been made. The human mind can imagine a surprising number of things, and once a man has the idea that something he just knows won't work is being done, well that is apt to settle the matter insofar as he is concerned.

THE RANGE OF PROJECTION WORK

RECENTLY in a discussion of projection matters with an exhibitor, I asked if he had consulted with his projectionist with regard to the selection of a new screen he had installed, only to have this shot back at me, "Why, what business is that of his?"

And right there friend exhibitor and I had an argument. I do not mean that the projectionist should have the final say in the selection of screens, in auditorium lighting and things of that nature, although they do affect projection results.

I do hold, however, as a matter of common sense and good business procedure, that the chief projectionist should be consulted about such matters. I do also hold that it is the duty of the projectionist to study any and everything which affects the results he places before the audience, and to come to at least a reasonable understanding of everything involved in perfecting those results.

"But," says the projectionist, "that means hard study and work, for which the pay of the projectionist is not adequate."

Well, Brother, how can you expect to get paid for knowledge unless you possess it? First, you must be able to impress the exhibitor with the fact that you do understand these things, and therefore it is really worth while to call you into consultation. That is plain common sense, is it not? When I was projecting pictures in Chicago many years ago, the boss voluntarily raised my wages because I studied and was able to impress him with the idea that what I told him about various things having to do with projection were nearer right than what anybody else told him, so one day he came up and without any request or demand having been made, increased my wages.

I do not say you would get more wages if you studied harder and understood some things better than you now do, but I do think that you would assume a decidedly more important place in the eyes of the boss, and would in the end have increased your own self-respect very considerably—quite possibly your wages as well.

I hold it to be the duty of the projectionist to understand, as thoroughly as may be, any and everything which has an effect upon what he is placing before the public.

RESPONSIBILITY IN FILM MUTILATION

IN PAST YEARS many near-projectionists have, through lack of careful attention to duty, damaged prints, with the result that very often there was an acrimonious discussion between the theatre and exchange as to which would foot the bill. Better watch your step now, however, for at last a court decision (the first of its kind, we are advised) has been handed down, holding the theatre to be responsible for such damage.

Over in New Jersey a projectionist employed by the Jersey City Theatre Company managed somehow to damage one or more reels of a print very seriously by scratching. His employers, we are told, refused to accept responsibility for the damage, and the exchange brought suit. The court held the theatre responsible and fixed damages at 3¾ cents per foot, or a total of $237.35.

Miss Marion Maloney, inspector at the exchange, testified that the print was in good condition when sent to the theatre. The projectionist who used the film, according to Mr. Nizer, secretary of the New York Film Board, who represented Columbia Pictures, owners of the film, admitted that the scratching was possibly due to dust gathered at the aperture plate.

Personally I would say that any dust would be likely to collect at some other

place. Anyhow, while I am inclined to take sides with the theatre in such matters, still it must be admitted that when a print is damaged in a theatre, whatever may be the arguments advanced by the theatre, the fact remains that the film is damaged and by no reasoning can the fault be held to be that of the exchange. It therefore seems only right and reasonable that since the exchange cannot be possibly at fault for damage done at the theatre, the theatre automatically becomes the goat.

Anyway, now that the court decision has been made, it behooves the projectionist to be very careful, because in the very nature of things this decision will be used as a precedent in other cases.

CONCERNING A LOWER WAGE PROPOSAL

FROM a projectionist of a theatre some 300 miles from New York City, operated by a great theatre chain, comes a letter in which the following occurs:

"Today we received a contract setting forth what the operators of the theatre want for the coming year. When I had finished reading it I might easily have been knocked over by a vigorous man with the proverbial feather. I had been told that Lincoln and our armies freed the slaves, I now have doubts, at least so far as concerns the outfit operating this theatre.

"They must be insane, or imagine men to be in that condition to expect capable projectionists to accept $37.50 a week for a six-hour, seven-days-a-week work-week. Imagine one man in a projection room working as above for such a sum, if you can, besides which he is expected to repair the equipment and work special shows without added compensation. And this is no village, either! Well, Brother Richardson, before I will come down to that I will retire to the tall timber and live in the primitive way and like it. At least I will have my freedom."

It is not my purpose to defend projectionists, organized or unorganized, in unreasonable wage demands during these times. It is to be expected that projectionists' unions will make reasonable concessions. At least in very many cases this has been done. It is right that individual, unorganized projectionists also make reasonable concessions, but in one-man shows (and the theatre this man is in must seat well up to 1,000) in good theatres running seven days a week, six hours a day, with extra work to do besides, $37.50 a week is wholly and entirely unreasonable. If persisted in the result will be a gradual tearing down of projection excellence, which we have labored so hard and so long to help build up, and eventually that will mean decreased box office receipts just as surely as the sun rises in the East.

The exhibitor in question is also a producer. It means that his productions will be at the mercy, in both sound and picture, of men willing to work for a compensation far below what even a bricklayer receives. The inevitable result will be that carelessness in projection will increase, because there will be nothing particularly attractive about the job of projection, and discharge won't mean much of anything. Either that, or men of such low calibre will be employed that they cannot and will not be able to handle projection efficiently, either as to sound and screen results or equipment maintenance.

Freely conceding the point that there are today men receiving wages in excess of what their ability justifies, the fact remains that such men are being gradually, if slowly, weeded out. Procedure such as that here complained of will serve *only to weed out the high grade men,* and in the end work enormous loss to the entire industry.

ONE GOOD TURN DESERVES ANOTHER

P. E. CHAPMAN of the P. E. Chapman Electrical Works of St. Louis, to whom I wrote recently, starts his letter of reply as follows:

"Your favor at hand. It was received with much pleasure for I have had the liveliest sort of regard for yourself since some 15 or 20 years ago, when the writer became much interested in the technical side of the motion picture industry. This interest caused me to read everything I could get my hands on, and your writings were the best I could find. I have found that you were correct then and have been correct and accurate ever since. As a mat-

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ter of fact, everything technical I have ever seen from your pen was information that could be relied upon. In all these years I have never had to question, correct or relearn anything I have learned from either your books or other writings.

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ON BECOMING A PROJECTIONIST

JUST NOW I am receiving a great many letters from young men who want to get into the projectional field. Therefore, while I have treated this matter many times before, I think it deserves further attention. From a young man in Lynn, Mass., comes this letter:

"Dear Mr. Richardson: I am a senior in high school and deeply interested in becoming a motion picture projectionist. Mr. George Lahy, manager of the Paramount theatre in Boston, refers me to you as the best source of information concerning projection matters. If you would be good enough to answer the following questions I would be deeply grateful." And he asks the following:

What education must one have beyond high school to become a motion picture projectionist?

Where can a person receive this education?

At what age may one enter this profession?

Can one take an apprentice course in a projection room?

How may one secure a permit to enter a projection room before one becomes a projectionist?

What books do you advise one to study in connection with motion picture projection?

"I have your 'Handbooks of Projection,' and Nadell's, 'Projecting Sound Pictures,' as well as various books pertaining to the industry as a whole," he concludes. "However, as I secured these books from a library I have not been able to study them fully. Will you please answer these questions, together with information that may be of help, as I am very much in earnest."

First and formost, my friend, in all the large cities the motion picture projectionists are organized in a union, and in such organized cities you cannot secure work as a projectionist without the consent of the union. Answering your questions in their order:

No school education beyond high school is necessary, though of course in just about all walks of life additional education is beneficial.

The only right way to secure education in projection is by the study of standard text books, reading current discussions of projection problems, and so far as possible to combine this study with practical work as an apprentice.

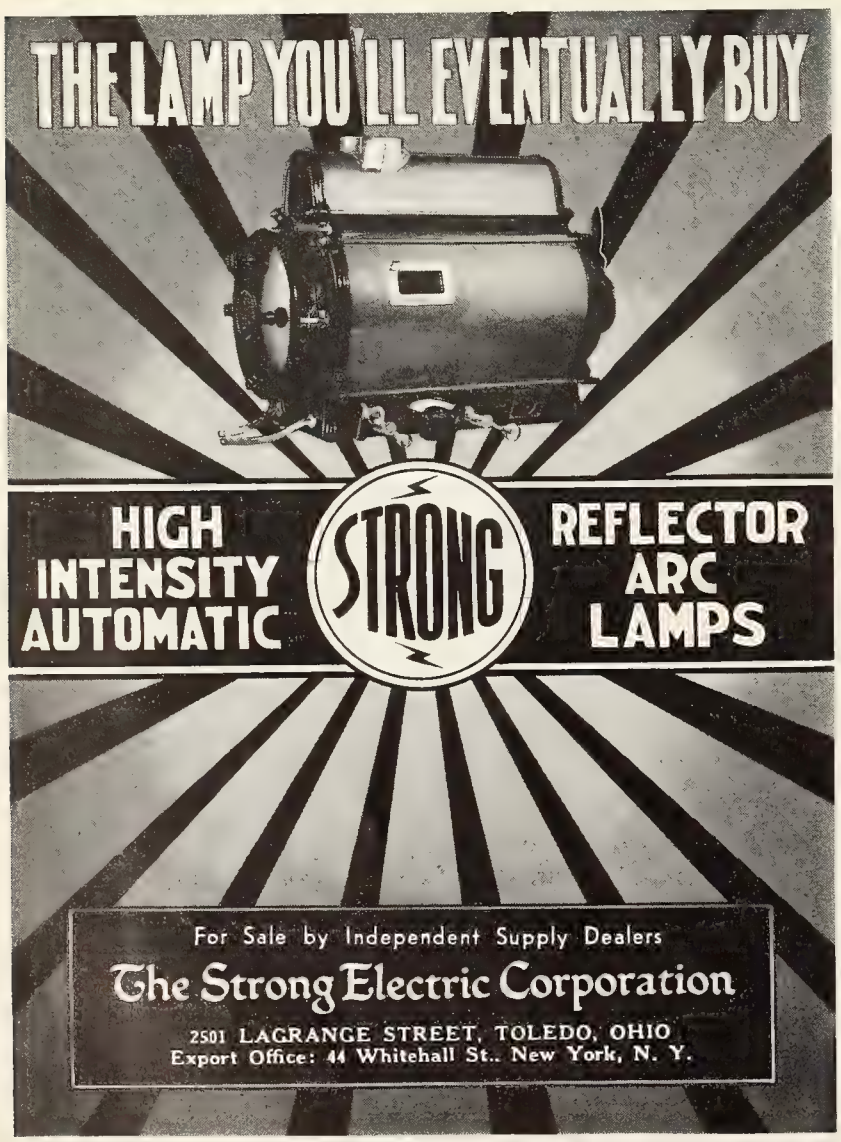
There are no schools in existence which can supply a real education in professional motion picture-sound projection, because of the fact that such education is necessarily a combination of theory and a considerable amount of actual practice in theatre projection work.

Some cities place an age limit, but that limit varies. I don't think any city bars a man who has reached the age of 18 years, though in that I may be in error. You can find out the Massachusetts age by addressing the department of state police in Boston.

An apprentice course may be taken, provided both the exhibitor and the union agree the latter if the theatre be located in organized territory.

In some cities, and I believe in some state, it is illegal for any one but the theatre manager and members of the projection staff to enter the projection room while projection is in progress. In any event you can secure this permission only through the theatre manager, qualified by the fact that the working projectionist might let you get in, though he could only do that at the risk of a calling down from the manager.

The books you say you have studied will serve you as suitable textbooks



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I Put the Organ Back to Work

(*Continued from page* 12)

It was our decision that it would—if not in a few weeks, at least in the end. I found that to recondition the instrument would cost a pretty penny. This cost, however, would be little in comparison with the loss incurred if the organ were left to depreciate beyond redemption. So the plunge was taken.

After ten weeks of operating with a policy under which we have a single feature picture, an organ feature, shorts and a newsreel, I find that not only has the box office been stimulated but that the prestige of the theatre has been increased, giving us valuable advertising.

Late Court Decrees in Theatre Cases

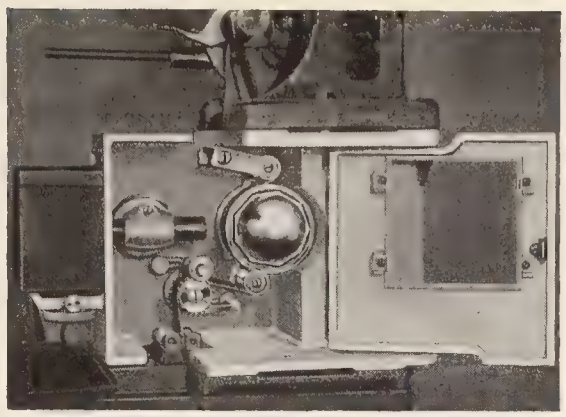
(*Continued from page* 16)

and the sales of milk and medcine."

The operator of a theatre was arrested for violating this ordinance. He employed counsel which defended him on the plea that the ordinance was discriminatory and at the same time ambiguous. After carefully considering the wording of the ordinance the higher court rendered the same void, and stated the following important law:

"The question raised by this appeal is whether the defendant (theatre owner) was lawfully convicted under the charge laid in the complaint and the ordinance upon which it is based. The ordinance prohibits one from crying and openly exposing wares, merchandise, fruit, herbs, meats, fish, goods or chattels, or the keeping open of any shop, store, on place in which said articles are sold, or in which the occupation of barber, shoemaker, blacksmith, silversmith, or other trade requiring the exercise of manual labor is carried on. Do the acts alleged against the defendant (theatre owner) in the complaint, namely, 'supervising and conducting as manager thereof' a public motion picture exhibition, come within the purview of this section of the ordinance? . . . Certainly supervising and conducting a motion picture exhibition cannot by any stretch of the imagination be considered as offering for sale the wares and merchandise specifically enumerated in the ordinance or to conducting a shop or store in which such articles are sold, or as following the occupation of a barber, shoemaker, blacksmith, silversmith, or the conducting of any trade requiring the exercise of manual labor. . . . The ordinance also provides that it 'shall not apply to any person who habitually observes the seventh day, commonly called Saturday, as the Sabbath, and who carries on his business within his premises in such

(*Continued on page* 29)



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NEW THEATRE PROJECTS

FOLLOWING is a list of new projects in motion picture theatre construction compiled from reports available on September 20. The list also includes remodeling projects and contracts awarded. An asterisk before an item indicates that additional information has been received since a previous report.

Theatres Planned

District of Columbia

WASHINGTON—John J. Zink, 2836 Overland avenue, Baltimore, Md., has completed plans for a one-story and balcony fireproof picture theatre for the District Investment Corporation. Location not made public. Estimated cost, $110,000.

Louisiana

ABBEYVILLE—Charles Davis, 1204 Jackson avenue, New Orleans, La., has completed plans for a proposed new modern theatre, 50 by 120 feet, for R. J. Montagne.

Maryland

BALTIMORE—Edwin H. C. Browne, Fidelity Building, has prepared plans for a proposed new theatre, 46 by 150 feet, to be located at 4609 Liberty Heights avenue, for the Up-town Theatre Company, care J. S. Cook, Court Square Building. Estimated cost, $25,000.

New Mexico

LORDSBURG—J. E. and F. E. Allen, who recently had their Palace Theatre destroyed by fire, will probably rebuild in the near future.

New Jersey

*BELLEVILLE—F. C. Kern, architect, 5 Bloomfield avenue, is taking bids on general contract for theatre to be located at Belmont and Bloomfield avenues for the City Line Amusement Corporation, 13 Bloomfield avenue. Estimated cost, $150,000.

New York.

BROOKLYN—The Century Circuit operating 26 theatres in this city and elsewhere on Long Island, plans to erect four new theatres, expanding out into new centers. The first will be a house at Baldwin, L. I., with seating capacity of 1,350. All four houses are scheduled to be completed within a year. Architect and cost not made public.

South Carolina

ANDERSON—G. H. Bailes is reported planning to erect a two-story modern brick theatre. Understood that house will be operated by P. C. Osteen, manager of the Egyptian Theatre. Location and cost not made public.

WOODRUFF—J. N. Boze it is reported will soon make plans to rebuild Woodruff Theatre.

Texas

HILLSBORO—C. V. Jones announces that the R. & R. Best Theatre, recently gutted by fire, will be rebuilt in the near future.

Vermont

ST. JOHNSBURY—Plans to rebuild the Globe Theatre have been postponed for the present.

Virginia

VIRGINIA BEACH—R. B. Walls and C. M. Bayne are reported planning to erect new theatre on Seventeenth street. Estimated cost, $40,000.

Remodeling

Alabama

JASPER—Colonial Theatre recently damaged by fire has been repaired. J. M. Johnson, manager.

Colorado

LOVELAND—Russel Tyson, former projectionist of the Jones Theatre, Canon City, Colo., has leased the New Loveland Theatre. House has been remodeled and sound equipment installed, and now operated on a ten and fifteen cent admission basis.

Florida

OSCALA—Improvements to the Ella Theatre cost about $5,000. Gordon Reap, manager.

TITUSVILLE—Thomas S. Brandon, who recently acquired the Magnolia Hotel and theatre building, plans making extensive improvements.



Section of women's lounge, with cosmetic room shown through arch. Paramount theatre, Leeds, England. Frank T. Verity and S. Beverley, architects.

Georgia

ATLANTA—The Capitol Theatre, 202 Pinetree street, is reported planning to expend about $25,000 to install new equipment.

Idaho

SODA SPRINGS—Idan-ha Theatre has been equipped with new sound apparatus. J. W. Laritson, manager.

Iowa

RED OAK—Carl Johnson is replacing the Grand Theatre which was damaged by fire.

Louisiana

JEANERETTE—Owne & Southwell, architects, New Iberia, La., have prepared plans for remodeling one-story and mezzanine theatre building recently burned. Will be of white stucco, ornamental iron exterior, marquese and entrance doors finished in aluminum. Seating capacity will be 560.

Maryland

BALTIMORE—Hampden Theatre is equipped with a new cooling system.

Massachusetts

MATTAPAN—Rialto Theatre has been remodeled and reopened. Charles Goldrider, formerly of Salem, Mass., manager.

Missouri

CHAFFEE—Pullman Theatre has been equipped with new sound apparatus. Vernice H. Montgomery, manager.

TROY—W. McCullough has installed sound-on-film equipment in the Colonial Theatre.

Nebraska

GERING—B. B. Grove has reopened his Grove Theatre, which was closed for several weeks to repair fire damage.

New York

JAMAICA—Sam Geier has installed new sound equipment in his Plaza Theatre.

Pennsylvania

PITTSBURGH—F. H. McKight has installed new photophone equipment in the Brighton Theatre.

Utah

SALT LAKE CITY—"Dad" Rand, well known operator of the Isis Theatre, is expending about $15,000 to remodel house.

Washington

TACOMA—The Temple Theatre, which was recently acquired by John Hamrick, has been improved. Estimated cost, $15,000.

Late Court Decrees In Theatre Cases

(*Continued from page 27*)

a manner as not to disturb the religious observance of Sunday as the Sabath.' Such a provision is violative of the Federal and State Constitutions."

When Individual May Restrain Nuisance

ORDINARILY the courts hold that an individual is not entitled to file suit and obtain an injunction against the owner of a place of amusement on the plea that operation of the amusement place is a legal nuisance. This point of the law was discussed in the late case of Baird v. South Orange (160 Atl. 537).

The facts are that a certain individual filed suit and asked the court to grant an injunction against operation of a place of amusement on Sunday. It was alleged that the amusement place was operated in such a manner as to annoy and disturb the rest of complainant and his family and to interrupt and destroy their peace, quiet and enjoyment on Sundays or any other days. Although the lower court held the individual entitled to an injunction, the higher court reversed the verdict, and said:

"Upon the question of enjoining a nuisance at the suit of an individual, the rule is that it will not be enjoined, unless the individual suffers some private, direct, and material damage beyond the public at large, as well as damage otherwise irreparable. . . . We find nothing in the proofs that brings the present case within this rule."

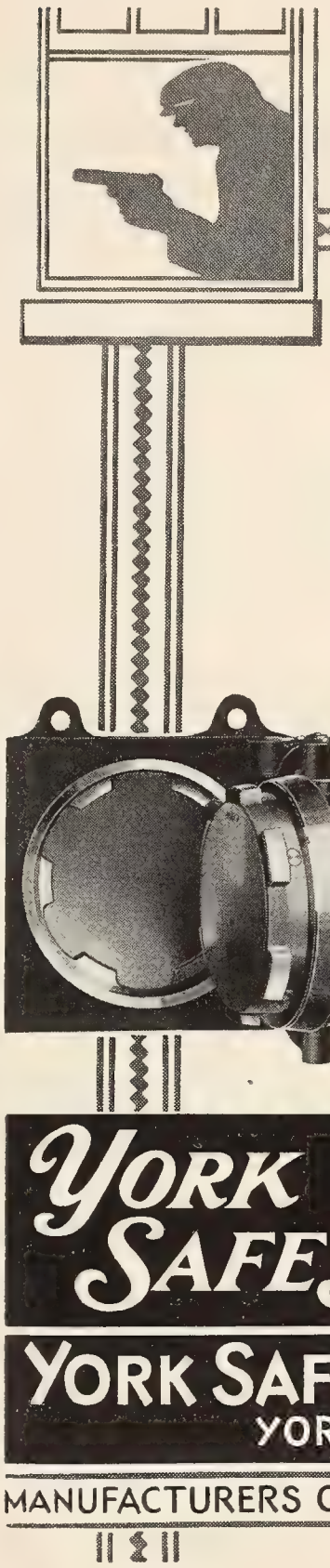
Placard Ordinance Valid

A CITY in the exercise of its power may enact reasonable ordinances and rules for the welfare and protection of the entire community and thereby restrict to a certain extent the liberty and freedom of the individual. The safety of the people at large who travel upon the streets and their protection from crowds may be used as a basis for enaction by a municipality of a valid ordinance. For example, in Commonwealth v. Haffer (180 N. E. 615), it was shown that a city ordinance provides:

"No person shall, while on foot in any street, carry and display any showcard, placard, or sign, except in accordance with a permit from the commissioner of public works."

Certain union members were convicted for violating the ordinance by acts of carrying strike signs in front of a business building. The higher court was appealed to for the purpose of having the ordinance declared void. However, the court held the ordinance valid, saying:

"We are of the opinion that the ordinance does not violate or impair any rights of the public guaranteed by either Federal or State Constitution. It does not interfere unduly with the rights or liberty of



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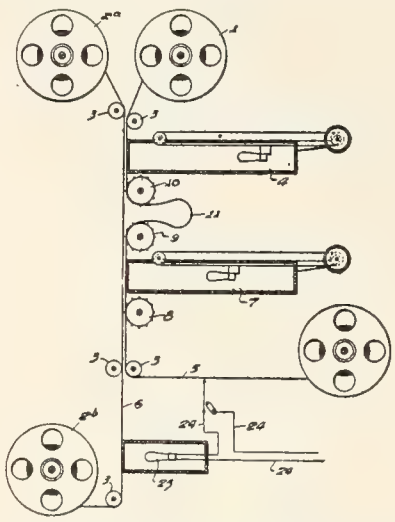
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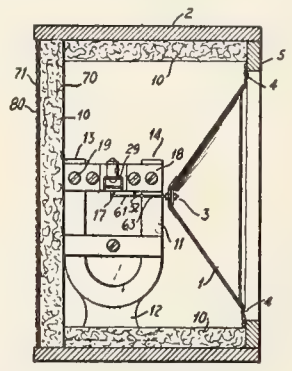
New Inventions . . . illustrated descriptions of devices related to motion pictures and allied crafts, recently published by the U. S. government and selected for Better Theatres by William N. Moore, patent specialist of Washington, D. C.

18,108. TALKING MOTION PICTURES AND METHOD OF OBLITERATING STIPULATED PORTION OR PORTIONS THEREFOR. Lee de Forest, New York, N. Y., assignor, by mesne assignments, to General Talking Pictures Corporation, a Corporation of Delaware. Original No. 1,695,415, dated Dec. 18, 1928, Serial No. 713,887, filed May 17, 1924. Application for reissue filed Dec. 16, 1930. Serial No. 502,843. 11 Claims. (Cl. 95—75.)



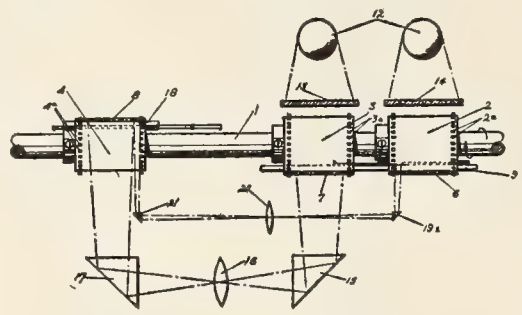
1. The method of preventing the production of ground noises from positive photographic films having sound records separated by unexposed portions, which comprises subjecting the positive film to light exposure at the unexposed portions corresponding to the silent portions of the negative to blacken those portins of the film when developed.

1,812,213. LOUD SPEAKER. John P. Minton, White Plains, N. Y., assignor, by mesne assignments, to United Reproducers Corporation, Rochester, N. Y., a Corporation of New Jersey. Filed Mar. 30, 1927. Serial No. 179,433. 15 Claims. (Cl. 179—115.)



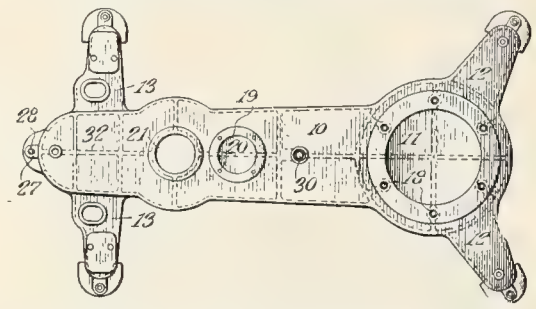
1. A sound reproducer for voice and music comprising a housing having an opening in one face thereof, a stiff vibratile diaphragm mounted in said housing and having one side exposed directly to unconfined air through said opening and having the other side exposed only to air within said housing, said housing having an opening of substantial area in back of said diaphragm and said opening being covered with a layer of sound-absorbing material and means for supporting and driving said diaphragm, comprising an electromagnetic unit.

1,801,450. OPTICAL PRINTER. Filed Nov. 12, 1926. Serial No. 147,979. 9 Claims. (Cl. 88—24.)



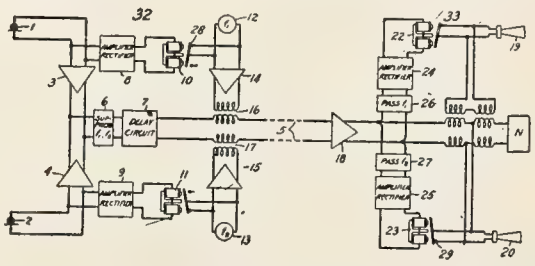
An optical printer comprising a single shaft, sprockets and shaft, one of which is adapted to move a strip of film; separate sprockets of negative film movable by the said sprockets, and optical means for simulating projecting images from different portions of negative strips to positive strip.

1,811,881. BASE FOR MOTION PICTURE PROJECTION MACHINES. Augusto Dina, Jersey City, N. J., assignor to International Projector Corporation, New York, N. Y., a Corporation of Delaware. Filed May 31, 1928. Serial No. 281,870. 5 Claims. (Cl. 248—15.)



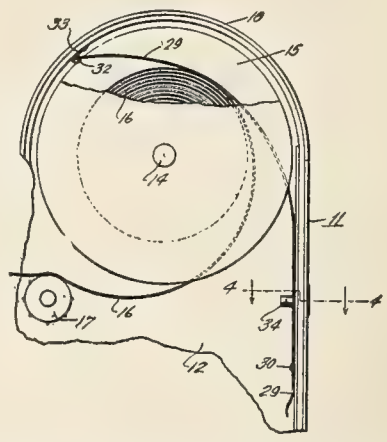
1. A base for a motion picture projecting apparatus comprising an elongated body portion having an enlarged circular section for receiving the pedestal of the projection apparatus, a pair of supporting legs extending outwardly from said pedestal supporting section, a second pair of supporting legs located at the rear of said base and means located at an intermediate portion of said base for independently supporting the same.

1,811,839. SOUND TRANSMISSION. Harold D. Arnold, Summit, N. J., assignor to Bell Telephone Laboratories, Incorporated, New York, N. Y., a Corporation of New York. Filed June 14, 1929, Serial No. 370,794. 6 Claims. (Cl. 179—100.4.)



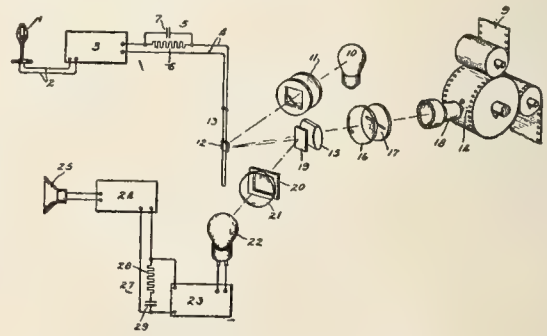
1. In a transmission system a plurality of variously located sound pick-up devices, a plurality of signaling means, a transmission line including means common to the devices for delaying currents of voice frequencies, circuits for the signaling means independent of the delaying means, a plurality of receivers variously located to correspond to the pick-up devices, and means responsive to the signaling means for selectively associating the receivers with the line.

1,812,068. FOOTAGE INDICATOR FOR MOTION-PICTURE CAMERAS. Alexander Ferdinand Victor, New York, N. Y. Filed May 17, 1929. Serial No. 363,767. 6 Claims. (Cl. 33—169.)



6. The combination with a film receiving roll, and a housing within which said roll is rotatably mounted, said housing being provided with a viewing aperture in one of its walls, of a guide structure extending upon opposite sides of said aperture, a scale plate slidable in said guide behind said aperture, and an elongated flat spring hingedly secured at one end to the housing and connected to said scale plate at the other end, an intermediate portion of said spring being bowed and adapted to contact with the film on the roll, whereby the unwinding of the film from the roll tends to straighten the spring and thereby changes the position of the scale with respect to the aperture.

1,801,123. PHOTOGRAPHIC SOUND-RECORDING APPARATUS. Laurens A. Taylor, Schenectady, N. Y., assignor to General Electric Company, a Corporation of New York. Filed Jan. 31, 1930. Serial No. 424,993. 4 Claims. (Cl. 179—100.3.)



1. Apparatus for recording sound on a moving light sensitive member and for monitoring said recording comprising means arranged to variably expose the light sensitive member in a narrow transverse area in accordance with the sound waves, said means being constructed to respond to a relatively greater degree to the higher frequencies of the sound waves than to the lower frequencies thereof, a sound producer, and operating means therefor responsive to said exposing means and constructed to produce a smaller response to the higher frequencies than to the lower frequencies.

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Among Contributors to This Issue:

¶ James Frank, Jr. (Reproduction in Radio City Theatres) is a member of the engineering staff of the Photophone Division of the RCA Victor Company, Inc. He has been assigned to the installation of the sound systems in the Radio Keith Orpheum theatres now nearing completion in the huge Rockefeller Center project in New York.

¶ Dick Liebert (Selling the Organist as a Feature) has for years performed at the console of a motion picture theatre organ...For ten successive years he was with the Loew circuit, and his experience therefore dates well back into the era before sound came to reorder the character of the motion picture theatre program. Liebert is now a featured organist at the Paramount theatre in Brooklyn.

¶ Leo T. Parker (Late Court Decrees in Theatre Cases) is a practicing attorney-at-law, with offices in Cincinnati. He is a conductor of legal departments in magazines, and a regular contributor of articles on legal subjects to Better Theatres, culling from the records throughout the nation significant litigations involving theatrical matters.

¶ A. N. Mason (Inspection for the New Season) is a projection and sound engineer. He has been close to the problems of the theatre projectionist through his tenure on circuit staffs.

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SIGNS—ELECTRIC
Flexlume Corporation
Metal Products, Inc.
Milne Electric Company
SLIDES
National Studios, Inc.
Quality Slide Company
RadiO-Mat Slide Company
Kae Studios
Worstel Studios
SPEED INDICATORS
Essannay Electric Manufacturing Co.
Mellaphone Corporation
SOUND REPRODUCING SYSTEMS
Associated Engineering Laboratories
Bestone, Incorporated
Enterprise Optical Manufacturing Co.
The Foto-Voice Company, Inc.
General Talking Pictures Corporation
Gates Radio & Supply Company
Good-All Electric Mfg. Company
Holmes Projector Company
International Projector Corporation
The Kolograph Company
LeRoy Sound Equipment Corporation
Lincrophone Co., Inc.
Mellaphone Corporation
Platter Sound Products Co.
RCA Victor Company, Inc.
S. O. S. Corporation
Sound Service Company
Powers Cinephone Equipment Co.
Universal Sound System, Inc.
Vitadisc Company
Weber Machine Corporation
Western Electric Company
SOUND EQUIPMENT ACCESSORIES
A-C Masterpack Company
Basson & Stern
Essannay Electric Manufacturing Company
Franklin Radio Corporation
G-M Laboratories, Inc.
Operadio Manufacturing Company
Radiart Corporation
S. O. S. Corporation
Telephoto and Television Corporation
STAGE AND ORCHESTRA LIFTS
Brenkert Light Projection Company
Bruckner-Mitchell, Inc.
Peter Clark, Inc.
STAGE LIGHTING EQUIPMENT
Frank Adam Electric Company
Belson Mfg. Company
Chicago Cinema Equipment Company
Hub Electric Company
Kliegl Brothers
Major Equipment Company
Reynolds Electric Company
STAGE RIGGING HARDWARE
Bruckner Mitchell, Inc.
J. H. Channon Corporation
Peter Clark, Inc.
Klemm Manufacturing Corporation
Novelty Scenic Studios
STAGE SCENERY
Armstrong Studios, Inc.
Novelty Scenic Studios
Tiffin Scenic Studios
THEATRE PRINTING, PROGRAMS
Exhibitors Printing Service
National Program & Printing Company
The Showman's Press
The Vitaprint Company
THEATRE SEAT REPLACEMENTS
General Seating Company
TICKETS
Arcus Ticket Company
TICKET MACHINES
General Register Corporation
UNIFORMS
Chicago Uniform and Cap Company
Gemsco
Maier-Lavaty Company
UPHOLSTERY PRODUCTS
L. C. Chase & Company
VARIABLE SPEED PULLEYS
Horton Manufacturing Company
VENDING MACHINES AND SCALES
Watling Scale Manufacturing Company
VENTILATING EQUIPMENT
Arctic Nu-Air Corporation
Auditorium Conditioning Corporation
Blizzard Sales Company
Kooler-Aire Engineering Corporation
Lakeside Company
Supreme Heater & Ventilating Company
Tiltz Air Conditioning Corporation, Ltd.
Typhoon Air Conditioning Company, Inc.
Wittenmeier Machinery Company

BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, man ager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find that many of the products listed by this Bureau are advertised in this issue.

A

1 Accounting systems
2 Acoustical installations.
3 Adapters, mazda.
4 Adding, calculating machines.
5 Admission signs.
6 Addressing machines.
7 Advertising novelties.
8 Advertising projectors.
9 Air conditioning equipment.
10 Aisle lights.
11 Aisle rope.
12 Amplifiers.
13 Arc lamps, reflecting.
14 Architectural service.
15 Arc regulators.
16 Artificial plants, flowers.
17 Automatic curtain control.
18 Automatic projection cutouts.
19 Automatic sprinklers.

B

20 Balloons, advertising.
21 Banners.
22 Baskets, decorative.
23 Batteries.
24 Bell-buzzer signal systems.
25 Blocks, pulleys, stage-rigging.
26 Blowers, hand.
27 Boilers.
28 Bolts, chair anchor.
29 Booths, projection.
30 Booths, ticket.
31 Box office safes.
32 Brass grills.
33 Brass rails.
34 Brokers-Theatre promotion.
35 Bulletin boards, changeable.

C

36 Cable.
37 Cabinets.
38 Cameras.
39 Canopies for fronts.
40 Carbons.
41 Carbon sharpeners.
42 Carbon wrenches.
43 Carpets.
44 Carpet cushion.
45 Carpet cleaning compound.
46 Carpet covering.
47 Cases, film shipping.
48 Cement, film.
49 Cement for fastening chairs.
50 Chair covers.
51 Chairs, wicker.
52 Chairs, theatre.
53 Change makers.
54 Changeable letters.
55 Change overs.
56 Cleaning compounds.
57 Color hoods.
58 Color wheels.
59 Condensers.
60 Controls, volume.
61 Cutout machines, display.

D

62 Date strips.
63 Decorations.
64 Dimmers.
65 Disinfectants—perfumed.
66 Display cutout machines.
67 Doors, fireproof.
68 Draperies.
69 Drinking fountains.
70 Duplicating machines.
71 Dynamic speakers.

E

72 Earphones.
73 Effect machines.
74 Electric measuring instruments.
75 Electric fans.
76 Electrical flowers.
77 Electric pickups.
78 Electric power generating plant.
79 Electrical recording.
80 Electric signs.
81 Electric signal and control systems.
82 Emergency lighting plants.
83 Engineering service.
84 Exit light signs.

F

85 Film cleaning machines.
86 Film processing machines.
87 Film rewinders.
88 Film splicing machines.
89 Film tools.
90 Fire extinguishers.
91 Fireproof curtains.
92 Fireproof doors.
93 Fireproofing materials.
94 Fixtures, lighting.
95 Flashers, electric sign.
96 Flood lighting.
97 Floorlights.
98 Floor covering.
99 Floor runners.
100 Flowers, artificial.
101 Footlights.
102 Fountains, decorative.
103 Fountains, drinking.
104 Frames-poster, lobby display.
105 Furnaces.
106 Furniture, theatre.
107 Fuses.

G

108 Gelatine sheets.
109 Generators.
110 Grilles, brass.
111 Gummed labels.
112 Gypsum products.

H

113 Hand driers.
114 Hardware, stage.
115 Hearing devices.
116 Heating systems.
117 Horns.
118 Horn lifts and towers.

I

119 Ink, pencils for slides.
120 Insurance.
121 Interior decorating service.
122 Interior illuminated signs.

J

123 Janitors supplies.

L

124 Ladders, safety.
125 Lamps, decorative.
126 Lamp dip coloring.
127 Lamps, general lighting.
128 Lamps, incandescent projection.
129 Lamps, high intensity.
130 Lamps, reflecting arc.
131 Lavatory equipment, furnishings.
132 Ledgers, theatre.
133 Lenses.
134 Letters, changeable.
135 Lights, exit.
136 Lights, spot.
137 Lighting fixtures.
138 Lighting systems, complete.
139 Linoleum.
140 Liquid soap.
141 Liquid soap containers.
142 Lithographers.
143 Lobby display frames.
144 Lobby gazing balls.
145 Lobby furniture and decorations.
146 Lobby merchandising.
147 Lockers.
148 Luminous numbers.
149 Luminous signs, interior, exterior.

M

150 Machines, display cutout.
151 Machines, ticket.
152 Machines, pop corn.
153 Machines, vending.
154 Marble.
155 Marquee.
156 Mats and runners.
157 Mazda projection adapters.
158 Mazda regulators.
159 Metal lath.
160 Metal polish.
161 Motors, electric.
162 Motor generators.
163 Motors, phonograph.
164 Motion picture cable.
165 Musical instruments.
166 Music publishers.
167 Music Stands.

N

168 Needles, phonograph.
169 Novelties, advertising.
170 Nursery furnishings and equipment.

O

171 Oil burners.
172 Orchestra pit fittings, furnishings.
173 Organs.
174 Organ novelty slides.
175 Organ lifts.
176 Organ heaters.
177 Ornamental fountains.
178 Ornamental metal work.

P

179 Paint, screen.
180 Paper drinking cups.
181 Paper towels.
182 Perfumers.
183 Phonograph motors.
184 Phonograph needles.
185 Phonograph turntables.
186 Photo-electric-cells.
187 Photo frames.
188 Pianos.
189 Plastic fixtures and decorations.
190 Plumbing fixtures.
191 Pop-corn machines.
192 Positive film.
193 Posters.
194 Poster frames.
195 Poster lights.
196 Poster paste.
197 Portable projectors.
198 Pottery, decorative.
199 Portable sound equipment.
200 Power generating plants.
201 Printing, theatre.
202 Programs.
203 Program covers.
204 Projection lamps.
205 Projection machines.
206 Projection machine parts.
207 Projection room equipment.
208 Public address systems.

R

209 Radiator covers.
210 Rails, brass.
211 Rails, rope.
212 Rectifiers.
213 Reconstruction service.
214 Records.
215 Record cabinets.
216 Recording, electrical.
217 Redecorating service.
218 Reflectors.
219 Refurnishing service.
220 Regulators, Mazda.
221 Reels.
222 Reel and signals.
223 Reel packing, carrying cases.
224 Resonant orchestra platform.
225 Reseating service.
226 Rewinders, film.
227 Rheostats.
228 Rigging, stage.

S

229 Safes, box office.
230 Safes, film.
231 Safety ladders.
232 Scales.
233 Scenery, stage.
234 Scenic artists' service.
235 Schools.
236 Screen masks and modifiers.
237 Screen paint.
238 Seat covers.
239 Seat indicators, vacant.
240 Signs, directional.
241 Signs, marquee.
242 Screens.
243 Seats, theatre.
244 Signs, parking.
245 Signals, reel end.
246 Sign flashers.
247 Sign lettering service.
248 Slides.
249 Slide ink, pencils.
250 Slide lanterns.
251 Slide making outfits.
252 Slide mats.
253 Shutters, metal fire.
254 Soap containers, liquid.
255 Sound equipment, complete.
256 Sound-proof installation.
257 Speakers, dynamic.
258 Speed indicators.
259 Spotlights.
260 Spring seats, interchangeable.
261 Stage doors-valances, etc.
262 Stage lighting equipment.
263 Stage lighting systems.
264 Stage rigging-blocks, pulleys.
265 Stage scenery.
266 Stair treads.
267 Statuary.
268 Stereopticons.
269 Sweeping compounds.
270 Switchboards.
271 Switches, automatic.

T

272 Tapestries.
273 Telephone, inter-communicating.
274 Temperature control apparatus.
275 Terra cotta.
276 Theatre accounting systems.
277 Theatre dimmers.
278 Theatre seats.
279 Tickets.
280 Ticket booths.
281 Ticket choppers.
282 Ticket holders.
283 Ticket selling machines.
284 Tile.
285 Tone arms.
286 Tool cases, operators'.
287 Towels, paper.
288 Trailers.
289 Transformers.
290 Transparencies.
291 Turnstiles.
292 Turntables, phonograph.

U

293 Uniforms.
294 Upholstery material.

V

295 Vacuum cleaning equipment.
296 Valances.
297 Vases, stone.
298 Ventilating fans.
299 Ventilating systems.
300 Vending machines.
301 Vitrolite.
302 Volume controls.

W

303 Wall coverings.
304 Watchman's clocks.
305 Water coolers.
306 Wheels, color.

"BETTER THEATRES" DIVISION, Motion Picture Herald,
1790 Broadway, New York

[5-7-32]

GENTLEMEN: I should like to receive reliable information on the following items:

(Refer to Items by Number)

....

....

Remarks: .....

.....

Name ..... Theatre ..... City .....

State ..... Seating Capacity .....

Reproduction in Radio City Theatres

(*Continued from page* 11)

main amplifiers of the projection system. The amplifier is mounted on the table of the film phonograph. A loudspeaker employing a magnetic unit on a flat baffle is used for monitoring purposes.

VI
Auxiliary Systems

Headphone System

PROVISION has been made for the installation of 26 outlets to be located under the arms of alternative seats in the thirty-third and thirty-fourth rows of the orchestra floor, into which Acousticon seatphone instruments may be plugged in order that those people who are hard of hearing may more clearly and intelligibly hear the sound motion picture and stage presentations. Each jack-box mounted under the arm of the chair includes two jacks for permitting the use of two instruments, one with each of the two adjoining seats. The amplifier for this equipment is located on the main amplifier racks of the sound reinforcing systems.

It is intended that individuals can obtain instruments at the box office upon request. Anyone who owns a private instrument designed for this particular use will be permitted to use it if he so desires.

Preview System

Two preview rooms located on the studio floor are to be equipped with sound projection systems. These systems are similar in general design to those furnished with the main sound projection systems, except that they have a smaller power output.

Radio and Monitoring System

The purpose of this equipment is to furnish to the private studios on the studio floor radio pickup of a predetermined number of radio stations and to permit the monitoring of the various sound systems in the theatre and for outside lines terminating within the theatre. This system will permit the following operations from each remote control station:

Starting and stopping of radio programs, choice of radio stations within range of the receiver, provision being made for 18 *stations, starting and stopping of record programs, rejecting of records, control of tone of both radio and record programs, control of volume of individual speaker locations of both radio and record programs, selections of programs from sound picture equipment and sound reinforcing equipment in both theatres and outside lines.*

All the operations will be controlled from telephone dials in accordance with simple code numbers.

The automatic cabinet phonograph will contain an automatic record-changing mechanism to play continuously 22 records of mixed tone and 12-inch commercial disc records. Provision will be included to play the records on one side, both sides, or repeat. The output of the electrical output will be amplified by the basic amplifier and reproduced by any set of loudspeakers. The cabinet and special plaques will be designed to conform in construction and material to the furniture selected.

The loudspeaker apparatus consists of three sets, the first of two electro-dynamic loudspeakers for flush mounting in the wall of the office, the other two of four electro-dynamic speakers each for flush mounting in the wall of each of the two studios. The basic amplifier and control equipment is a self-contained a.c.-operated unit consisting of a five-circuit radio receiver with provision for remote tuning of 18 predetermined radio stations.

VII
International Theatre System

The RCA Victor sound systems being installed in the "RKO Photopay Theatre" are similar to those to be installed in the International Husic Hall. The sound reinforcing system includes 20 velocity microphones, a duplicate channel 40-watt main amplifier, and four loudspeakers (60-inch baffles).

The rehearsal address system employs one of the velocity microphones supplied with the sound reinforcing system, which is placed in the twelfth row of the orchestra floor, and also uses the emergency channel of the main amplifier of the sound reinforcing system. This system includes five loudspeakers (37-inch baffles).

The stage manager's call system includes a "close talking" microphone announcing station, a 40-watt main amplifier, and 27 loudspeakers for distribution throughout the theatre.

The main sound projection system includes four Simplex soundhead attachments, a duplicate channel 80-watt main amplifier, a monitor loudspeaker, three loudspeakers with 10-foot baffles, and three having 60-inch baffles.

The deaf headphone system includes 52 Acousticon headphones and 26 jack boxes to be located in the thirty-third and thirty-fourth row of the orchestra floor. The amplifier unit is located on the main amplifier rack of the sound reinforcing system.

From this brief analysis it can be readily seen that the sound systems in the two theatres are very much alike, the one in the Cinema being smaller and not including a rear stage sound projection system, preview sound systems, or radio and monitoring.

These installations represent a modern application of sound reproducing equipment to theatre operation. They are particularly designed to allow for expansion and any future developments which may be introduced into theatre use. They are, without a doubt, the largest sound reproducing equipments ever manufactured for theatre installation, as, perhaps, is in keeping with the Radio City amusement project, the most comprehensive in the world.

Late Court Decrees in Theatre Cases

(*Continued from page* 29)

the citizens. Its enactment for the maintenance of order or other justifiable purpose is a lawful exercise of the police power. . . . The manifest purpose of the ordinance as shown by its terms is the prevention of obstruction of traffic, the protection of the community and the common good. It neither in express terms nor by implication impairs unduly the rights of any person under the statute."

When Insurance Company Is Liable

AN INSURANCE company is bound to pay insurance to a theatre owner, if testimony proves that the insurance agents were informed by the theatre owner of the kind of insurance desired and negligently failed to issue a policy.

For illustration, in Commercial Standard Insurance Company v. De Hart (47 S. W. [2d] 898), it was shown that the Bryan Amusement Company owned and operated three picture shows. The company decided to suspend the operation of one of its shows and remodel the building in which it was operated. The work done was extensive, costing approximately $25,000 and continuing for a period of three months or more. The company employed the architect, the foreman, and the laborers who did the work. Carpenters, bricklayers, painters, electricians, and common laborers were employed during the course of the work. The company applied to an insurance company for a workmen's compensation policy to cover such work. It held at the time a policy issued by the insurance company covering the operation of its picture shows.

Soon afterward, and before another policy was issued, one of the employes was injured while engaged in remodeling the building. In holding the employe entitled to compensation, the court said:

"The work being done was inspected by appellant's (insurance company's) agents, its character determined, the kind of labor and the amount paid therefor listed, and the premiums for carrying such risks calculated. The amusement company paid such premiums. Under such circumstances, we think it wholly immaterial whether appellant's agents issued a new policy, or attached an endorsement."

LF Je'33

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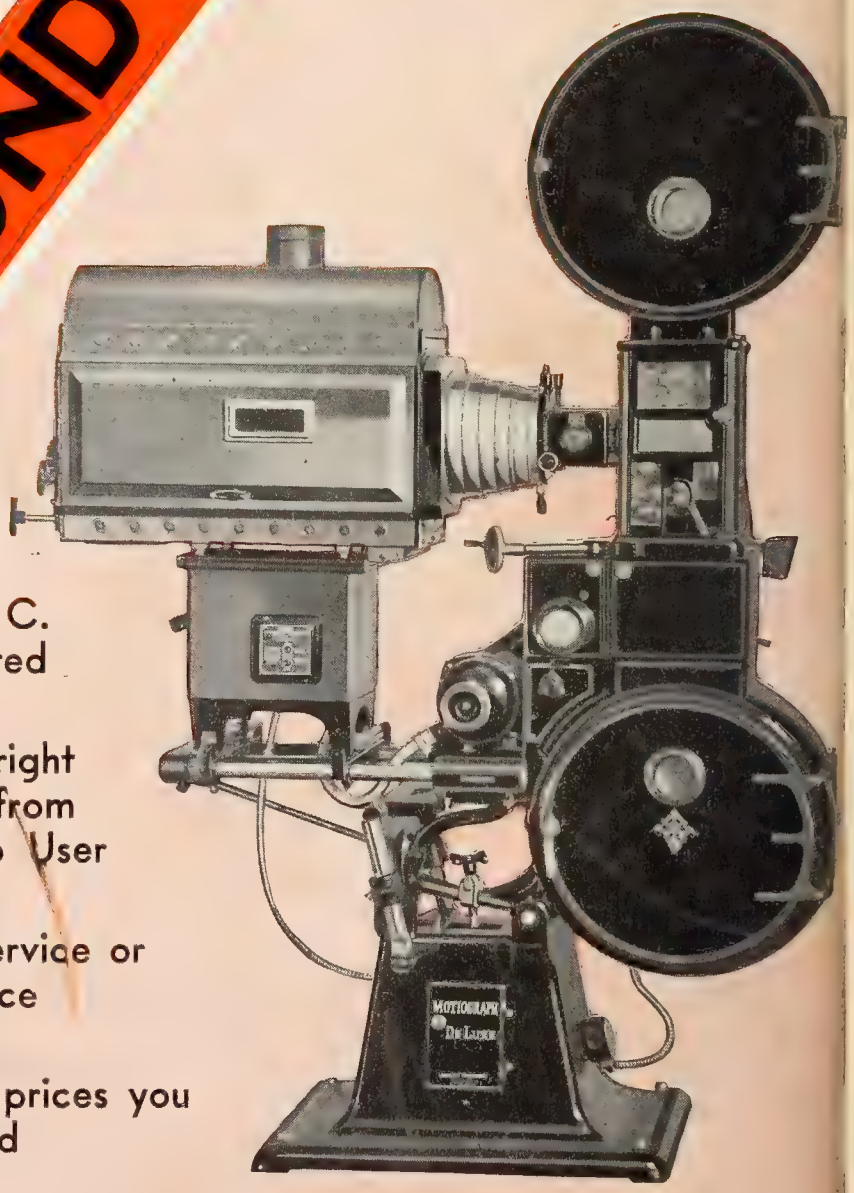
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